# Anouk Kruithof

**Portfolio**
2009—2020

Botopasi, Suriname

2019 — 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
Botopasi, Suriname

# Junglehouse & atelier

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 through-
out Paramaribo.

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 through-out 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.

Details of the studio-floor

# Transformagic

Solo exhibition
Heden
The Hague, NL

01.10.19 — 12.01.20

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, plexiglass, and paper. During Kruithof's stay in Ljubljana 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 Ljubljana, Kruithof invited the local musicians group Olfamostvo 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.

Solo exhibition
Fotopub Society for Contemporary Culture
Ljubljana, Slovenia

27. 09. 18 — 31. 12. 18





**Transformagic Sculpture**
2018
inkjet print on PVC curtain, silver recycled chair
78 × 125 × 72 cm

**Bendable Response**
2018
inkjet print on PVC fabric
foam
70 × 116 × 67 cm

**Stoic Pleasure
(Sis & Bro)**
2018
inkjet prints on photo-fabric
glass, foam, rope
Sis: 45 × 96 × 10 cm
Bro: 44 × 106 × 14 cm

**Dripping Uncertainty**
2018
inkjet prints on PVC curtain, plexiglass
table with AUTOMAGIC
140 × 198 cm

**Simulated Defender**
2018
inkjet prints on PVC curtain, plexiglass
180 × 130 cm

**Zero Consequence**
2019
inkjet prints on PVC curtain and plexiglass
128 × 145 cm

**Untitled (dream)**
2018
inkjet prints on PVC curtain and wood
128 × 130 cm

**Shout and Proud**
2019
inkjet prints on PVC curtain and plexiglass
83 × 86 cm

# Transformagic

Solo exhibition          27.O9.18 — 31.12.18
Fotopub Society for
Contemporary Culture
Ljubljana, Slovenia

**Environmental Magic**
2018
inkjet prints on photo
fabric, plexiglass
210 × 149 cm

**Transformagic Installation**
2018
inkjet prints on PVC curtain, foam
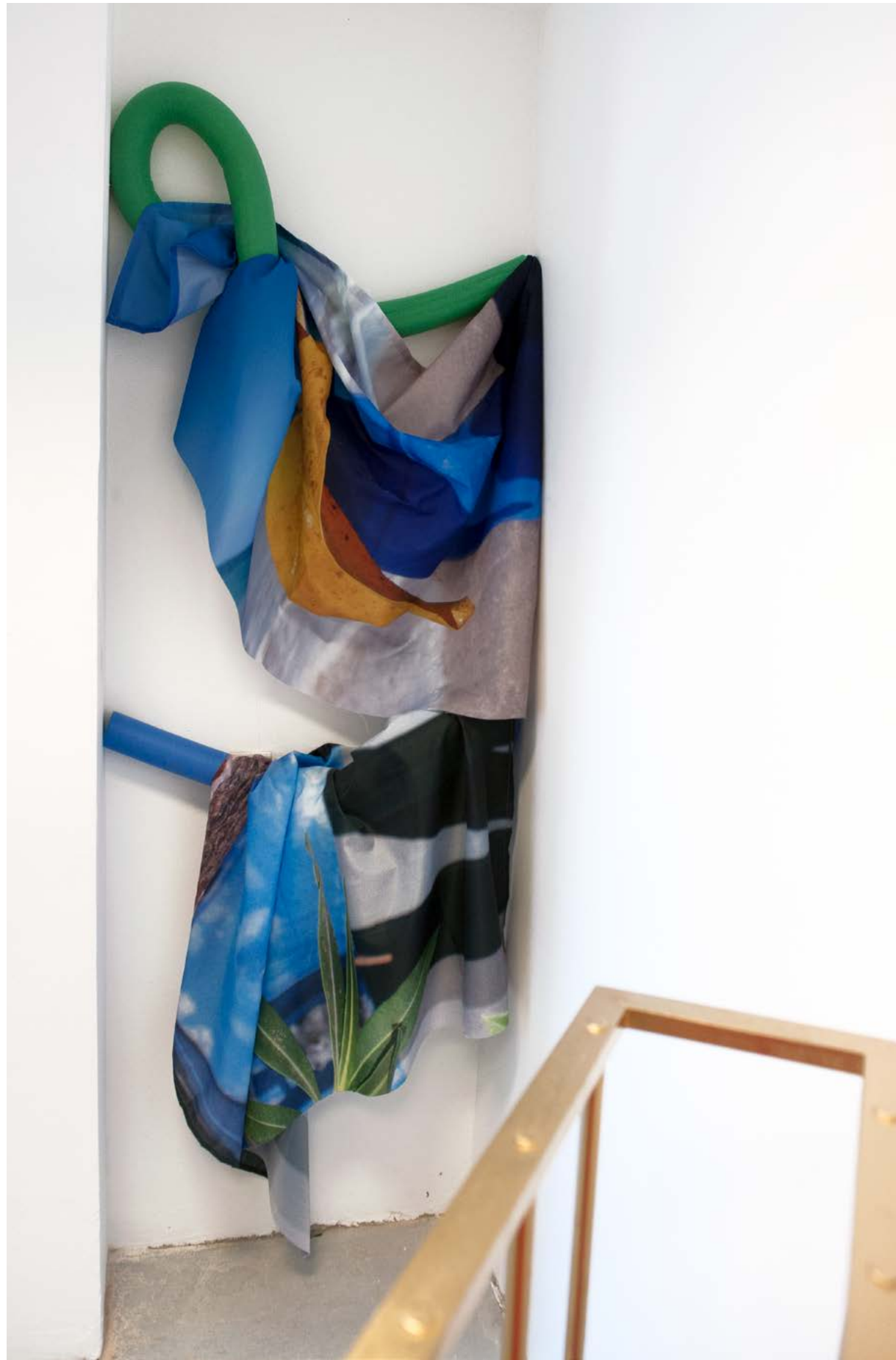


**Zero Mass**
2019
inkjet prints on PVC curtain, plexiglass
86 × 35 cm



**Technical Difficulties**
2019
inkjet prints on PVC curtain, plexiglass
110 × 95 cm

**Untitled (Happy Burnout)**
2O18
inkjet print on plexiglass
100 × 75 cm

**Transformagic**
2018
Performance
Fotopub Society for Contemporary Culture
Ljubljana, Slovenia

video

Musicians:   Andrej Fon, Neza Naglic, Jost Drasler
             Marko Jenic, Ivo Poderzaj, Jasna Kolar
             Vid Drasler, Vesna Godler, Samo Kutin
             Martin Ukmar

Outdoor symposium
Polana forest, Slovakia

15.08.18 — 22.08.18

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, classified, 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 thousands of years.

In the times of extinctions and metastasizing capitalism 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 produced 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.
— Lucia Tkacova



**Extacy for squirrels /
Lovenest for Bears**
2018
pine cones
350 × 350 cm

With Mark Fridvalszki

With Lucia Tkacova
in collaboration with HIT gallery
Bratislava, Slovakia

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



**Let's See**
2018
wood, rope

With Nico Krebs
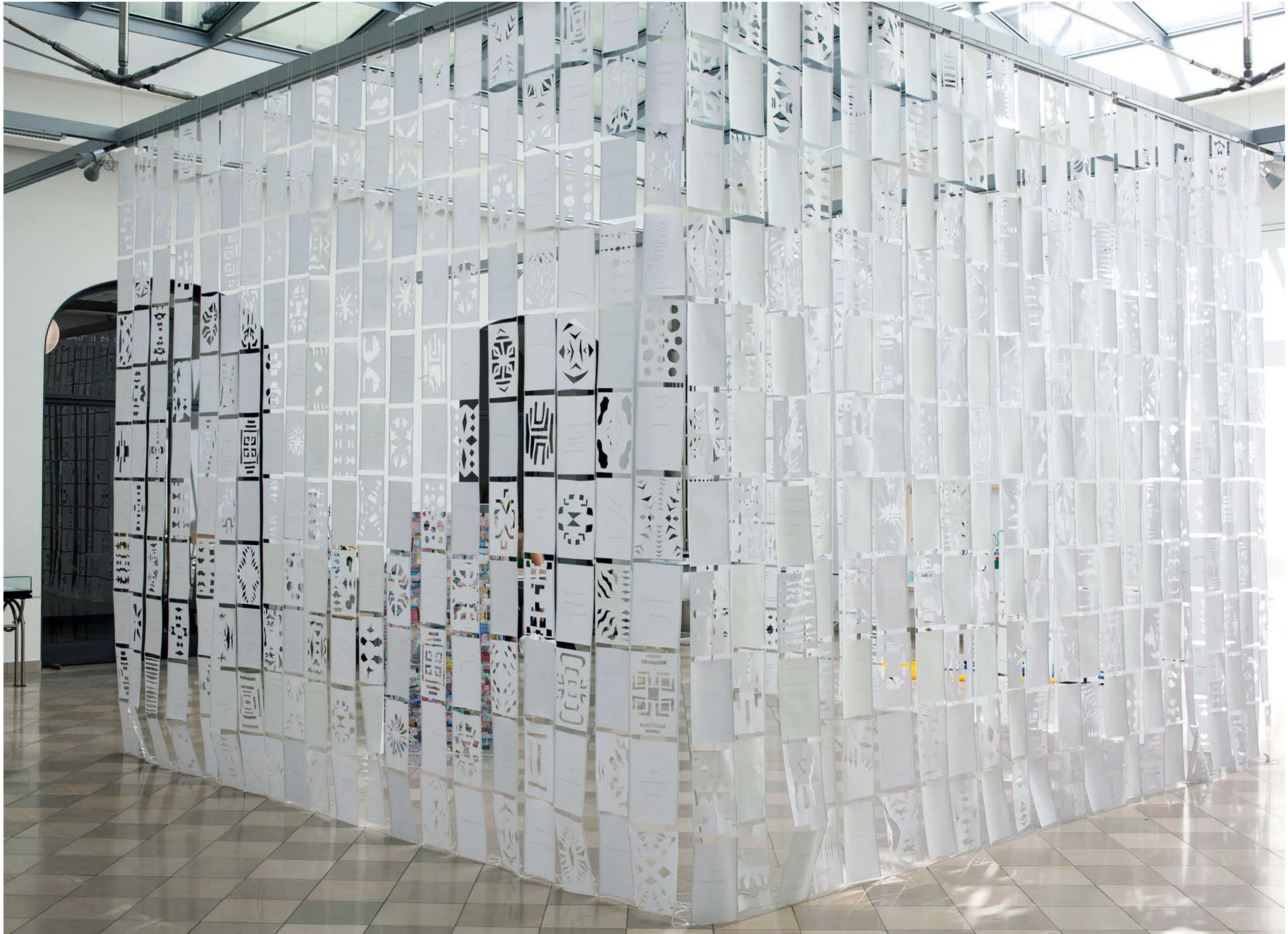
# Pee in Peace (installation against ignorance)

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
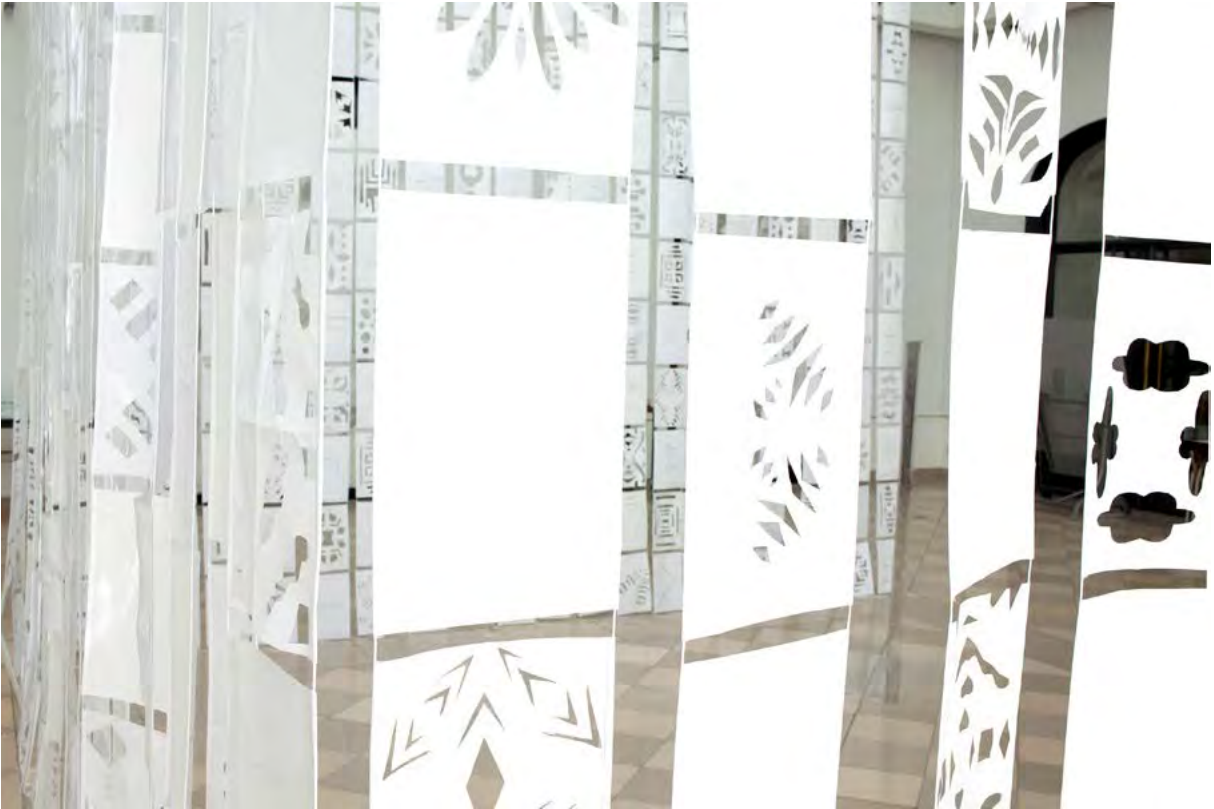2018
detail
color laser prints, tape
approx. 90 × 145 cm

**Pee in Peace
(installation against
ignorance)**
2018
laser prints, paper, rope tape
approx. 470 × 500 × 350 cm

**Pee in Peace
(installation against
ignorance)**
2018
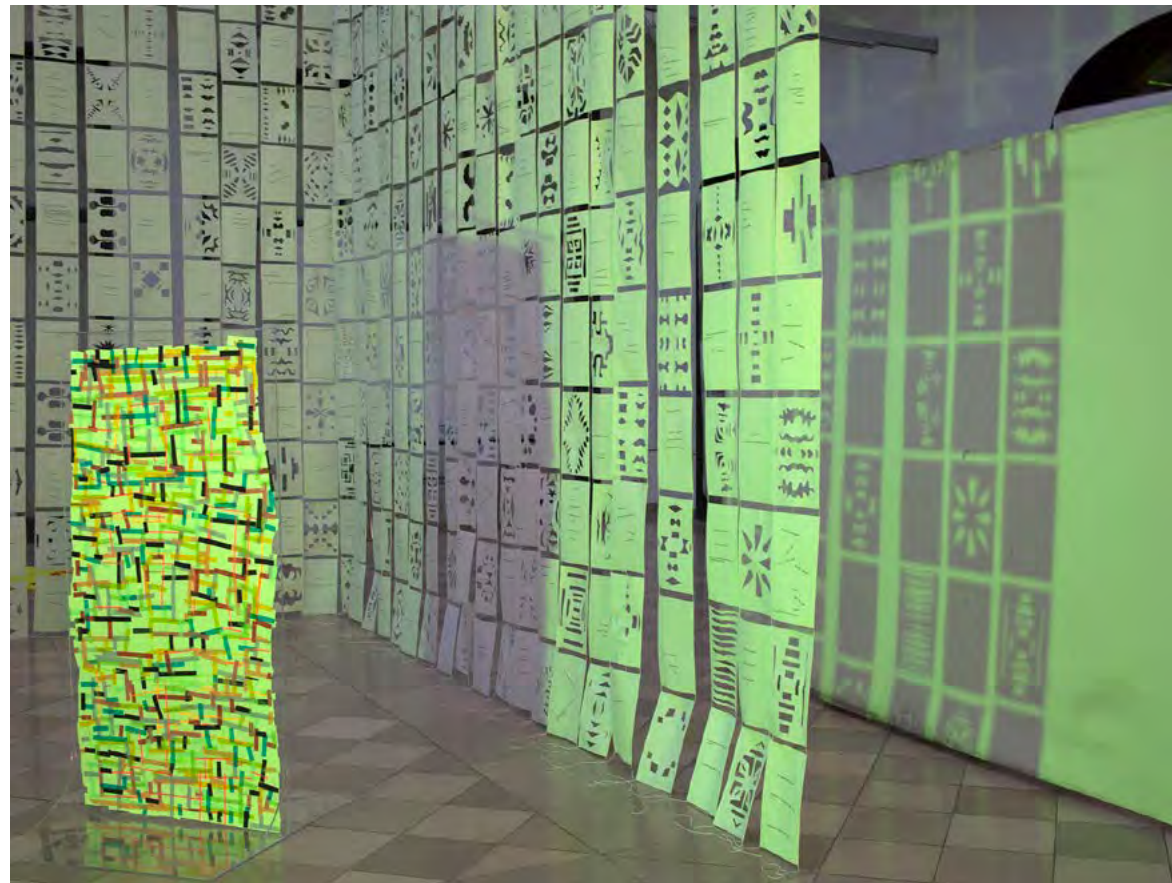laser prints, paper, rope tape
approx. 470 × 500 × 350 cm

**Pee in Peace (installation against ignorance)**
2018
details
laser prints, paper, rope tape
approx. 470 × 500 × 350 cm

**Revulvalution**
2O18
color laser prints, tape, plexiglass
approx. 90 × 145 × 60 cm

# Hojos de Platano a.k.a Papel Picado
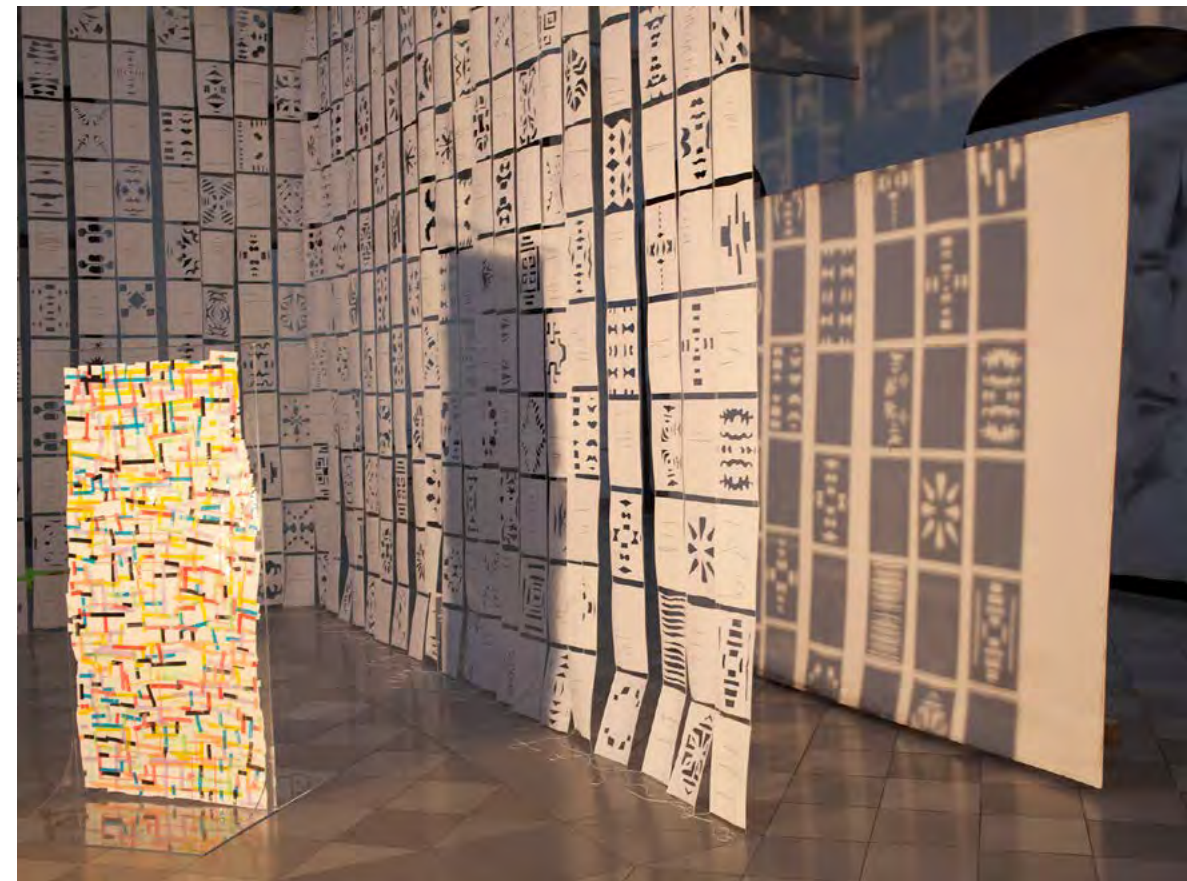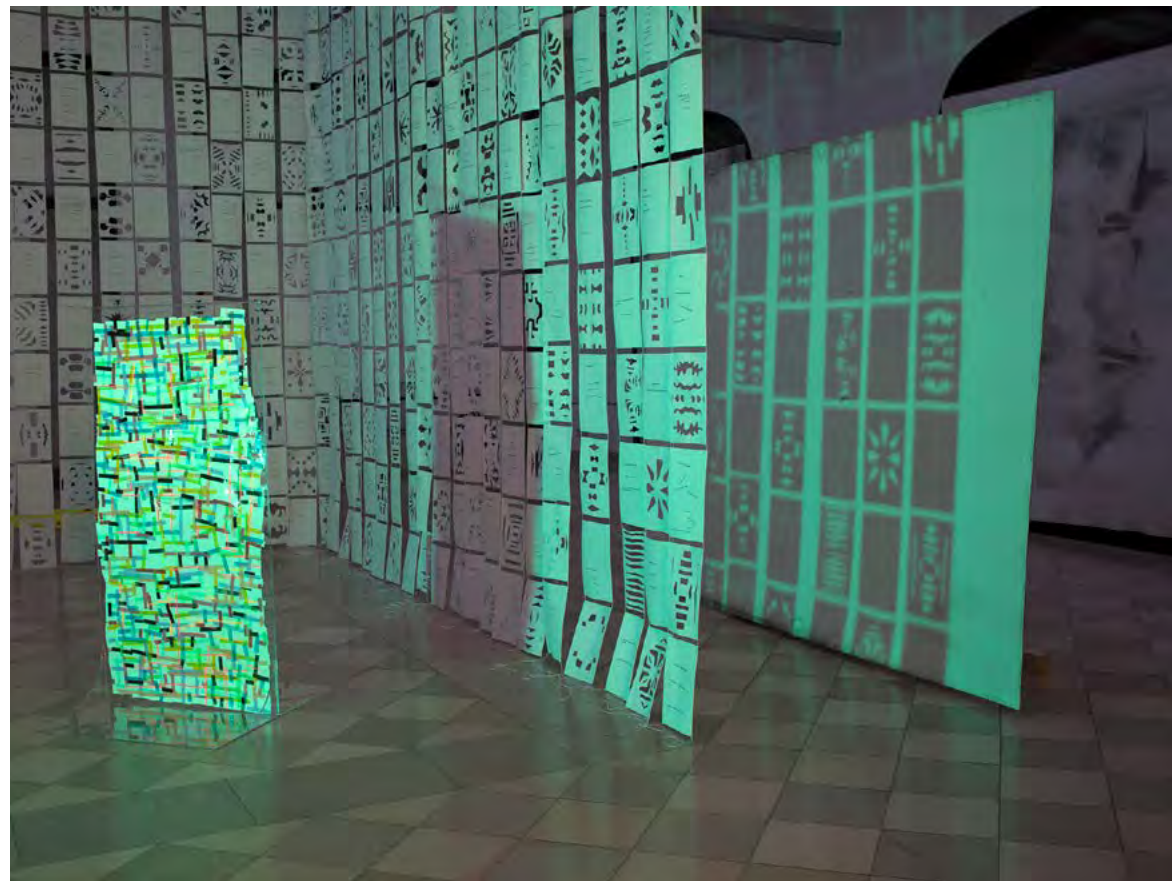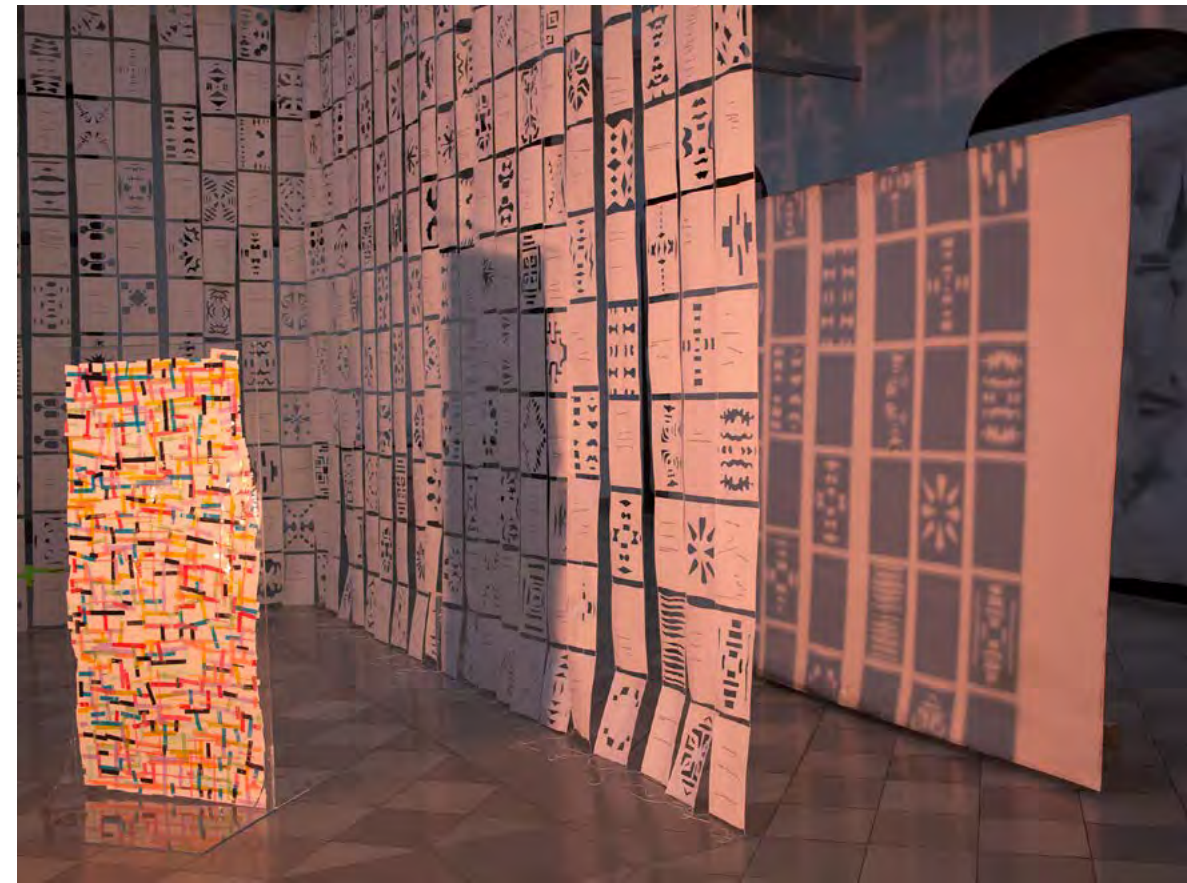
2018

Casa Wabi
Oaxaca, Mexico

Aquatic installation in triangle pool designed by Japanese Architect Tadao Ando

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
banana plant leaves, water
rope, stone
60 × 415 × 320 cm

**Hojos de Platano a.k.a
Papel Picado**
2O18
banana plant leaves, water
rope, stone
60 × 415 × 320 cm

Social collaborative project
Cacalote, Mexico

21/02/18 — 27/03/18

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.

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-maché 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
metal, papier-maché
210 × 420 × 60 cm

Social collaborative project
Cacalote, Mexico

21/02/18 — 27/03/18

video

Extension of a former project
Lang Zal Ze Leven / Happy Birthday To You (2011)

**RISING STAR**
2018
inkjet print on latex, transparent acrylic
breast gel mask, plastic eye
60 × 40 × 1,6 cm

**SCREWY**
2018
inkjet print on latex, transparent acrylic
face gel mask
30 × 20 × 1,6 cm

**MOONSTRUCK**
2018
inkjet print on latex, transparent acrylic
face gel mask
30 × 20 × 1,6 cm

# ¡Aguas!

Solo exhibition
FOAM
Amsterdam, NL

17.11.17 — 28.01.18

booklet
video

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 representation 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 photographs into her own three-dimensional visual idiom.

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.
— Hinde Haest

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



**Gloss-Over**
2017
animation, videomapping
on sculpture
11:36 min
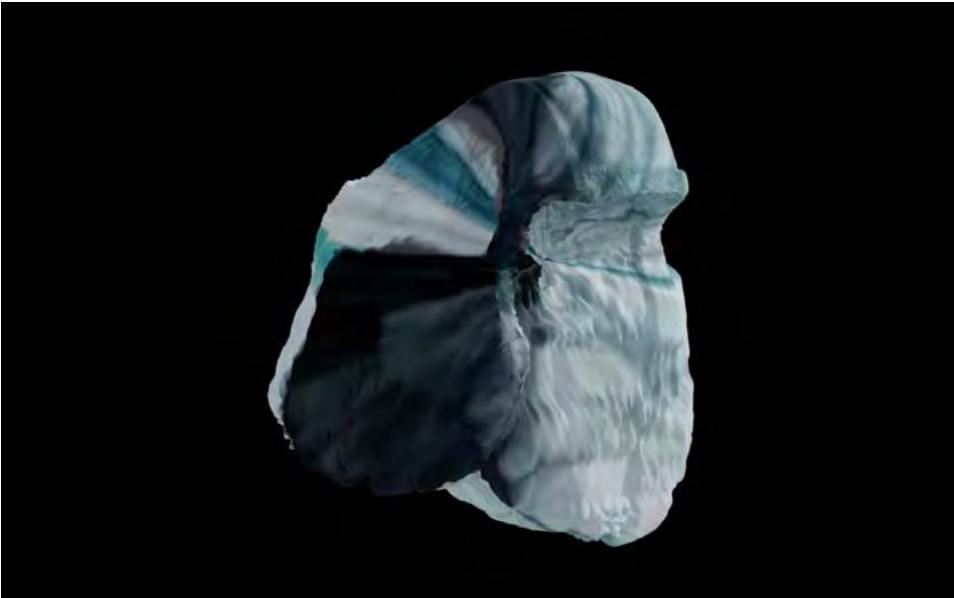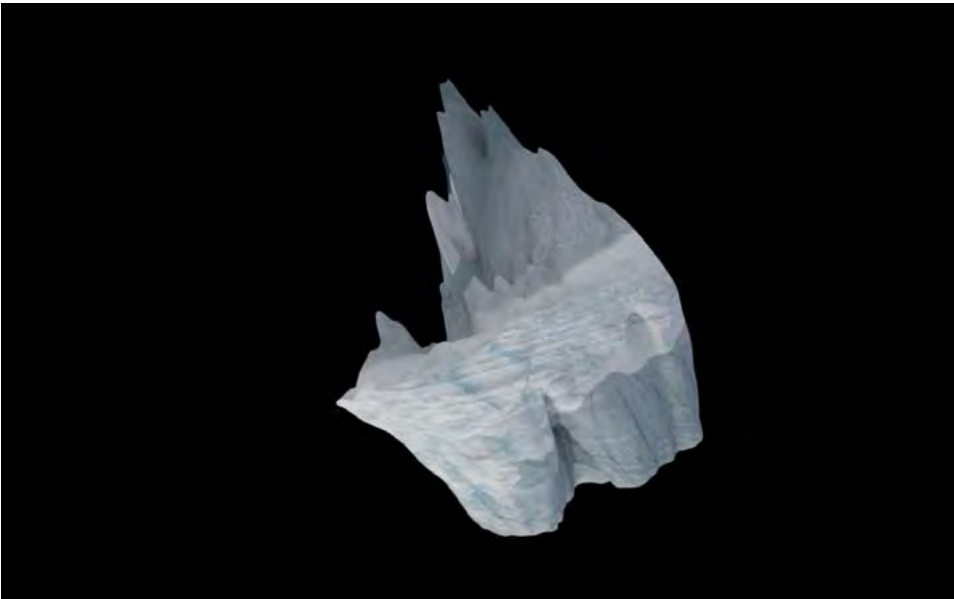
**Gloss-Over**
*2017*
details
animation, videomapping
on sculpture
11:36 min

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 —
11 artist-books

Enclosed Content Chatting Away in the Colour Invis-
ibility 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 disap-
pearing 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.

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 artist-book-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.

2006
**The Black Hole**
edition 1000
With Jaap Scheeren
Episode Publishers,
Rotterdam, NL

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
Baden, Switzerland

2011
**Happy birthday to you**
edition 500
self-published

2011
**A head with wings**
edition 1000
LBM, Minneapolis, US

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

2014
**The Bungalow**
edition 1200
Onomatopee
Eindhoven, NL

2016
**Neutral**
edition 200
galerie Jo van de Loo &
self-published
Munich, Germany

2016
**AUTOMAGIC**
edition 1000
Editorial RM Spain &
self-published

Solo exhibition
Gallery Escougnou-Cetraro
Paris, France

*07.10.17 — 12.11.17*

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 short cut 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-modernists 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?
— 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 meme temps que sa Constitution. La fuite en avant des modernes s'est arretée (...) avec la multiplication d'exceptions dont personne ne pouvait reconnaitre la place dans le flux régulier du temps".

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



**Petrified Sensibilities 01**
*2017*
inkjet print on latex, oxygen mask, oxygen tubing
86 × 50 × 14 cm

Solo exhibition
Gallery Escougnou-Cetraro
Paris, France

07.10.17 — 12.11.17



**Petrified Sensibilities**
2017
sculptures, various dimensions

Solo exhibition
Gallery Escougnou-Cetraro
Paris, France

07.10.17 — 12.11.17



**MIND-MATE**
2017
inkjet print on plastic
polystyrene, paint, bandage
15 × 37 × 40 cm

**MIND(fool)NESS**
2017
inkjet prints on plastic, radiant
plexiglass, crutches, rubber
metal, polystyrene, paint
bandage
103 × 117 × 63 cm,

Solo exhibition
Gallery Escougnou-Cetraro
Paris, France

07.10.17 — 12.11.17



**Petrified Sensibilities**
2017
sculptures, various dimensions

**Petrified Sensibilities 01**
*2017*
inkjet print on latex, oxygen
mask, oxygen tubing
86 × 50 × 14 cm

**Petrified Sensibilities 02**
*2017*
inkjet print on latex, oxygen
mask, oxygen tubing
80 × 40 × 11 cm

**Petrified Sensibilities 03**
*2017*
inkjet print on latex, oxygen
mask, oxygen tubing
55 × 30 × 25 cm

**Petrified Sensibilities 04**
*2017*
inkjet print on latex, oxygen
mask, oxygen tubing
90.5 × 51 × 7 cm

**Petrified Sensibilities 05**
*2017*
inkjet print on latex, oxygen
mask, oxygen tubing
65 × 33 × 7 cm

**Petrified Sensibilities 06**
*2017*
inkjet print on latex, oxygen
mask, oxygen tubing
68 × 34 × 16 cm

**Petrified Sensibilities 07**
*2017*
inkjet print on latex, oxygen
mask, oxygen tubing
64,7 × 36,2 × 7 cm

**Petrified Sensibilities 08**
*2017*
inkjet print on latex, oxygen
mask, oxygen tubing
7,3 × 43,4 × 7 cm

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

**Petrified Sensibilities 10**
2017
inkjet print on latex, oxygen
mask, oxygen tubing
70 × 32 × 2 cm

**Petrified Sensibilities 11**
2017
inkjet print on latex, anaes-
thesia mask, oxygen tubing
42,2 × 98,5 × 10 cm

**Petrified Sensibilities 12**
2017
inkjet print on latex, gel mask,
oxygen tubing
70 × 30 × 8 cm

**Petrified Sensibilities 13**
2017
inkjet print on latex, oxygen
mask, oxygen tubing
58 × 46 × 8 cm

**Petrified Sensibilities 15**
2017
inkjet print on latex, anaes-
thesia mask, oxygen tubing
110 × 58 × 12 cm

**Petrified Sensibilities 16**
2017
inkjet print on latex, oxygen
masks, oxygen tubing
74,7 × 57,8 × 8 cm

**Petrified Sensibilities 17**
2017
inkjet print on latex, anaes-
thesia mask, laryngeal mask
airway, oxygen tubing
73 × 40 × 11,5 cm

Solo exhibition
The French Pavilion
Zagreb, Croatia

08.09.17 — 20.09.17

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 ob-
jects as a material reference to our way of coping with
malfunctioning and degradation.

Anouk Kruithof positions her new work 'Ego, Eco,
Crescendo' in a world seduced by alienated images that
have lost their integrity. By appropriating the anthropo-
centric visual language, she examines the human nature
relationship as one entailing contamination, displace-
ment, mutual alternation and, finally, normalization. Her
alternative post anthropocentric view tackles human
non-human relations perceived through resilient practic-
es similarly described by Donna Haraway in her concept
of Chthulucene: 'The unfinished Chthulucene must col-
lect 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 com-
post 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
— Lea Vene

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.

**Stonewall**
2017
inkjet print on latex, polystyrene, fiberglass, paint
87 × 89 × 80 cm

**Squabble**
2017
inkjet print on plastic, polystyrene, fiberglass, paint
91 × 70 × 64 cm

**Snug-fit**
2017
inkjet print on latex, polystyrene, fiberglass, paint, metal, rubber
140 × 85 × 47 cm

**Skimmer**
2017
inkjet prints on latex
anti-slip mat (rubber) fiber-
glass, paint
94 × 49 × 53 cm

**Flat Head**
2017
inkjet print on latex, fiber-
glass, paint, metal, rubber
128 × 82 × 120 cm

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

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

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

**MIND(fool)NESS**
2017
inkjet prints on plastic, radiant plexiglass, crutches
rubber, metal, polystyrene, paint, bandage
103 × 117 × 63 cm

video

**MIND-MATE**
2017
inkjet print on plastic, polystyrene, paint, bandage
15 × 37 × 40 cm

2016

With Piera Wolf & Iñaki Domingo

Edition 1000
10 no-cover books in transparent acrylic box
Color, bw & duo-tone offset
768 pages
228 × 170 mm

Published by RM & stresspress.biz

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.

2015 —
site specific installation
approx. 47 × 3 m

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.
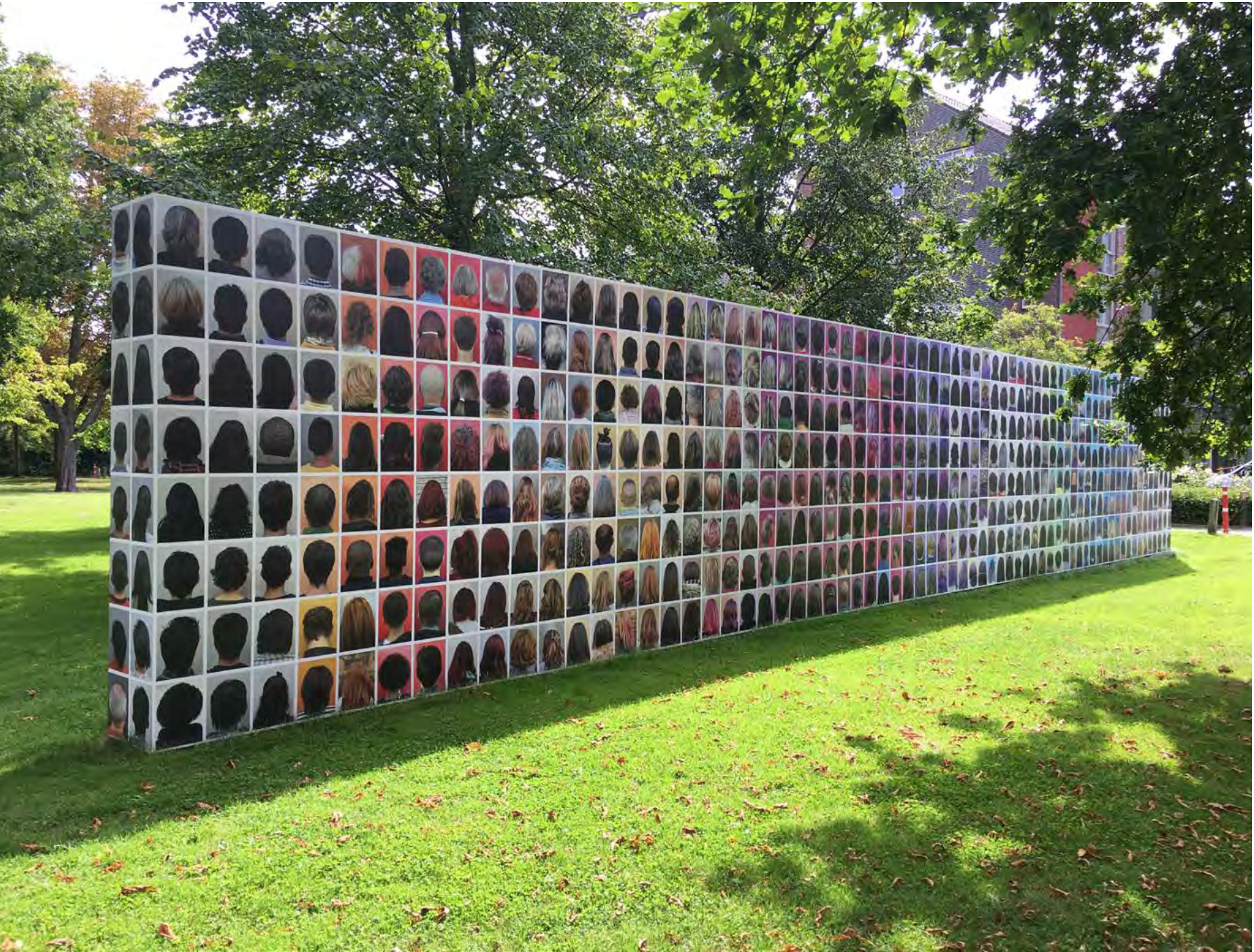
Centro de la Imagen
Mexico City, Mexico
2017

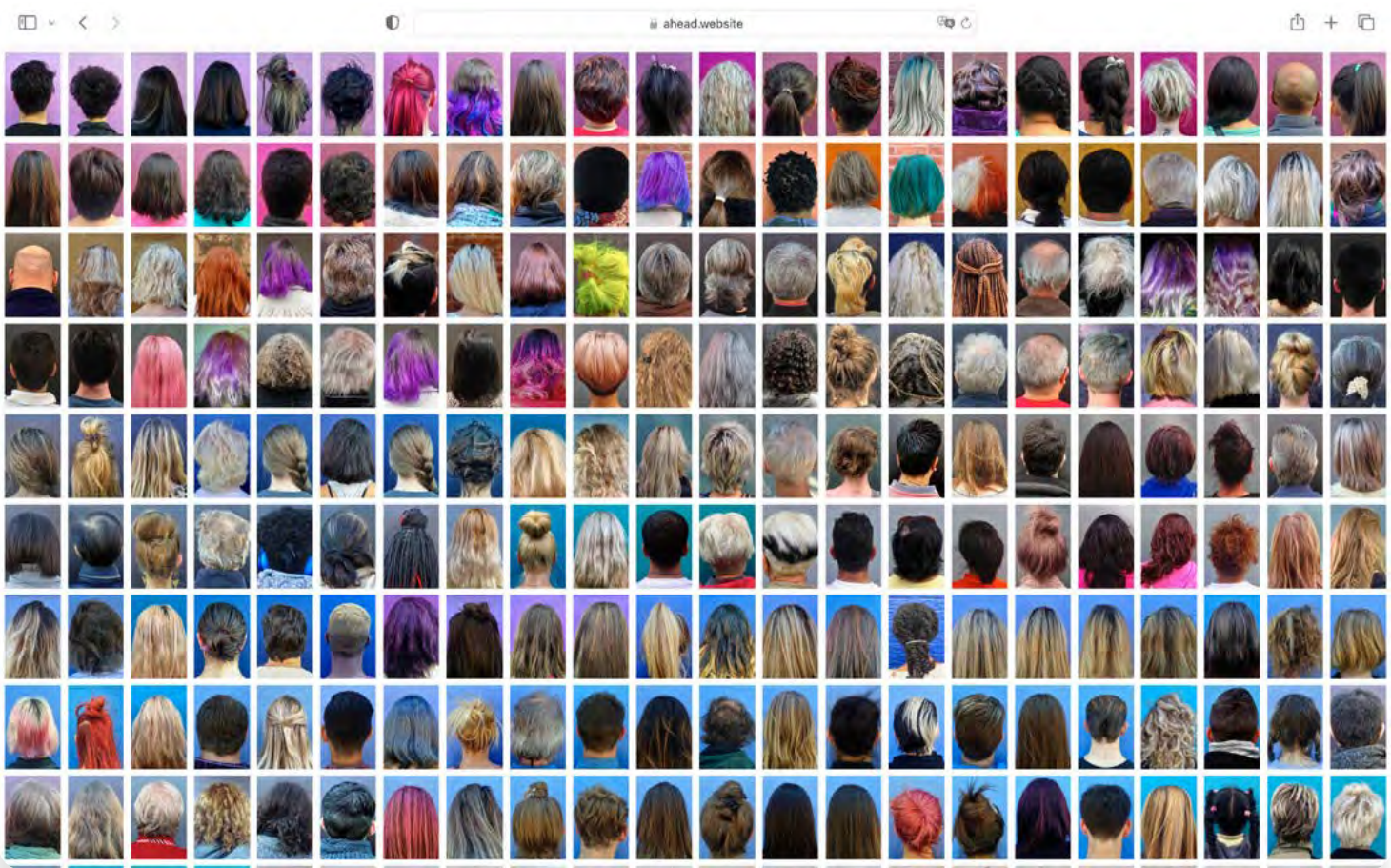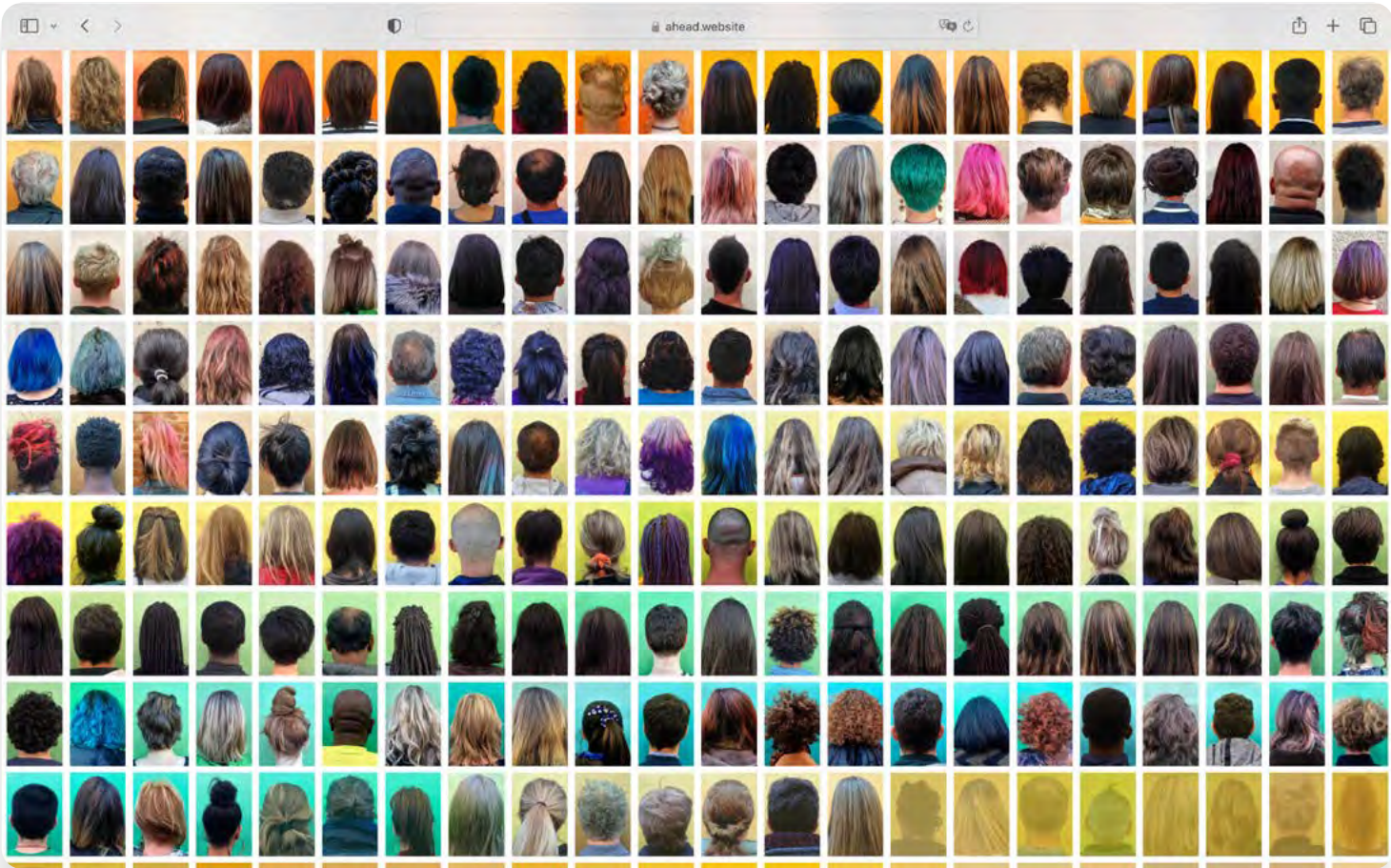Window installation
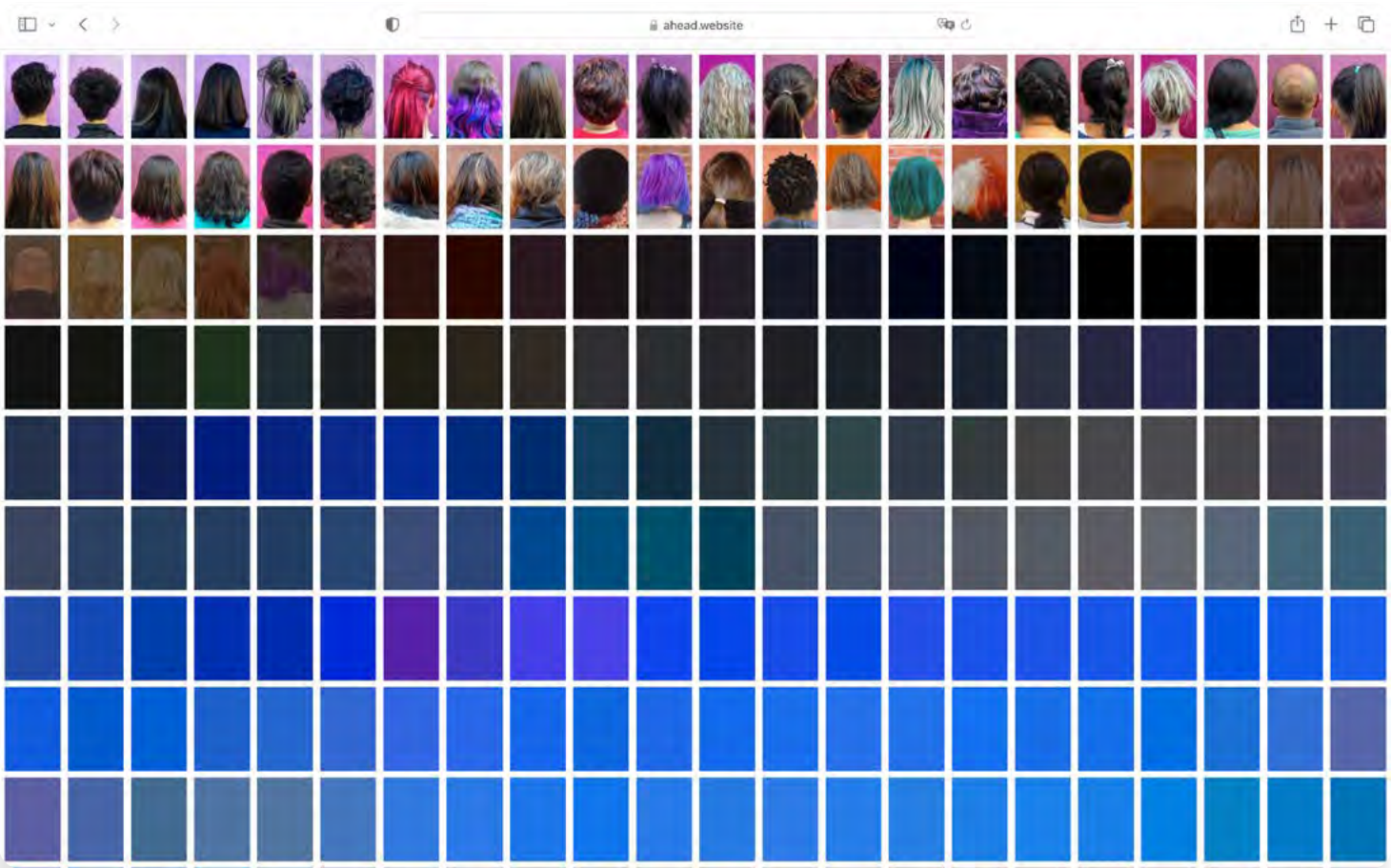FOUR A.M.
New York, US
2015

PhotoRoad Festival
Gibellina, Italy
2016

FAÇADE, open-air art festival
Middelburg, NL
2017

Organized by an algorithm in which the grid is visualized in different ways depending on the device it is being visited from

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

14.09.19 — 22.12.19

21.05.18
Performance
Offprint London, Tate Modern
London, UK

video

<CONNECTION> is a performance and social inter-
vention, 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 mon-
ochrome colours forms a circle together, changing posi-
tion 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 vide-
os 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 perfor-
mance <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 |
| Makeup: | Roseanna Velin, Hali Christou |

21.05.18
Performance, details
Offprint London, Tate Modern
London, UK

video

21.05.18
Performance, details
Offprint London, Tate Modern
London, UK

video

2015—2016
installation
photo stickers, colored glass
660 × 73 cm

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 cut-outs, 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.

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.

MoMA
New York, US
2015

**Subconscious Travelling**
2015
photo stickers, colored glass
660 × 73 cm

MoMA
New York, US

Solo exhibition
Galerie Jo van de Loo
Munich, Germany

10.06.16 — 30.07.16

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.

Group exhibition
Gallery Escougnou Cetraro
Paris, France

2016

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 indi-
viduals 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**
*2018*
surveillance camera bracket
arm, flatbed print on latex
35 × 25 × 70 cm

**Concealed Matter(s) 02**
*2018*
surveillance camera bracket
arm, flatbed print on latex
40 × 15 × 105 cm

**Concealed Matter(s) 03**
*2018*
surveillance camera bracket
arm, flatbed print on latex
35 × 25 × 90 cm

**Concealed Matter(s) 04**
*2018*
surveillance camera bracket
arm, flatbed print on latex
12 × 25 × 70 cm

**Concealed Matter(s) 06**
*2018*
surveillance camera bracket
arm, flatbed print on latex
18 × 30 × 50 cm

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

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

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

Solo exhibition
BoetzelaerINispen
Amsterdam, NL

09.15 — 11.15

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.

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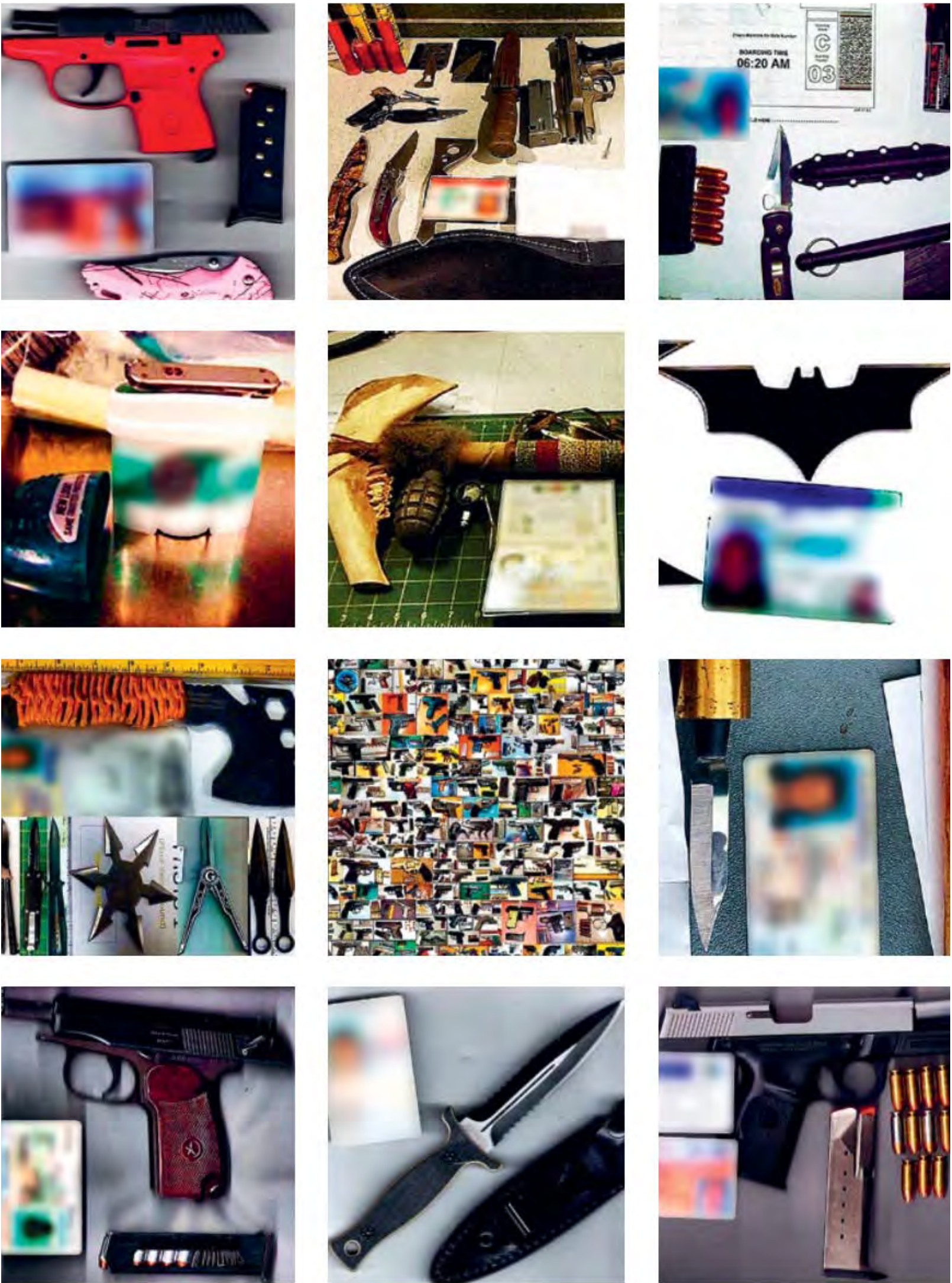
Original screenshots from the TSA (Transportation Security Agency) Instagram page, out of which the images of the blurred ID cards are used for the Neutral sculptures and the Concealed Matter(s) sculptures.



**Neutral (confident)**
2015
graphite grey metal construction, pipe-isolation, flatbed print on latex, flatbed print on vinyl
105 × 46 × 80 cm

**Neutral (puzzled)**
2015
graphite grey metal construction, flatbed print on latex, thin plastic, vinyl
154 × 120 × 110 cm

**Neutral (mellow)**
2015
graphite grey metal construction, pipe-isolation, flatbed print on thin plastic
110 × 40 × 40 cm

**Neutral (openhearted)**
2015
graphite grey metal construction, flatbed print on vinyl black rubber band
178 × 123 × 30 cm

**Neutral (restless)**
2015
graphite grey metal construction, pipe-insulation, print on PVC curtain
300 × 115 × 88 cm

**Neutral (ashamed)**
2015
graphite grey metal construction, flatbed print on latex
145 × 60 × 37 cm

**Neutral (psyched)**
2015
graphite grey metal construction, flatbed print on PVC
flatbed print on vinyl
65 × 100 × 65 cm

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.

**Sorry no definitions found…**
2015
selfie-stick in concrete
papier-maché, resin, inkjet
prints
207 × 103 × 60 cm

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.





**Another Universe**
2015
selfie-stick in concrete
papier-maché, resin, laser
prints
230 × 95 × 80 cm
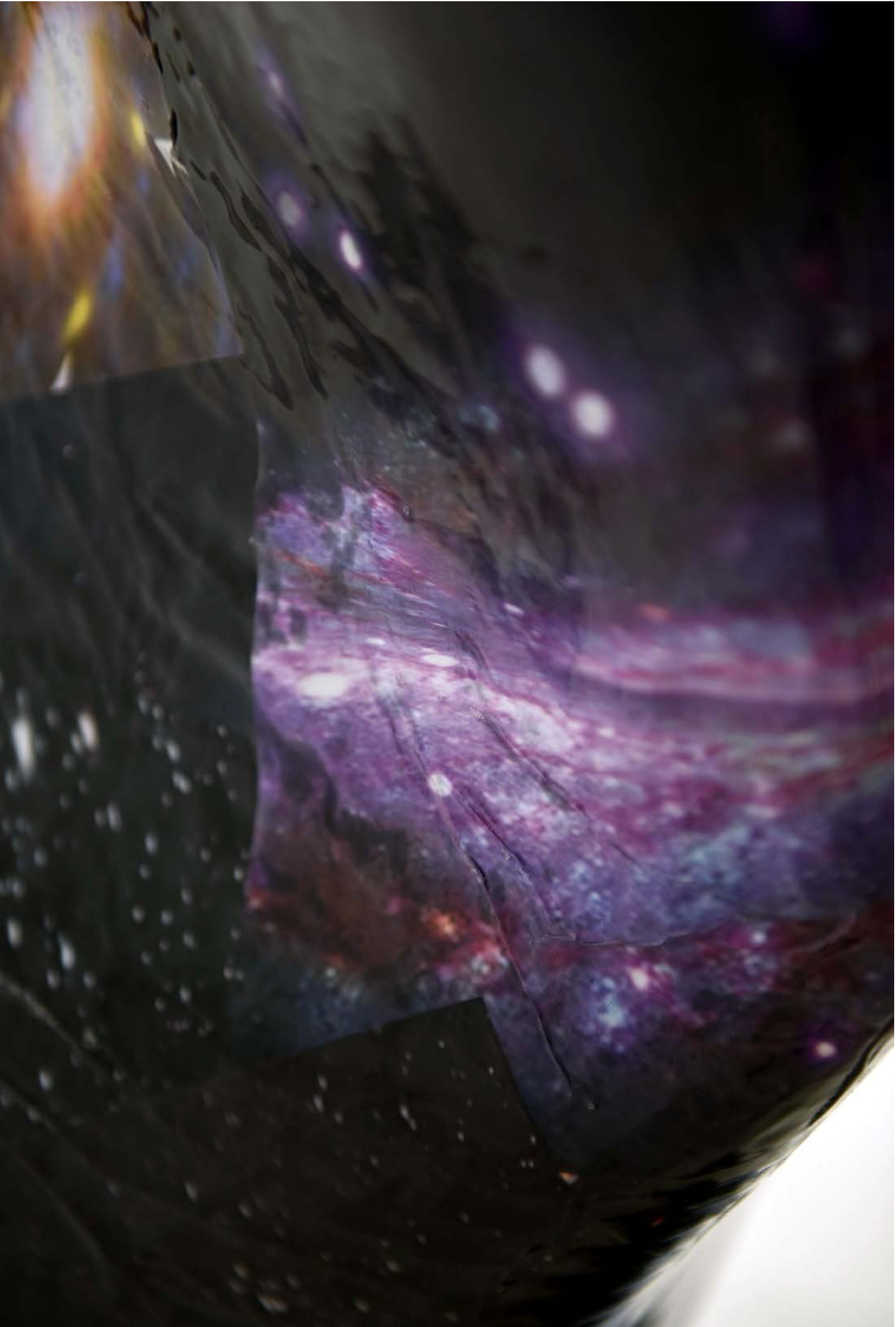
Carry On… takes on a re-photographed analogue screenshot-montage showing 2,212 firearms, which were confiscated in 2014 at airport security checkpoints all over America. A collage of all these weapons was made by an employee of the TSA and posted on Instagram as an impressive violent but also creative 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.
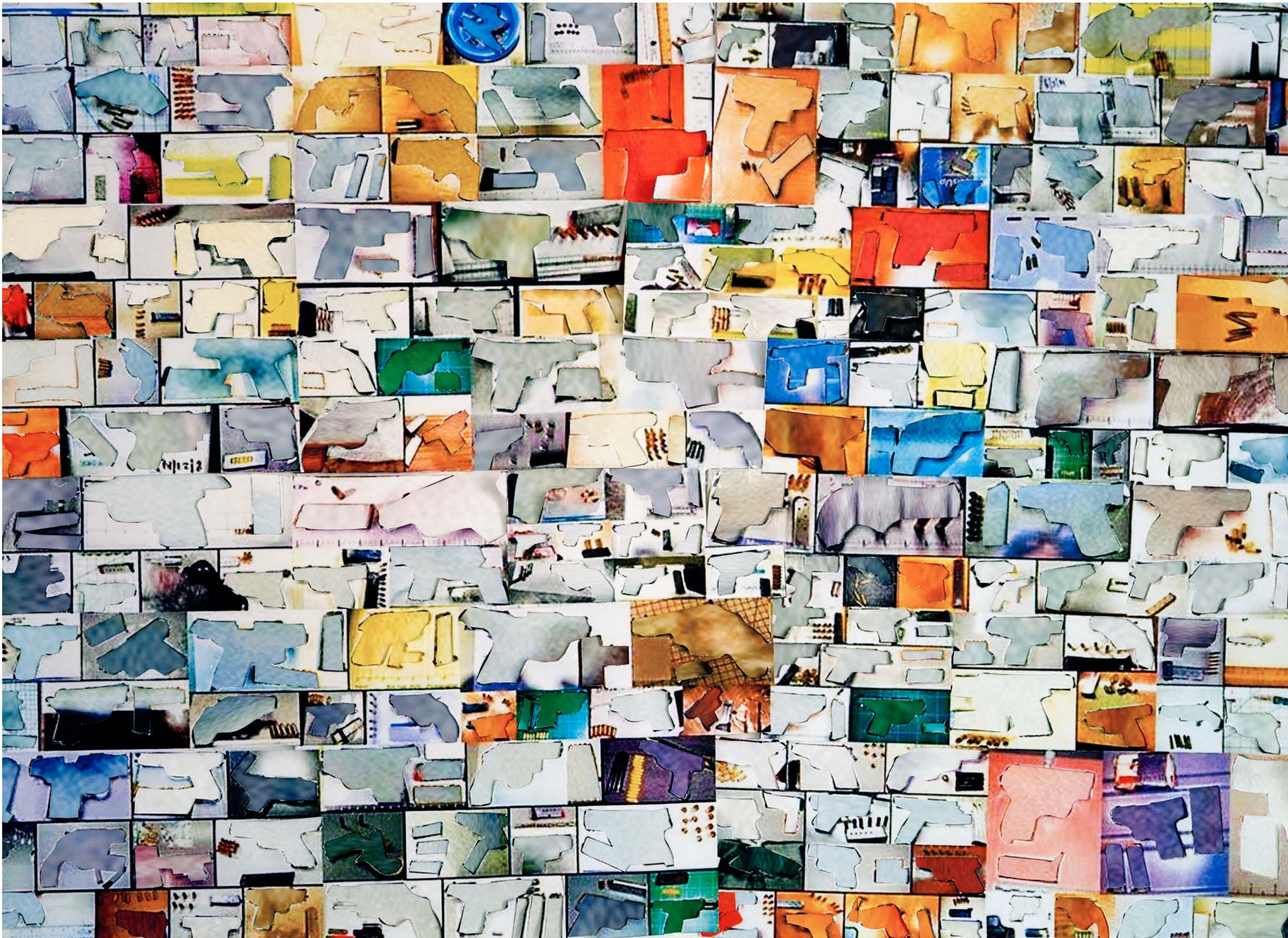


**Carry On**
2015
metal frame, UV protected
glass, print on matte paper
80 × 120 cm

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-pho-tographed 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.





**Green is more than just a color**
2015
flatbed print on plexiglass
print on PVC curtain, pipe-insulation
200 × 143 × 12 cm

**This Pic is Sick**
2015
framed inkjet prints, acid free cardboard
70 × 80 cm

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
framed inkjet prints, acid free cardboard
56 × 131,6 cm

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.
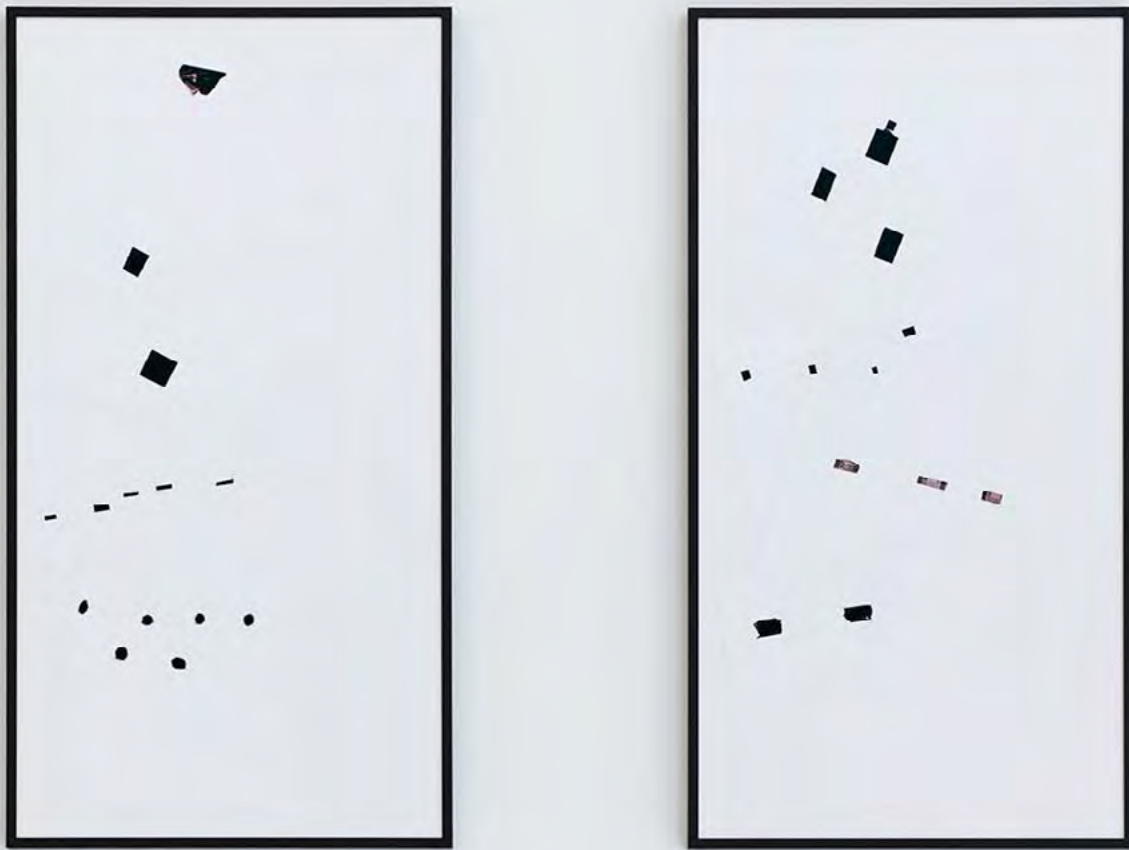
**Screenshot-montage**
2015
metal frames, UV glass, inkjet print on matte paper
28,4 × 28,4 cm

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.

2015

Full colour newspaper
printed on recycled paper
594 × 420 mm

Solo exhibition
Gallery Casemore Kirkeby
San Francisco, US

12.01.17 — 08.04.17

**Neutral (itchy)**
*2017*
metal inkjet print on PVC pipe-insulation
300 × 115 × 88 cm

**Neutral (nomadic)**
*2017*
metal inkjet print on PVC pipe-insulation
300 × 115 × 88 cm

**Neutral (footloose)**
*2017*
metal inkjet print on PVC pipe-insulation
300 × 115 × 88 cm

Solo exhibition
Green Is Gold
Copenhagen, Denmark

21.08.15 — 30.08.15

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 Sculpture (uneven)**
2015
photo-stickers on polystyrene, cellophane, sponges
radiant plexiglass
115 × 110 × 102 cm

**Sweaty Sculpture (front)**
2015
photo-stickers on polystyrene, cellophane, sponges
radiant plexiglass
101 × 65 × 100 cm

**Sweaty Sculpture (back)**
2015
photo-stickers on polystyrene
cellophane, sponges, radiant
plexiglass
167 × 90 × 107 cm

**Sweaty Sculpture (denim)**
2015
flatbed print on plexiglass
photo-stickers on polystyrene
cellophane, sponges
112 × 100 × 50 cm

**Façade**
2014
inkjet prints, polystyrene, radiant and clear plexiglass
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 re-fracted 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 Plexiglass. 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.
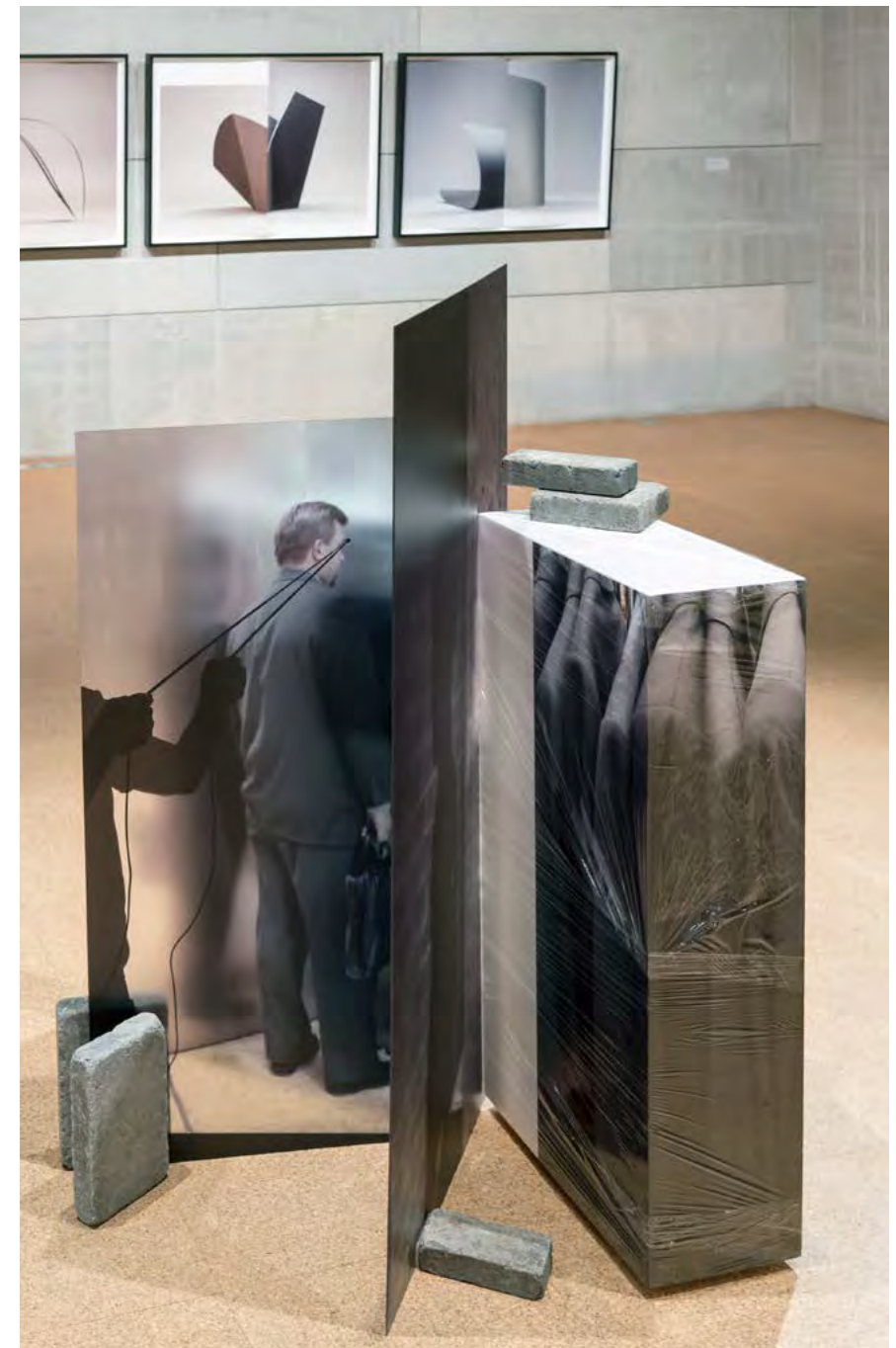
Duo-presentation
Paulien Oltheten & Anouk Kruithof
Stedelijk Museum
Amsterdam, NL

11.02.14 — 14.03.14

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
dyptich
b&w wallpaper
400 × 300 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.
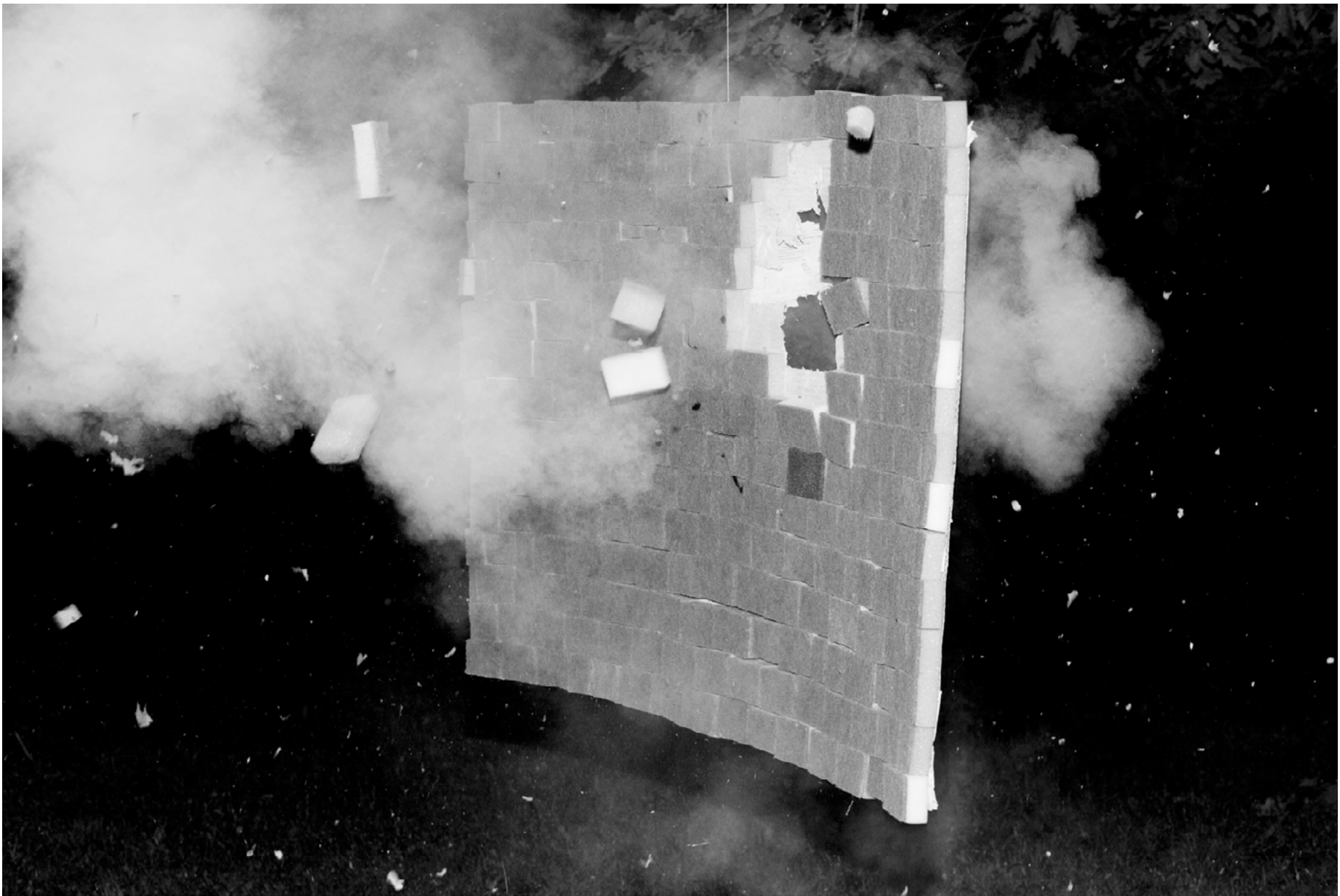
**Façade**
2014
inkjet prints, polystyrene
radiant and clear plexiglass
141 × 110 × 100 cm

**Push–Up**
2013
framed inkjet prints, metal
glass, projection
300 × 300 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 dream-like 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?

**(Powersponge) Brick**
2013
BlinQ (power or wonder)
sponges, projection, wood
214 × 53 × 111 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'.

**Off the Wall**
2014
inkjet prints, metal, glass
156 × 110 cm
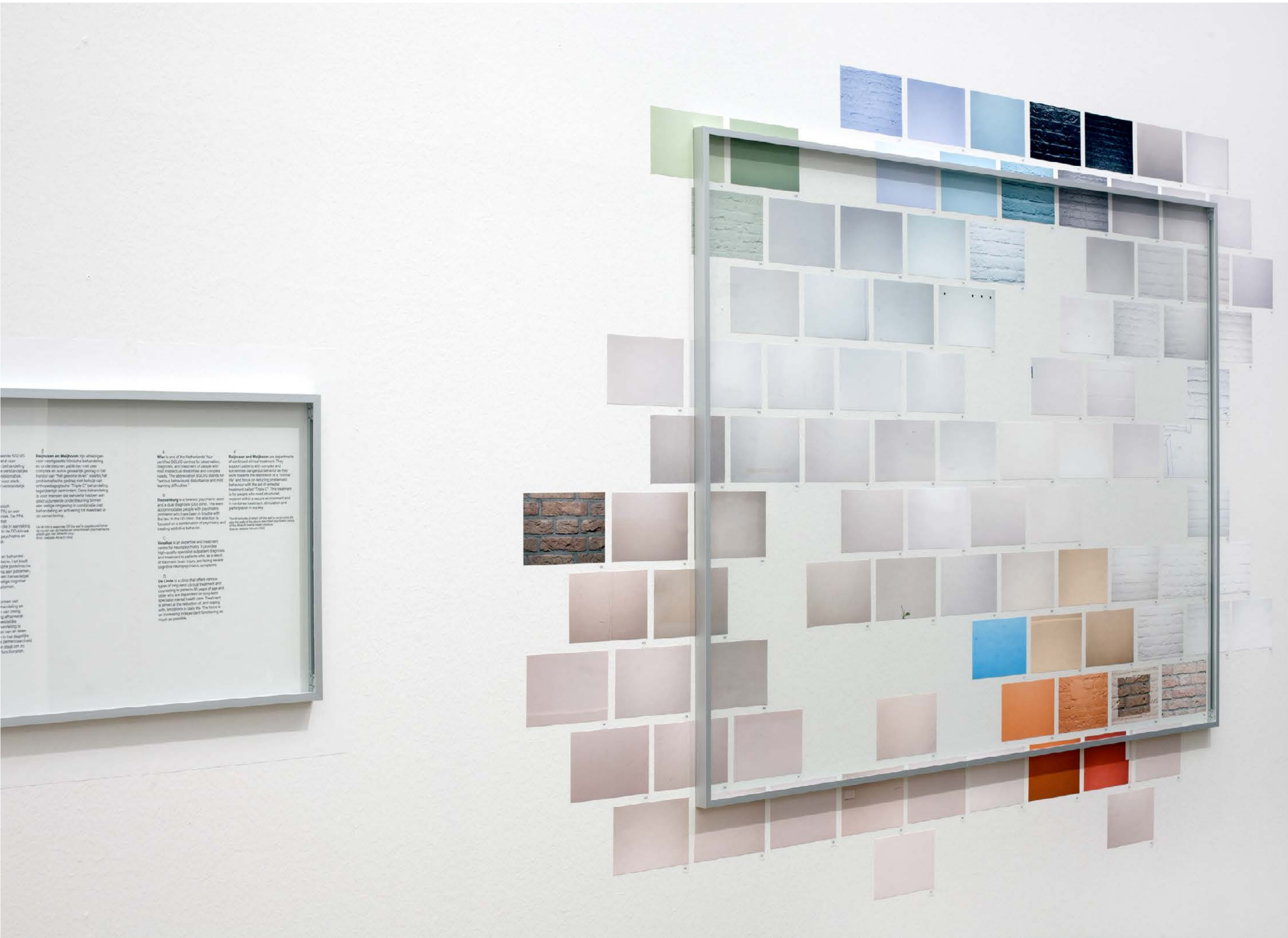
iPhone Flash-Rite is a compilation of 32 colour photographs that Kruithof printed on Plexiglass. Merging photography with sculpture, she organized the images within two halves — the left side bearing 16 male, the right side 16 female portraits — and separated them with a vertically expanding frame made of radiant Plexiglass. 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 plexiglass; a haze of insanity; the blurry lines of memory.
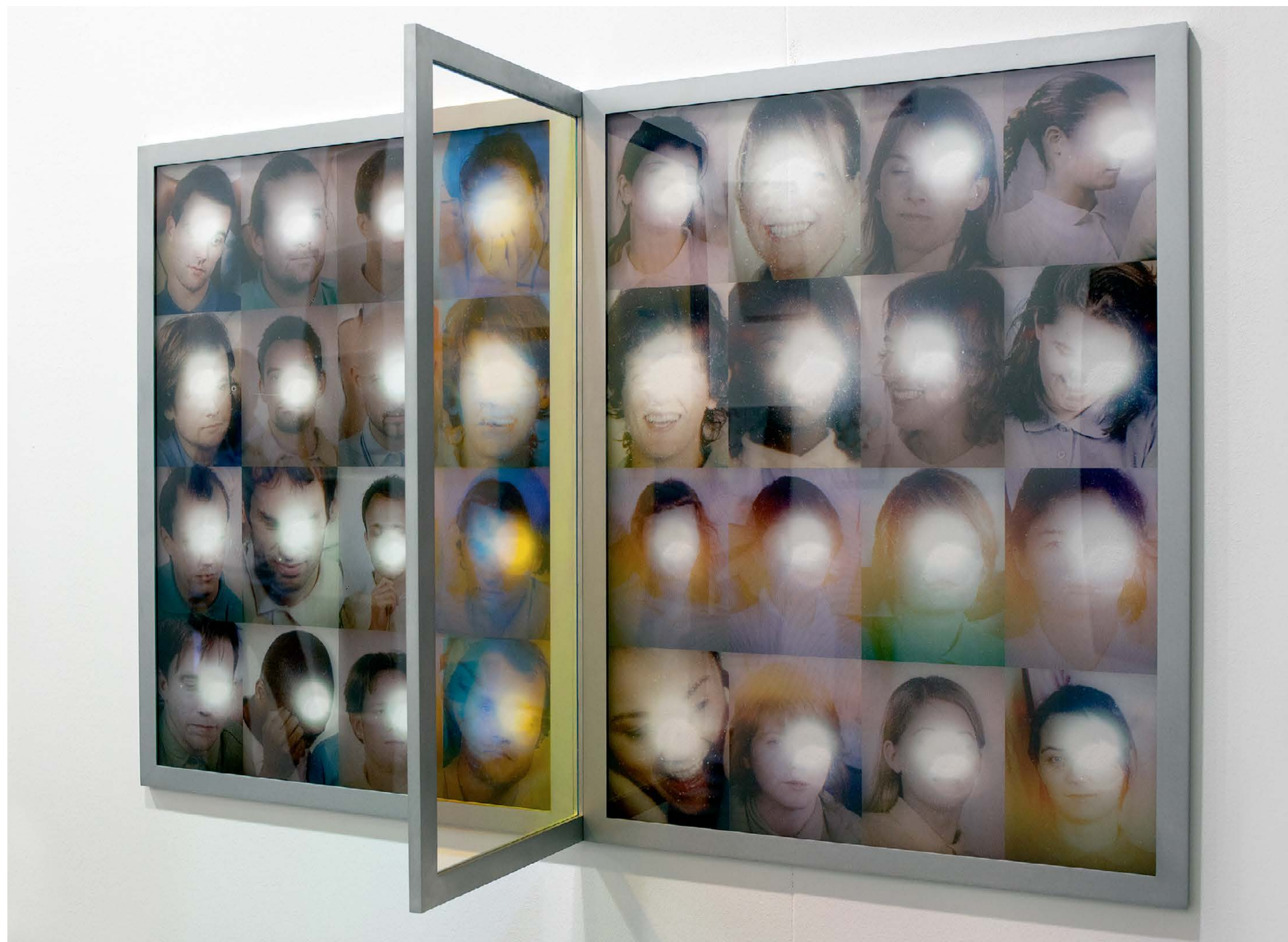


**iPhone Flash-Rite**
2014
flatbed print on plexiglass
radiant plexiglass, aluminium
132 × 86 × 38 cm

Solo exhibition
Gallery Boetzelaer|Nispen
Amsterdam, NL

2013

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.

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 powermovement of seeing and being seen is reflected in the installation's presentation. Kruithof perceives her circle, or even clocklike arrangement of 14 images of men in different suits and different stages of pushup 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
framed inkjet prints, metal
glass, projection
300 × 300 cm
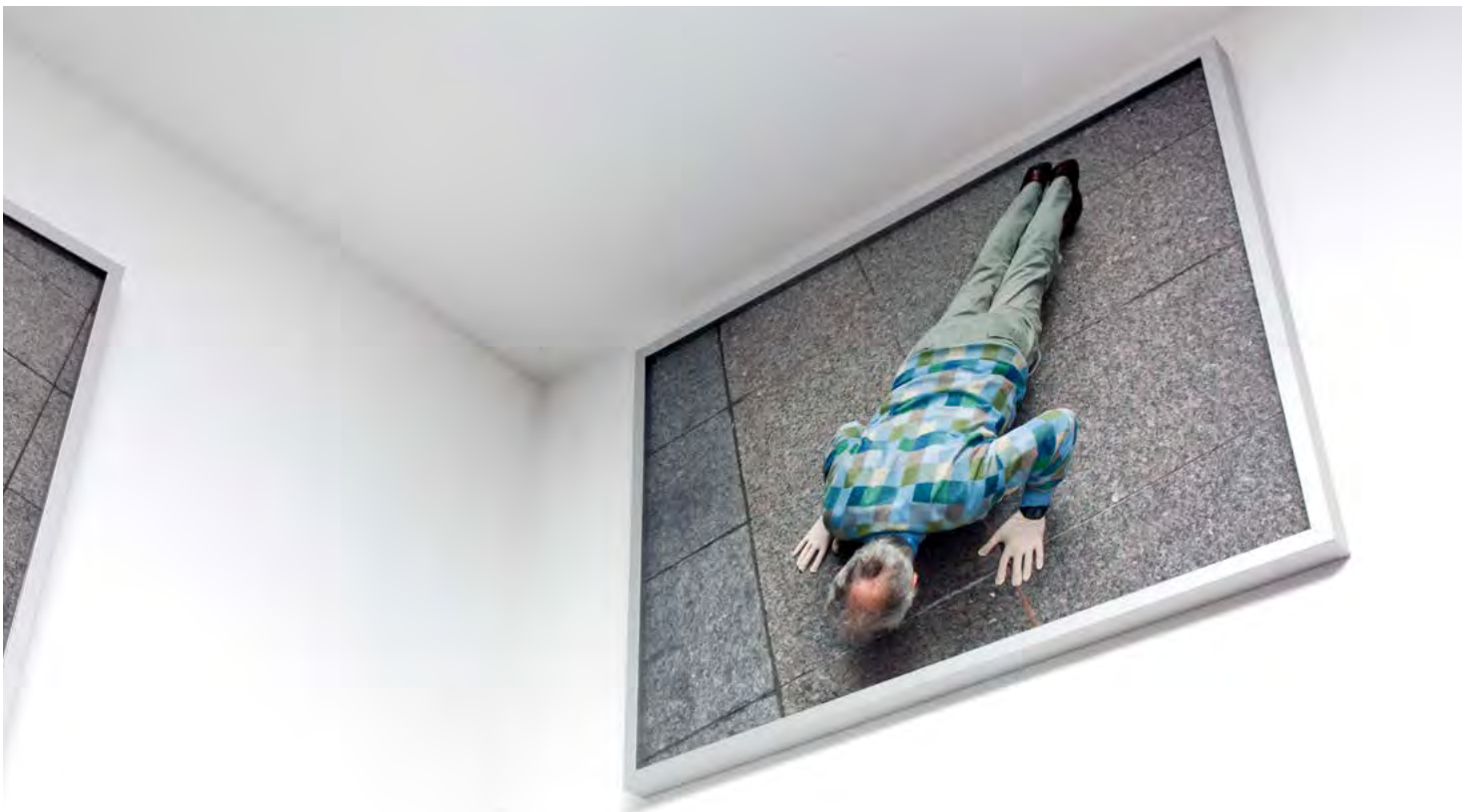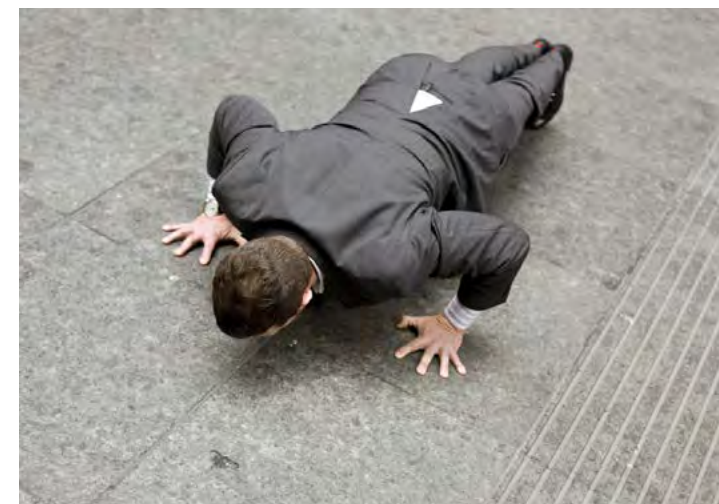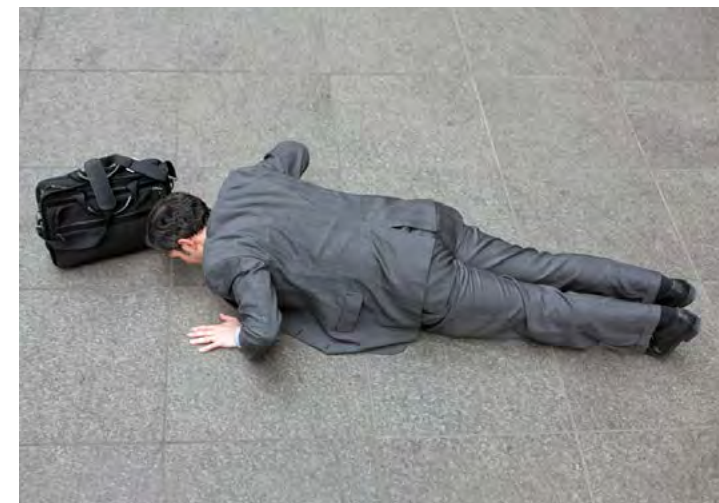
**Push-Up**
2013
detail
framed inkjet prints, metal
glass, projection
300 × 300 cm

2014

Artist-book & installation out of 3 photographs, 4 hand cut-photomontages, 5 screenshots, 1 wallpaper of various sizes

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.
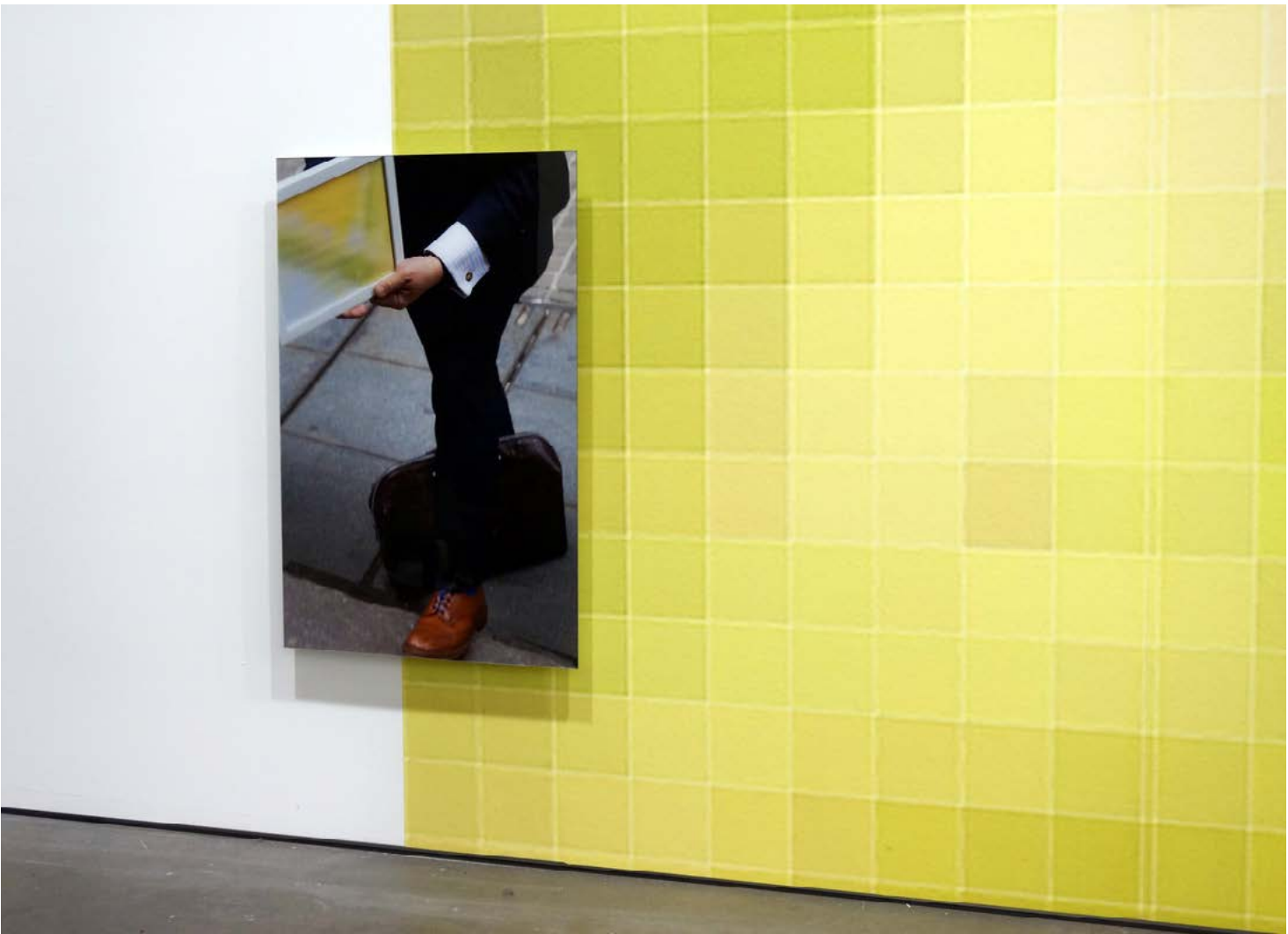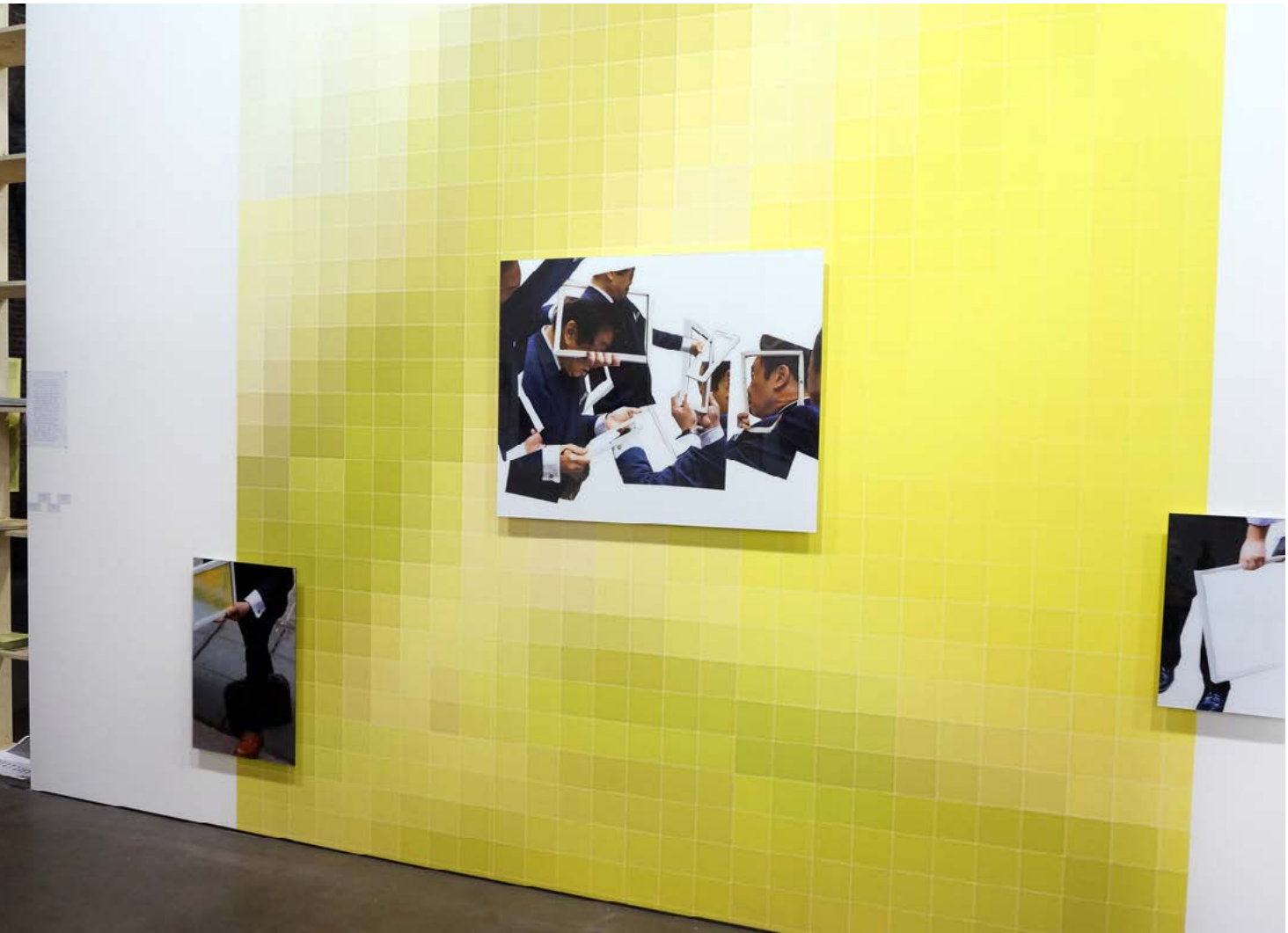
**Pixel Stress**
2013
ultrachrome prints, diasec
inkjet print wallpaper
850 × 400 cm

**Framexplosion**
2013
ultrachrome print, diasec
180 × 120 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 Sweatstress 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
(Chest Blue 1,2)**
2013
ultrachrome prints, diasec
24 × 30 cm

# Sweat-stress, Sweaty Sculptures

**Sweat-Stress (Armpit/Light-Yellow)**
2013
ultrachrome prints, diasec
40 × 60 cm

**Sweat-Stress (Armpit/Spectrum)**
2013
ultrachrome prints, diasec
40 × 60 cm

**Sweat-Stress (Armpit/Bright-Yellow)**
2013
ultrachrome prints, diasec
40 × 60 cm

**Sweaty Sculpture (Spectrum)**
2013
polystyrene, inkjet prints, cellophane foil, sponge
101 × 24 × 50 cm

**Sweat-Stress (Armpit/Colour Blur)**
2013
ultrachrome prints, diasec, power sponges
120 × 180 cm

**Sweaty Sculpture (Slide)**
2013
polystyrene, inkjet prints, cellophane foil, sponge
101 × 24 × 50 cm

**Sweat-Stress
(Chest/Cyan-Green)
Sweat-Stress
(Chest/Green)**
2013
ultrachrome prints, diasec
50 × 70 cm

**Sweat-Stress (Screen-shot/Back/Moiré effect)**
2013
ultrachrome prints, diasec
30 × 40 cm

**Sweat-Stress (Chest/Gray-Green)**
2013
ultrachrome prints, diasec
70 × 100 cm

**(Powersponge) Brick**
2013
BlinQ (power or wonder) sponges, projection, wood
214 × 53 × 111 cm

installation
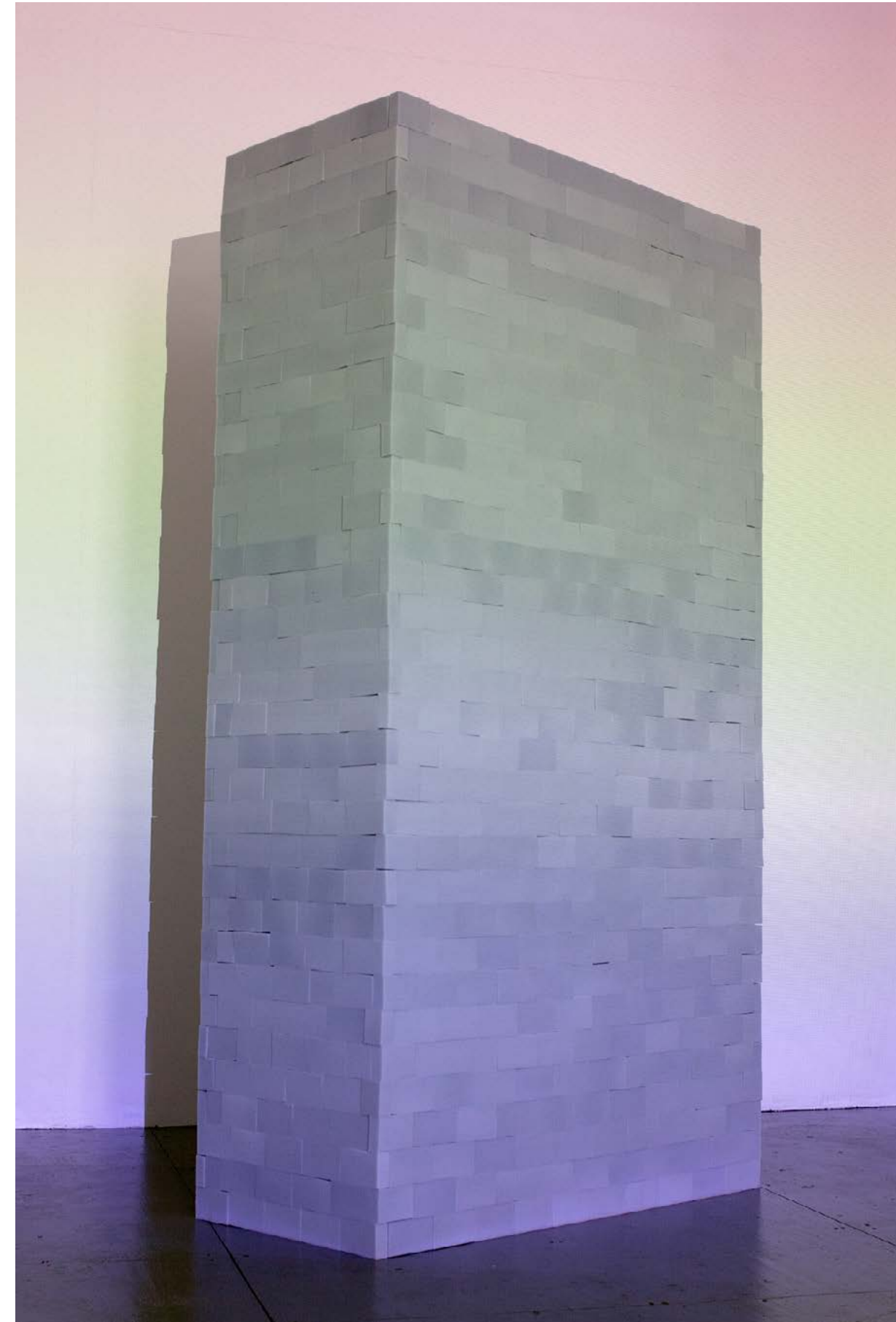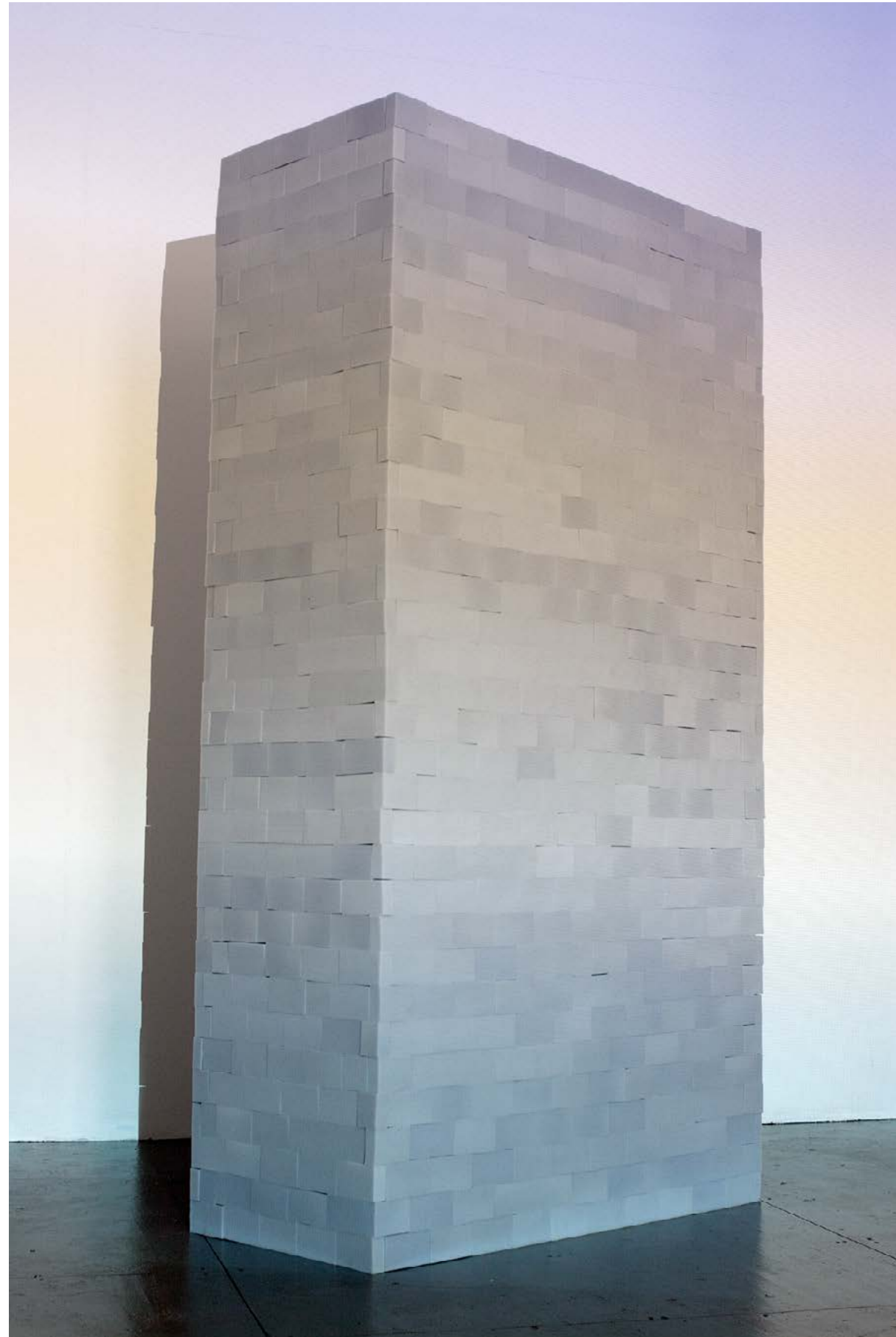
**100% Security**
2013

plexiglass box, security camera wall
mounting bracket arm
50 × 24 × 12 cm

100% Security is a sculpture made of a plexiglass 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 ev-
er-present surveillance of post 9/11 New York City, but
also comments on the increasingly unbalanced relation-
ship between the public and the private realms of our
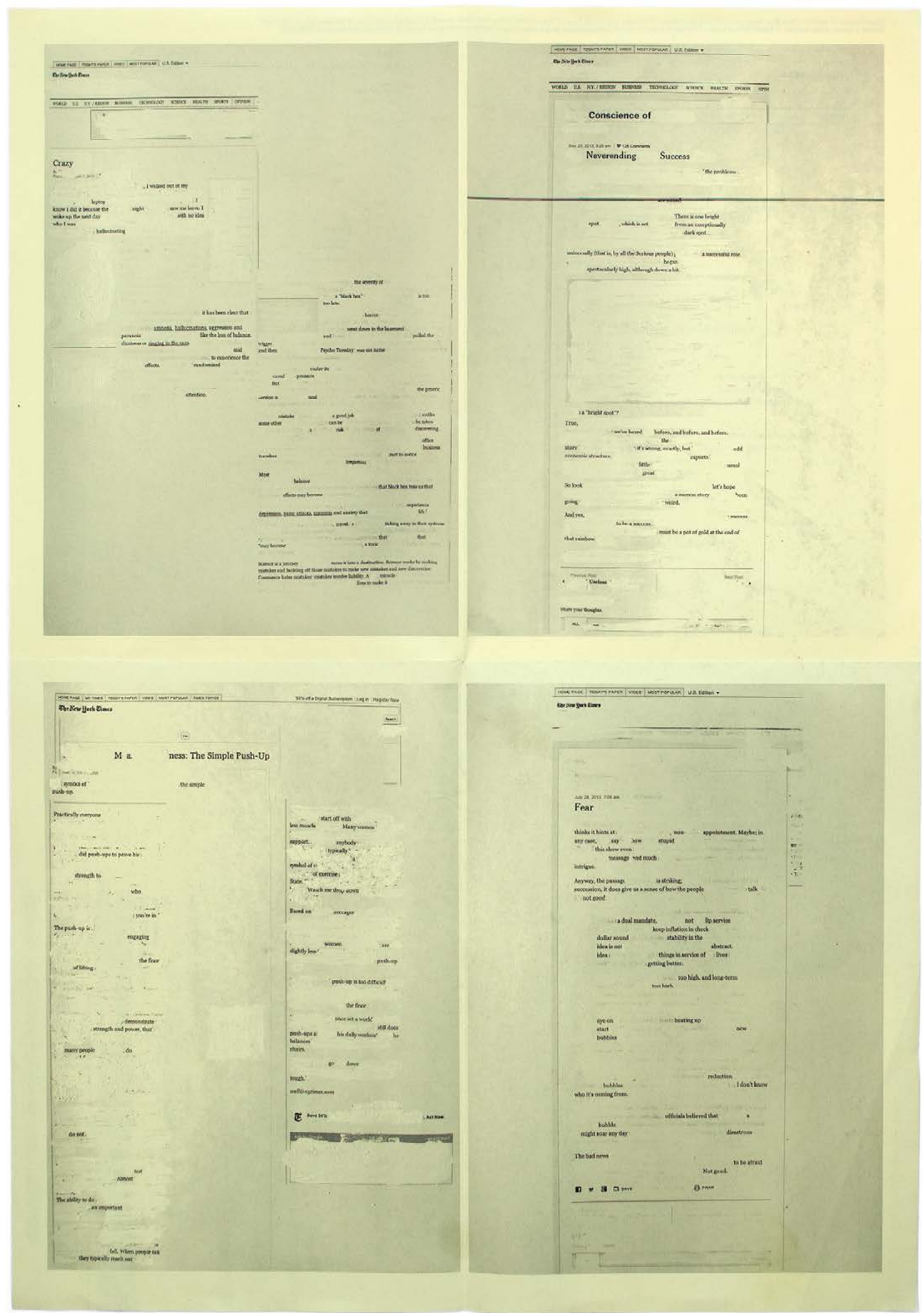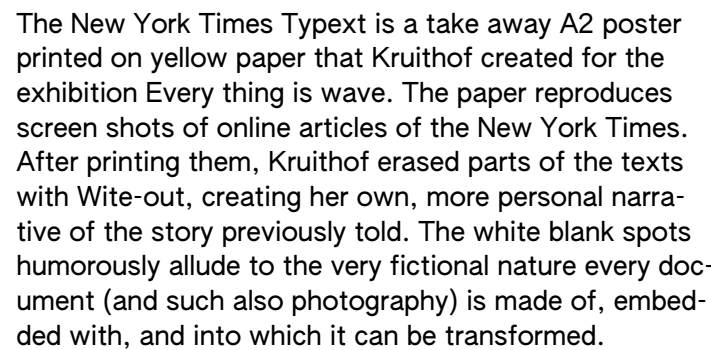contemporary society.
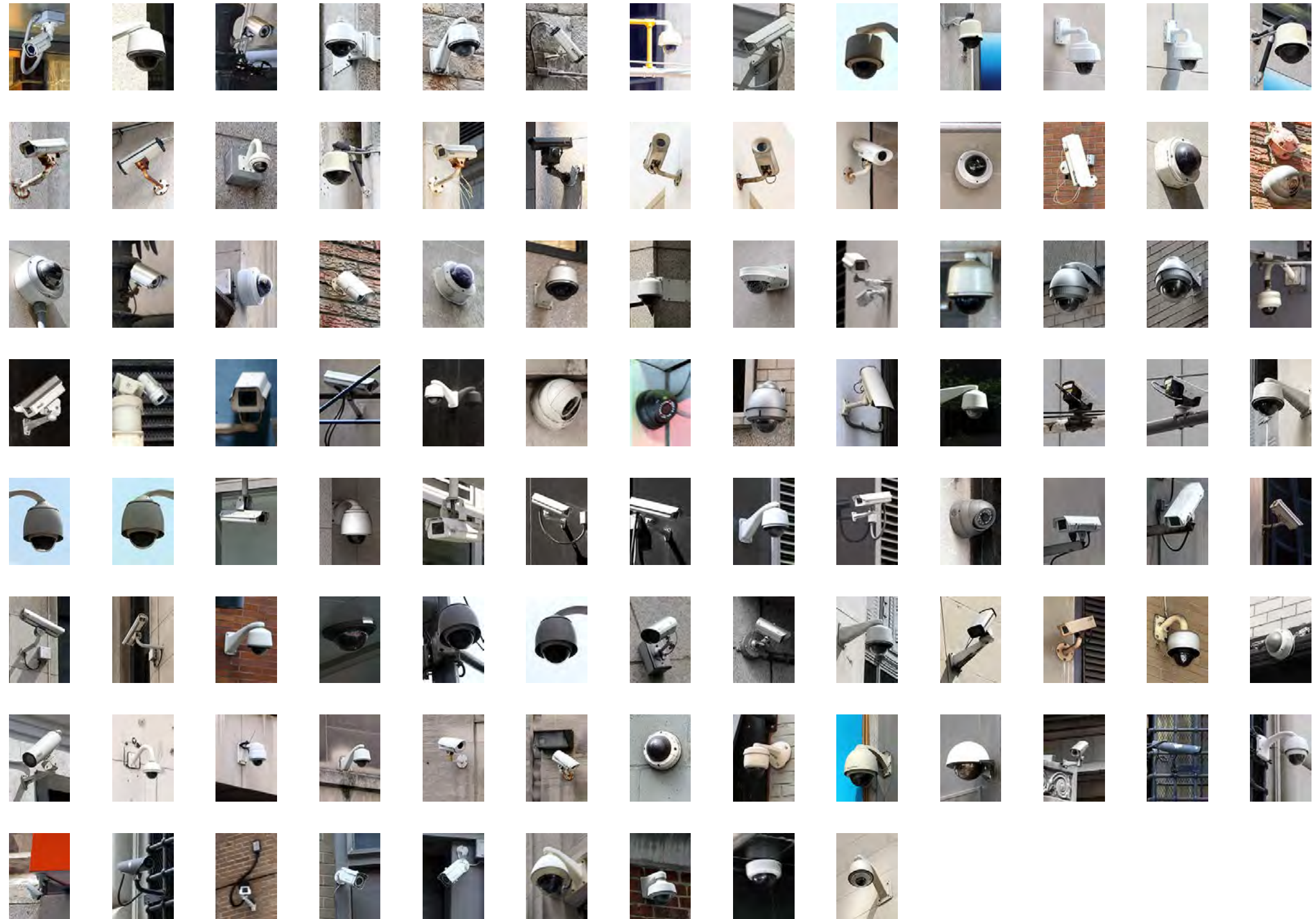
2013
inkjet prints, polystyrene, cellophane foil, metal, glass
80 × 140 × 120 cm

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 headphones 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.

2013

**Edition 250**
b&w print on yellow paper
594 × 420 mm



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 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.





**Spotless Mind**
2013
framed chalkboard, chalk
BlinQ sponge
80 × 100 cm

video

For Ruhe, Kruithof casted 18 people directly on the
street or through calls on amateur dance and theatre
platforms. Within an empty art space hosting a recep-
tion, the performers were part of the audience impossi-
ble 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 perform-
ers 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 atmos-
phere, 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 inter-
actions (such as laying down next to the performers).
To Kruithof, Ruhe is more than a 'constructed situa-
tion' — 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
Autocentre
Berlin, Germany

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

2012
Installation
Tour les Templiers
Hyeres festival de mode et photographie
Hyeres, France

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.

**Untitled (I've taken too many photos /
I've never taken a photo)**
2012
Tour les Templiers
Hyeres festival de mode et photographie
Hyeres, France
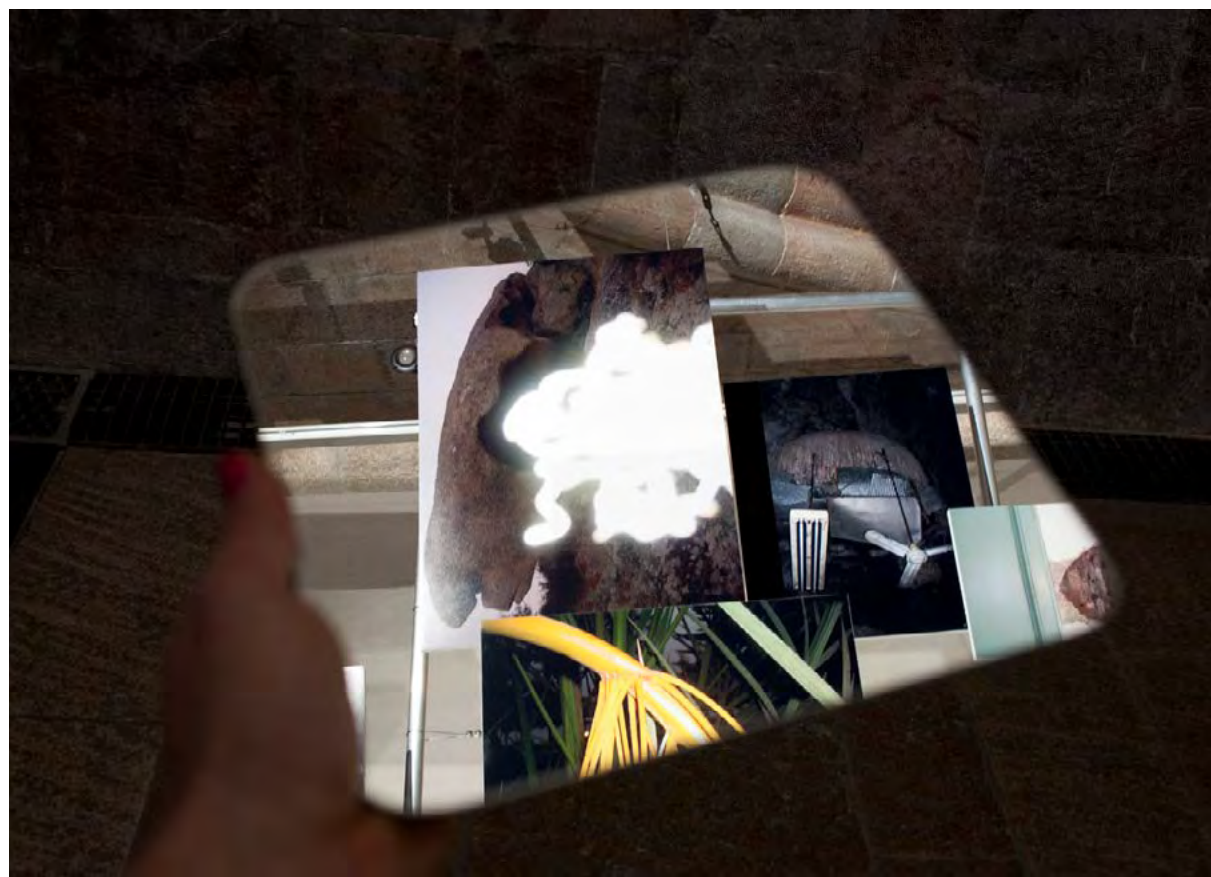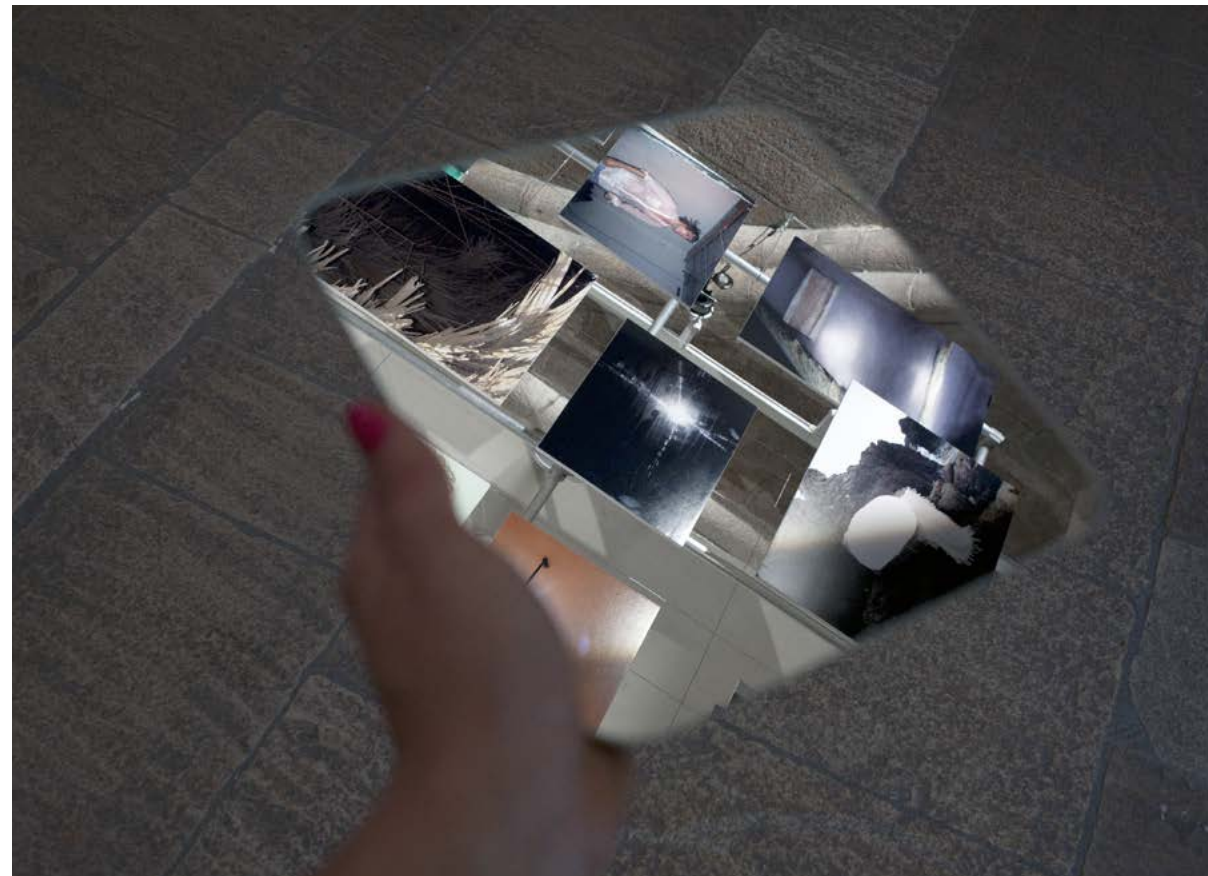
Solo exhibition
Boetzelaer|Nispen
London, UK

2015

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 ar-
chive of C type handmade prints that she has been col-
lecting 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 pic-
ture 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 spac-
es. Kruithof's fragmentary structure allows a variety
of interpretations and associations, whether it is the
'metaphoric holes' within a memory or the overwhelm-
ing, 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 perceptual habits. Thereby, she playfully
comments on photography's ongoing struggle to fully
and accurately capture the real.
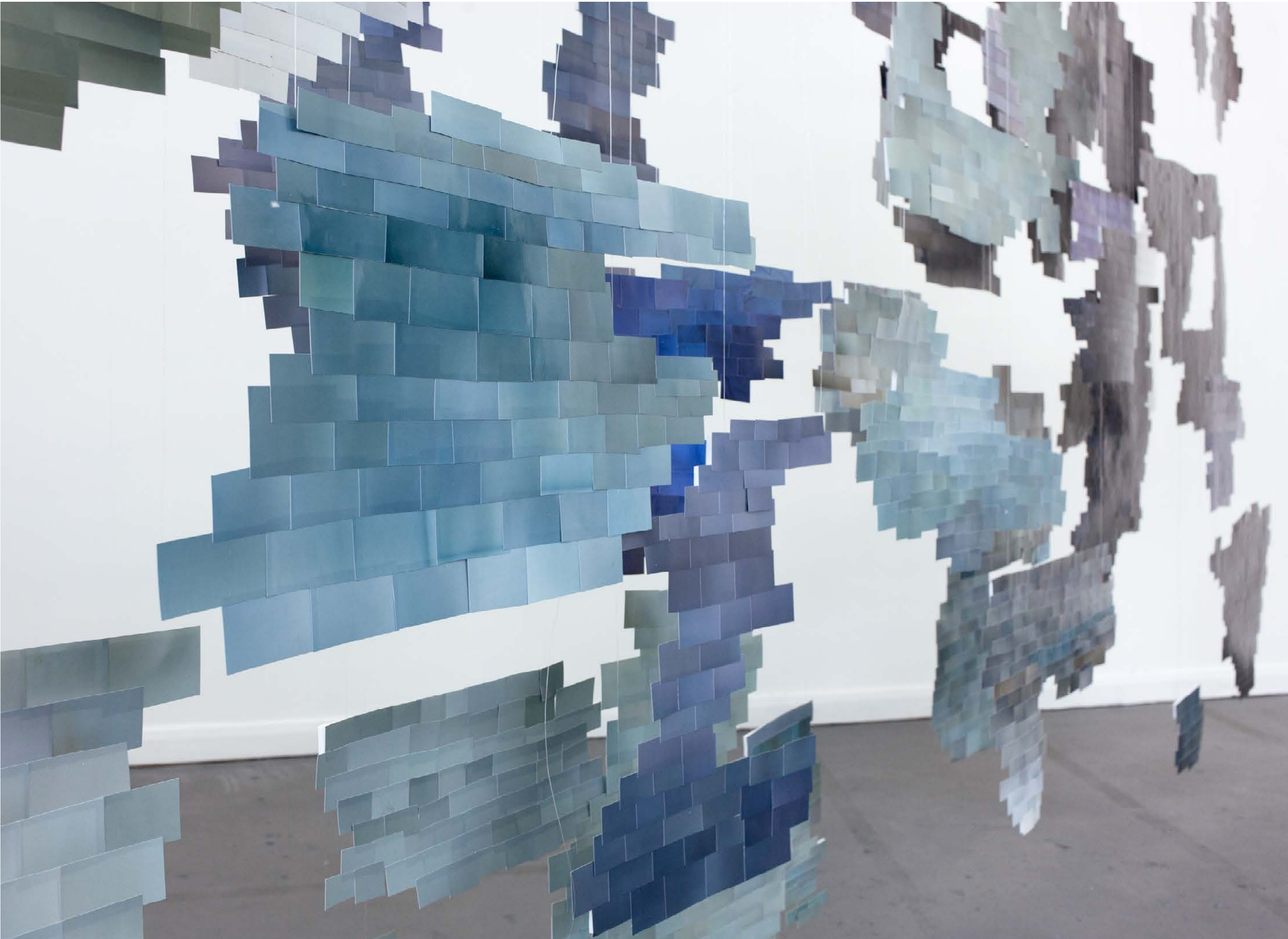
Wall of fading memory is an assemblage of cut outs to create a 'wall' of pieces of pieces of old photographs diagonally stretching from one side of the gallery space to the other. Despite the monumental connotations of the artwork's title, this wall of prints is floating in mid-air and is permeated by 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**
2011
assemblage of photopaper
foamboard/nylon thread
polystyrene
900 × 300 cm

**Wall of Fading Memory**
2011
detail
assemblage of photopaper, foamboard/nylon thread
polystrene
900 × 300 cm
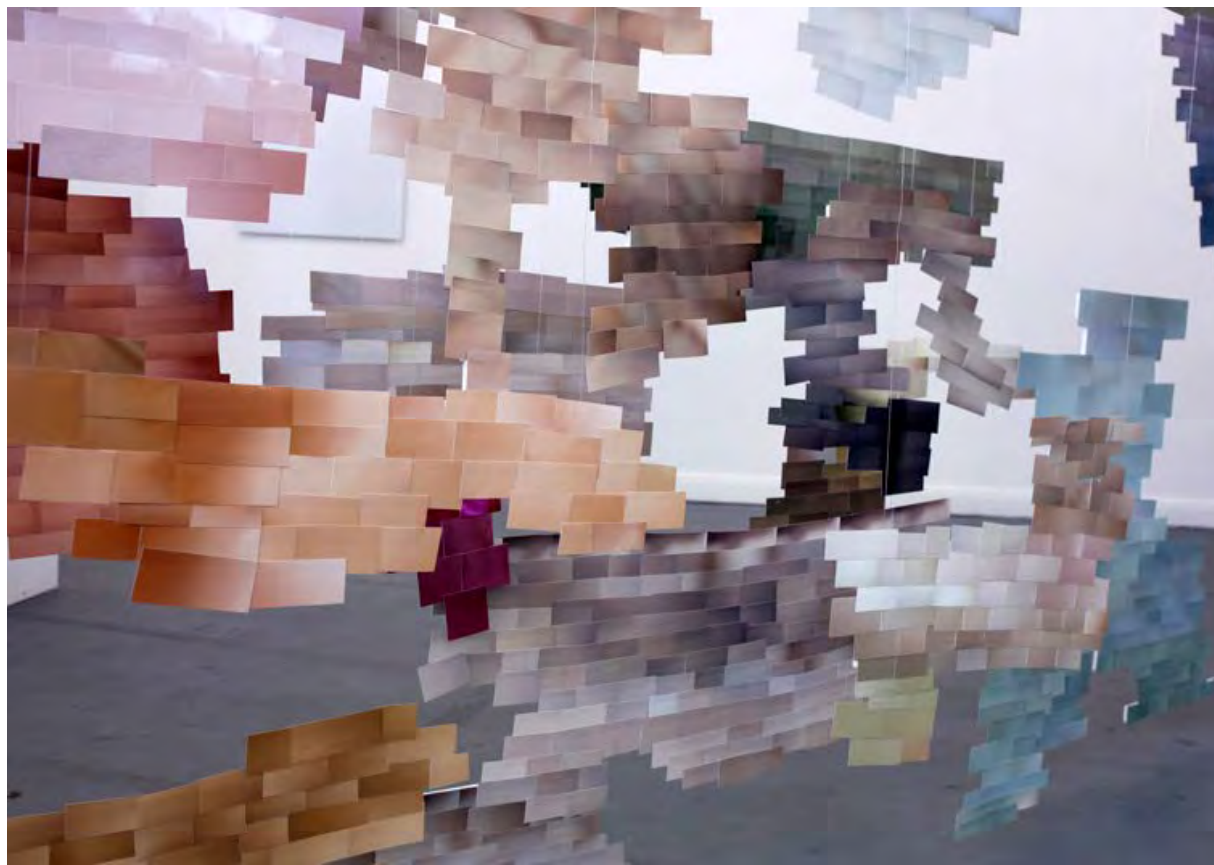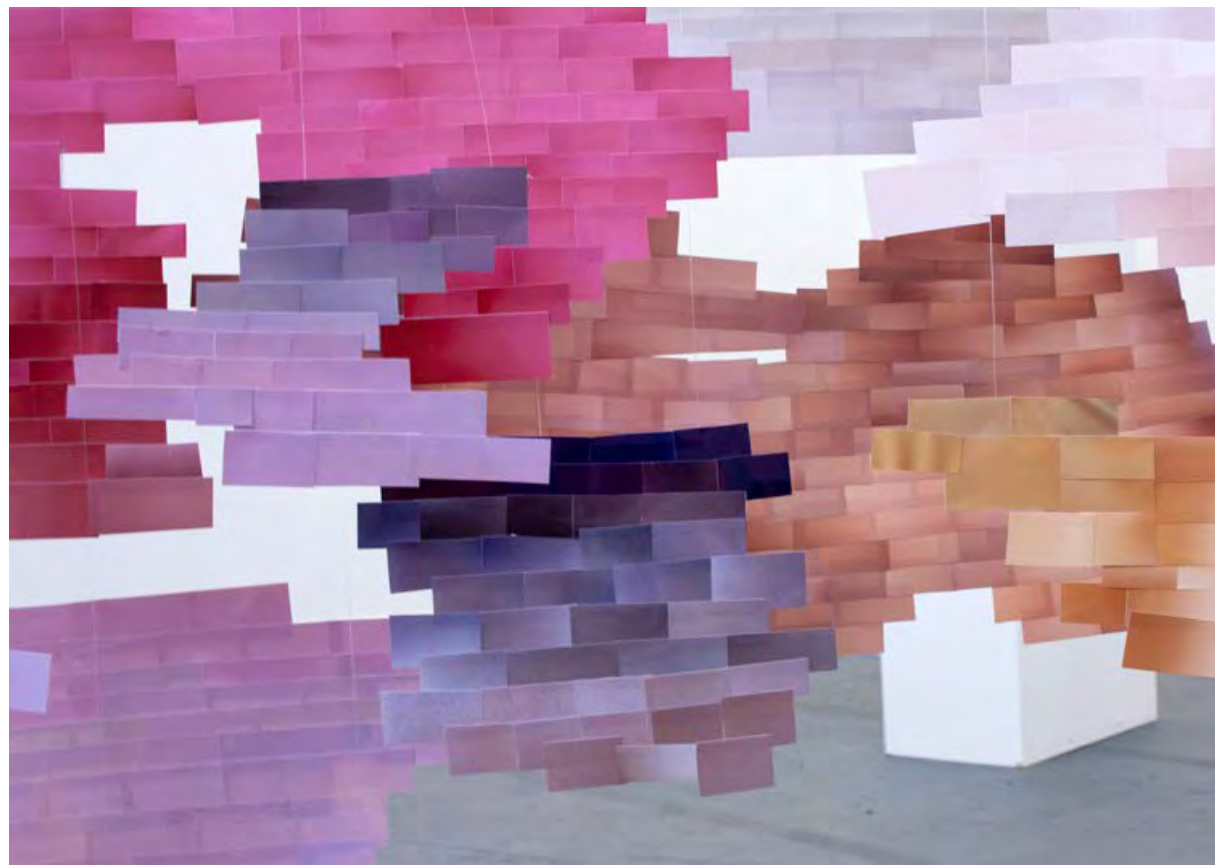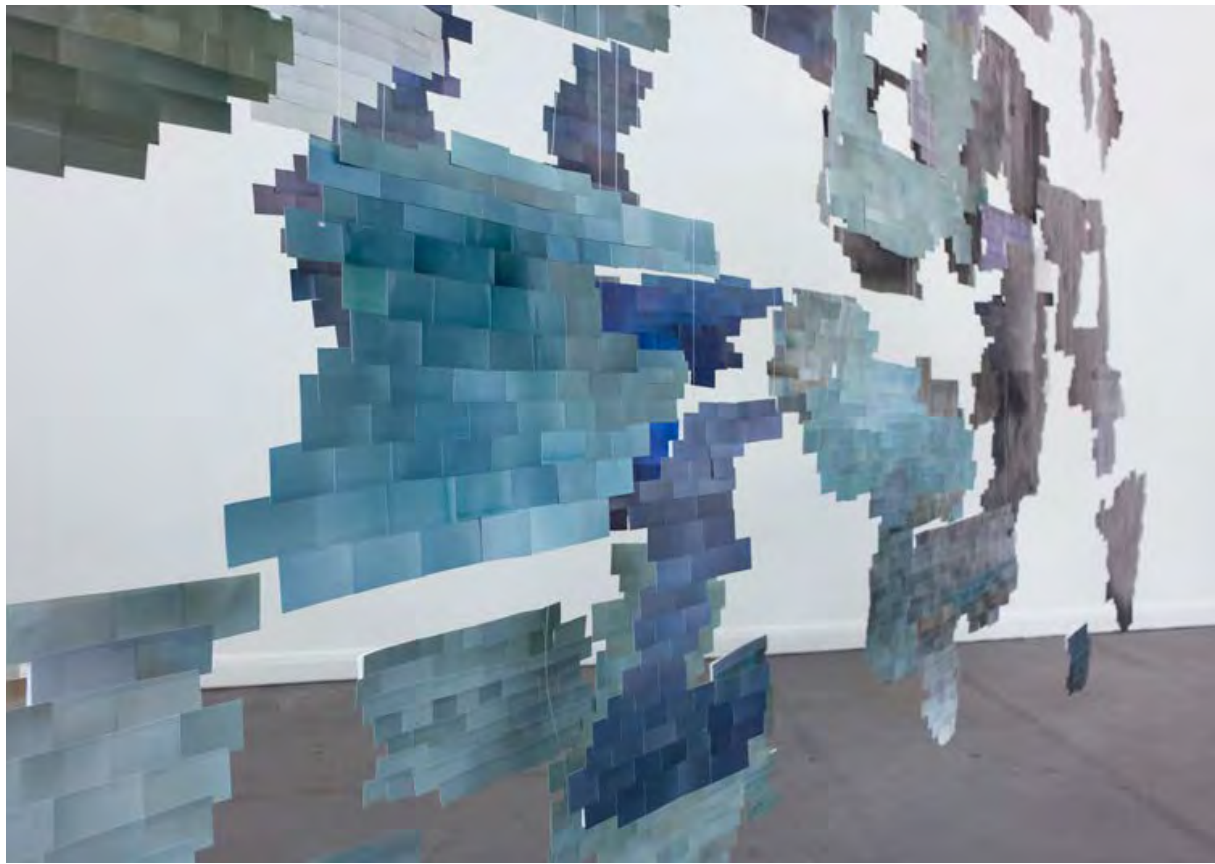
**Never Ending Pile of a Past**
2011
inkjet prints, free posters
29,7 × 21 × 135 cm

**Fragmented Entity (Poster)**
2012
inkjet prints, free posters
42 × 59,4 cm

**Untitled**
2011
shredded recycled c-prints
27 × 70 × 40 cm

**Clear Heads**
2011
c-print on dibond, pile of paper
100 × 70 × 5 cm

**Photos from Photos (Be, Bend, Tube)**
2011
lightjet prints on dibond, pile of paper
100 × 70 × 40 cm

**Elevating the Excess**
2011
video, sound
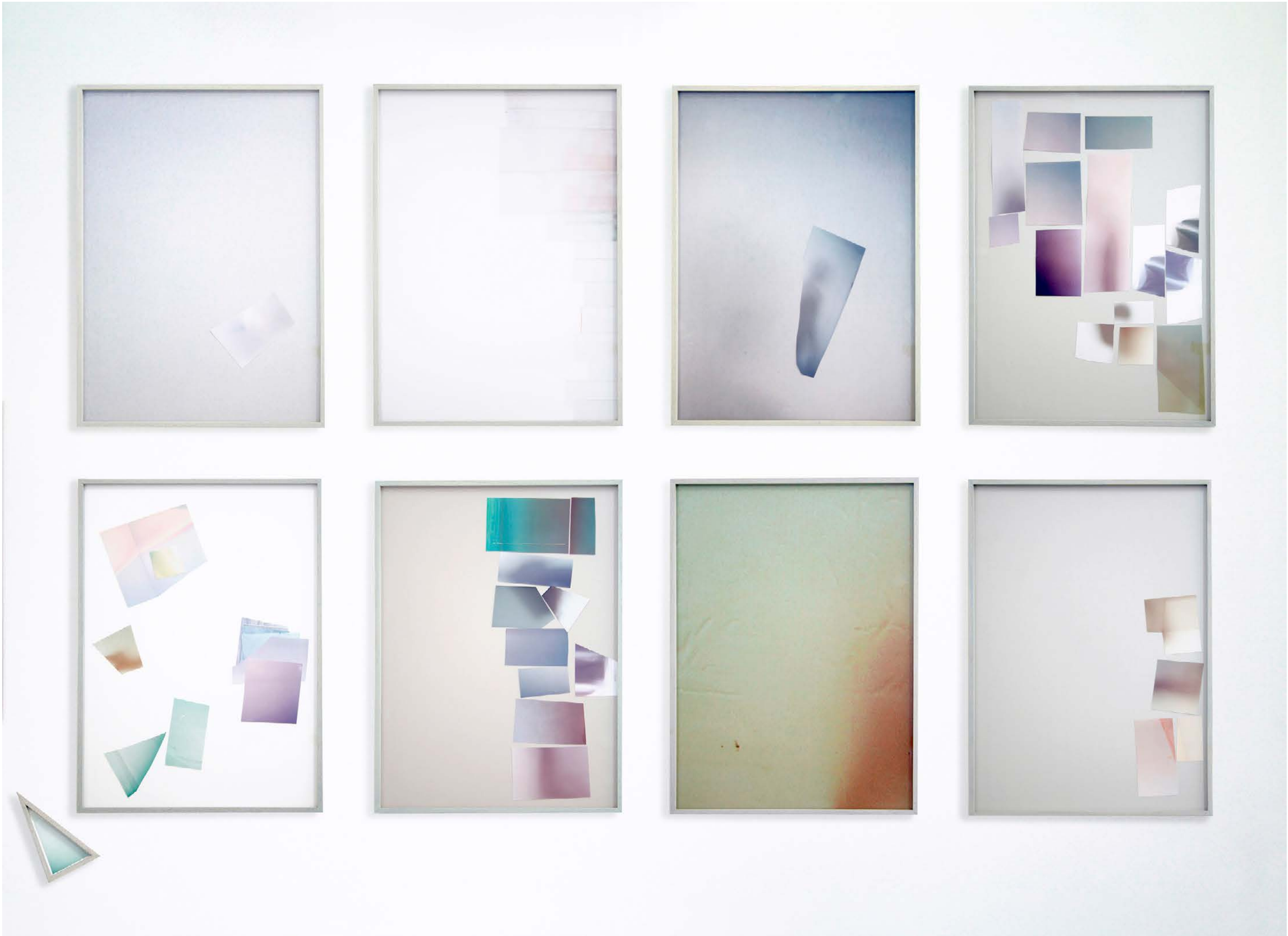6 minutes, 150 × 120 cm

video
installation

**Scattered Hole**
2011
video, inkjet print on dibond
12 minutes, 56,25 × 100 cm

installation

**The Proverbial Blank Slate**
2012
framed lightjet prints, recycled
c-prints, cardboard
310 × 130 cm

# The Daily Exhaustion

Group exhibition, The Youth Code
Daegu Art Factory
Daegu, Korea

2012

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 color-
ful 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 newspa-
per 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 pho-
tograph 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 audi-
ence, 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
2012
installation
900 × 27,5 × 30 cm

**The Daily Exhaustion**
2011
installation
190 × 1070 cm

2010

Edition 5000
Newspaper-zine, full color print
195 × 275 mm

Published by Kodoji Press Switzerland

**Der Ausbruch einer flexiblen Wand (Hart, Weich)**
2011
dyptich
inkjet print, photo-wallpaper
2 × 400 × 300 cm

**Stable State**
2010
video, sound
3:30 minutes, 216 × 122 cm

installation
sound from Asmus Tietchens & Jon Mueller, Acht Stücke

**Stable State**
2010
detail
video, sound
3:30 minutes, 216 × 122 cm

video

Group exhibition
Het Nederlands Fotomuseum
Rotterdam, NL

18.01.10 — 24.05.10



**Intercollapsing**
2010
inkjet prints on dibond
ceiling-panels, pho-
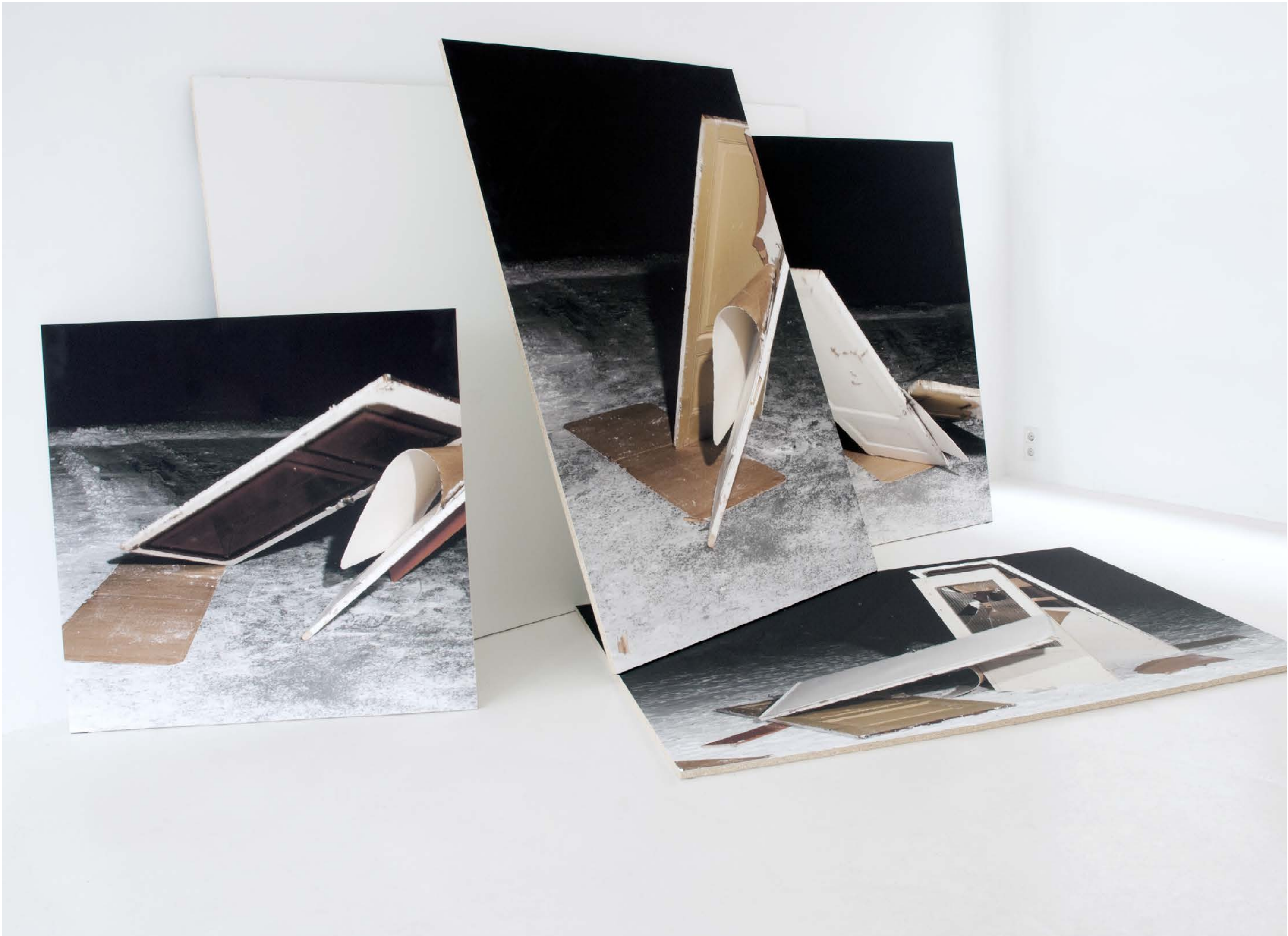to-wallpaper
700 × 450 × 250 cm

**Intercollapsing**
2010
inkjet prints on dibond, ceiling-panels, photo-wallpaper
700 × 450 × 250 cm

Second Act Festival, De Brakke Grond
Amsterdam, NL
2011

Group exhibition
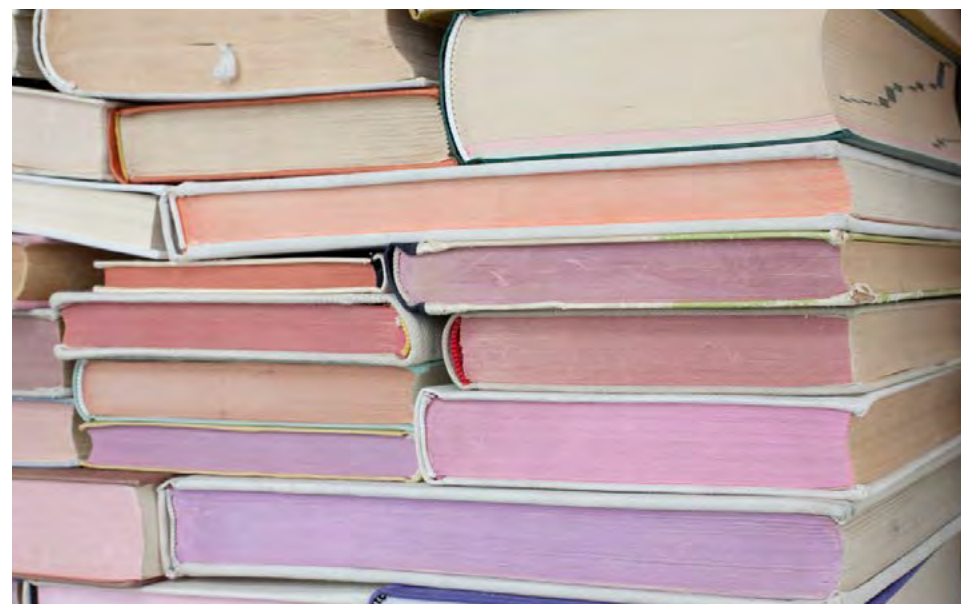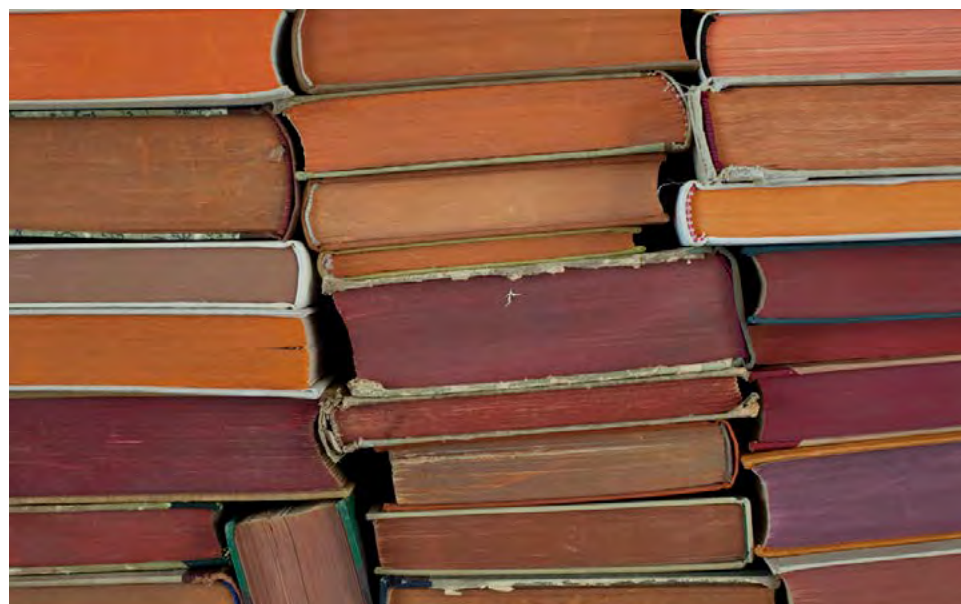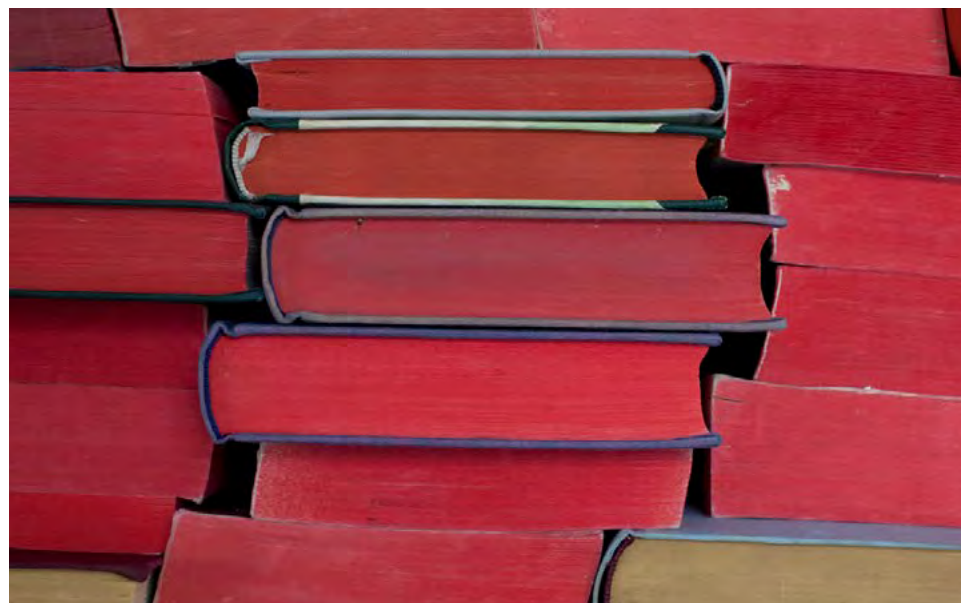Marthouse Gallery
Amsterdam, NL

2010



**Check double check**
2010
inkjet prints, melamine wood
150 × 280 × 100 cm

# Enclosed content chatting away in the colour invisibility

*2009 —*

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.

Casemore Kirkeby Gallery
San Francisco, US
16.08.17 — 19.08.17

Enclosed content chatting
away in the colour invisibility
2009
details
410 x 230 cm

**The Impossibility of a Contemporary Situation**
2009
lightjet print
30 × 40 cm