Anouk Kruithof

Portfolio 2018

- 1. Selected works
- 2. Biography
- 3. Curriculum vitae

Oct.2018-ongoing

Universal Tongue was first shown at The Medialab part of <u>Cinekid</u> <u>Festival</u> in Amsterdam from 17-26 October 2018. The MediaLab is a 1200m2 digital playground where children can learn in an active way about the possibilities of different media.

Documentation Video Channel Website

Twerking, popping, the moonwalk or the Macarena - all dance styles can be found on millions of videos on YouTube. Approximately 300 hours of video are uploaded to YouTube every minute. Artist Anouk Kruithof is fascinated by these dances as forms of self-expression and empowerment, which are now available everywhere through the internet. She researched how dance has developed as part of our media culture globally throughout history and manifested itself online, mostly through platforms like YouTube and Instagram, and repurposed found footage to find an interwoven common ground as a shared visual language. This multi-channel video installation offers an opportunity to reflect on the various ways dance is in fact a universal language of sorts, defined and deployed by various subcultures, virally distributed across nations, cultural boundaries, continents. With a research team of fifty people, scattered across the whole globe so as to best represent insights from the globalized world from each corner of it, Anouk Kruithof sheds a light on how dance is indeed local, but certainly global to be mesmerizing as a token of the very concept of individuality, diversity and culturally kaleidoscopic representations of what we understand to be current, of the now. Universal Tongue proposes that, however crazy we get over internet crazes, the traditional dance as a token of cultural identity on a medialized global stage is far from being diminished in cultural relevance by the digitization by global media platforms. It's value becomes, even, more present and thus more relevant than ever by its visibility on a global scale. Viral media is about fads. Dance as a universal language spread online shows us there is more, far more to dance, than just that fad of the moment.

Oct.2018-ongoing

Universal Tongue was first shown at The Medialab part of <u>Cinekid</u> <u>Festival</u> in Amsterdam from 17-26 October 2018. The MediaLab is a 1200m2 digital playground where children can learn in an active way about the possibilities of different media.

Documentation Video Channel Website Work process:

Over 8800 dance-videos were collected from Youtube and Instagram with a team of 50 researchers located all over the world.

Each researcher received a symbolic fee of 1 euro per delivered video. Researchers also submitted small texts about the dance-styles being represented in their found videos. The total length of all this found video material was 250 hours.

After the rough-cut a total length of 80 hours remained.

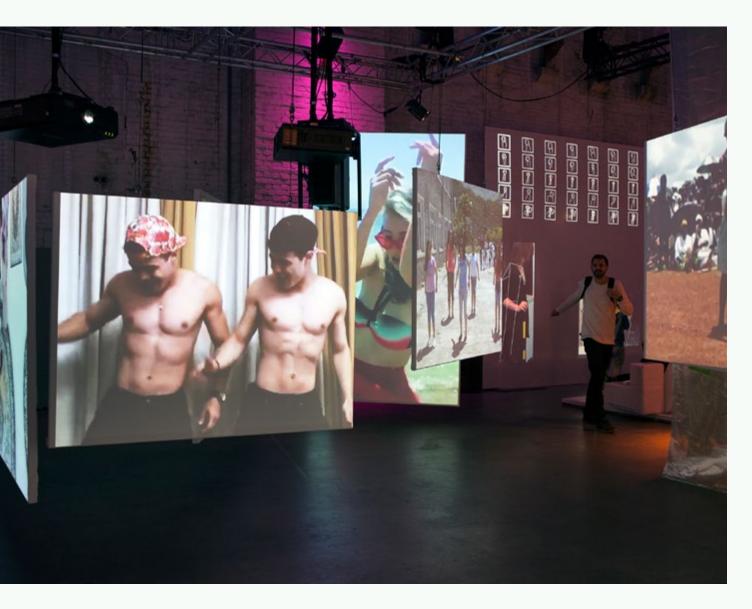
The final video installation consists of 8 channels (dimensions variable) with 8 films that have a duration of 4 hours each.

A dance-conclave through the jungle of the internet, Universal Tongue shows 32 hours of completely mixed mesmerizing video presenting 1000 dance-styles from all over the world!





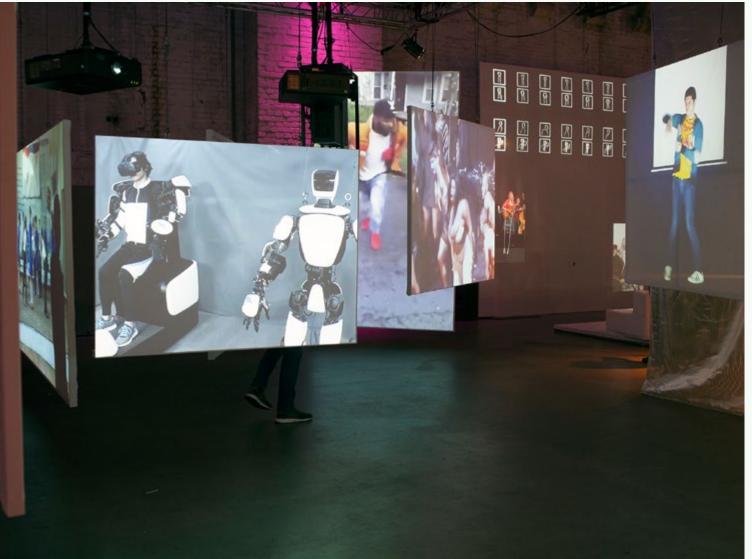


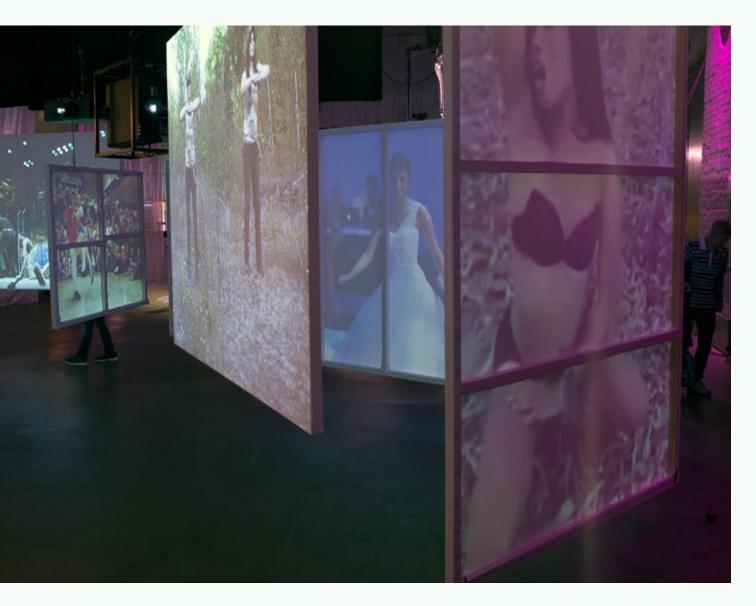


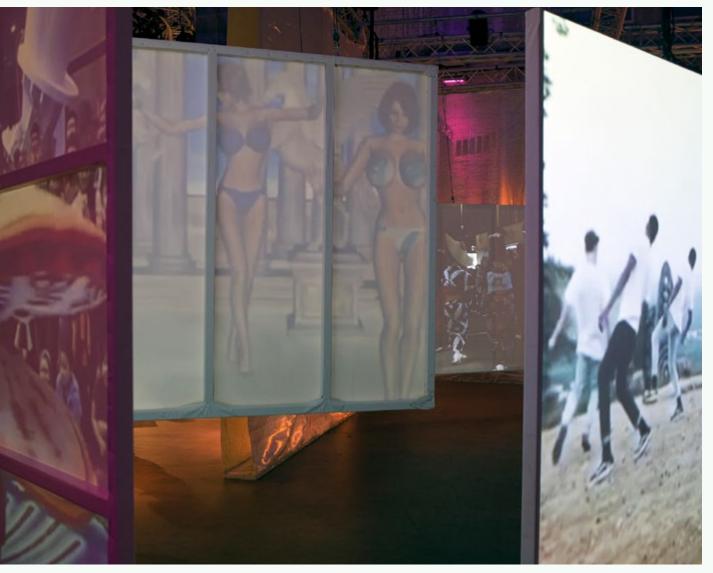












27 Sep.-31 Dec. 2018

Solo exhibition and performance at <u>Fotopub Appetizer</u> / Fotopub Society for Contemporary Culture, Ljubljana, Slovenia

<u>Video</u>

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

Documentation Photography: Klemen Ilovar, Anouk Kruithof Documentation Video: Jernej Kokol, Jan Rifelj Editing: Duygu Atceken, Anouk Kruithof Music Compilation: Koen Nutters

Thanks: Fotopub, Snaga d.o.o., Nuša Jelenec, Nina Mrsnik, Miha Erjavec Printing: Luminus: Bojan Radovič, Foto Format Technicians: Maid Hadžihasanovič, Jaka Erjavec Volunteers: Julita Kropec, Lea Topolovec, Bor Svetko

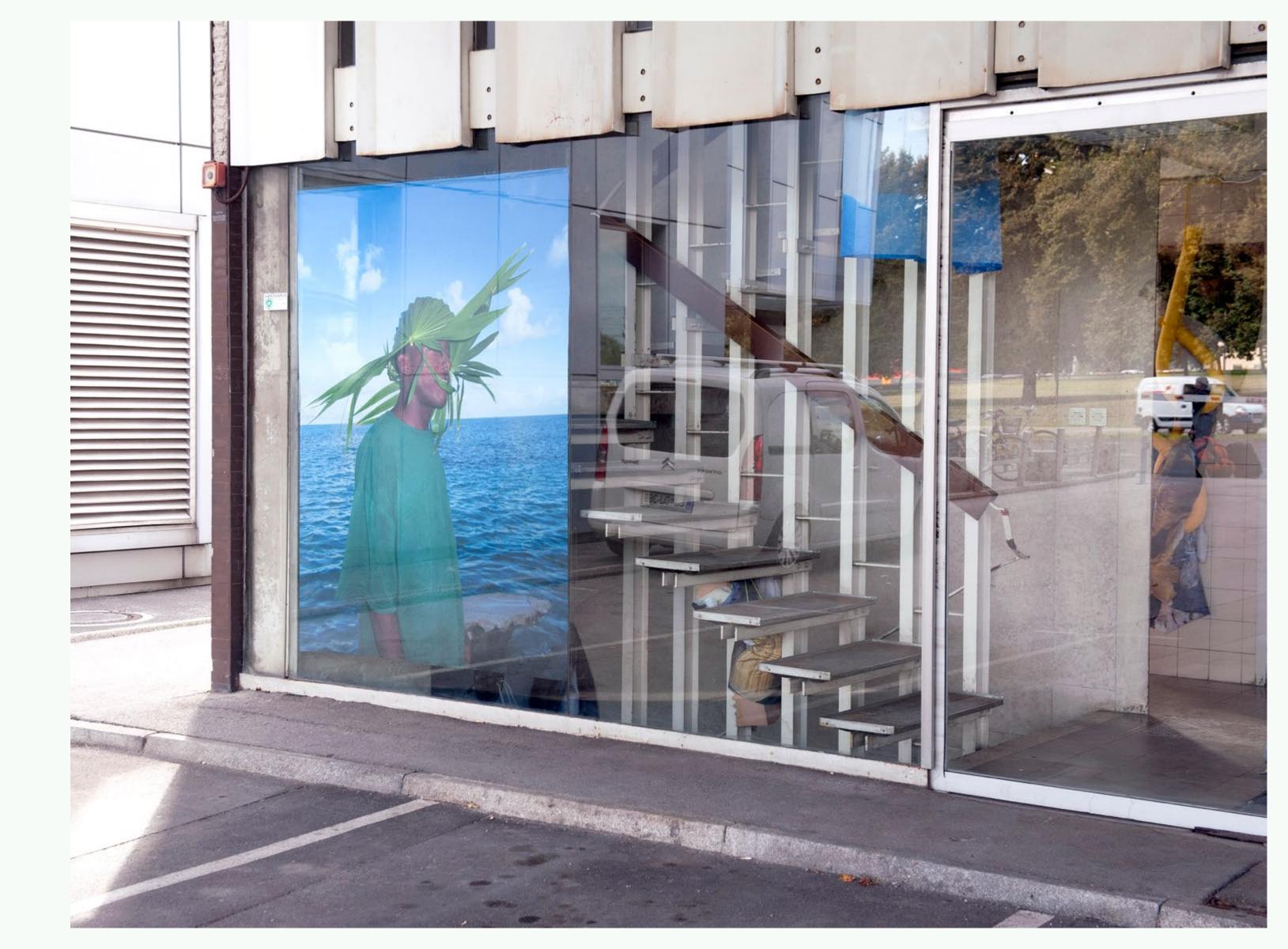
Special Thanks: Dusan Josip Smodej

Transformagic was financially supported by the Dutch Art Fund Mondriaan Fonds and the Ministry of Culture of the Republic of Slovenia *Transformagic* is the second exhibition in the *"Fotopub Appetizers"* series, which consists of solo exhibitions by renowned contemporary artists in unconventional art spaces. Each artist develops their exhibition in situ as a short artist-residence, culminating in the opening of their solo exhibition. *Fotopub Appetizers* focuses on innovative approaches in the field of lens-based art, and intends to explore a direct dialogue between the unconventional space, the artist and their work to create site specific installations throughout the whole space. The exhibition *Transformagic* by Anouk Kruithof took place in an abandoned petrol service station of 300 mtr2 on Tivolska Cesta 44 in Ljubljana, Slovenia, that was designed by architect Milan Mihelič in 1968.

Transformagic is the first exhibition that functions as a transformation from Kruithof's latest artist-book *Automagic* into three-dimensional space. Various images out of *Automagic* were printed on PVC curtains, plexiglas, and paper. During her stay Kruithof 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 a set of *Transformagic Sculptures*. 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, Kruithof invited the local musicians group Olfamoštvo 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*.

27 Sep.-31 Dec. 2018



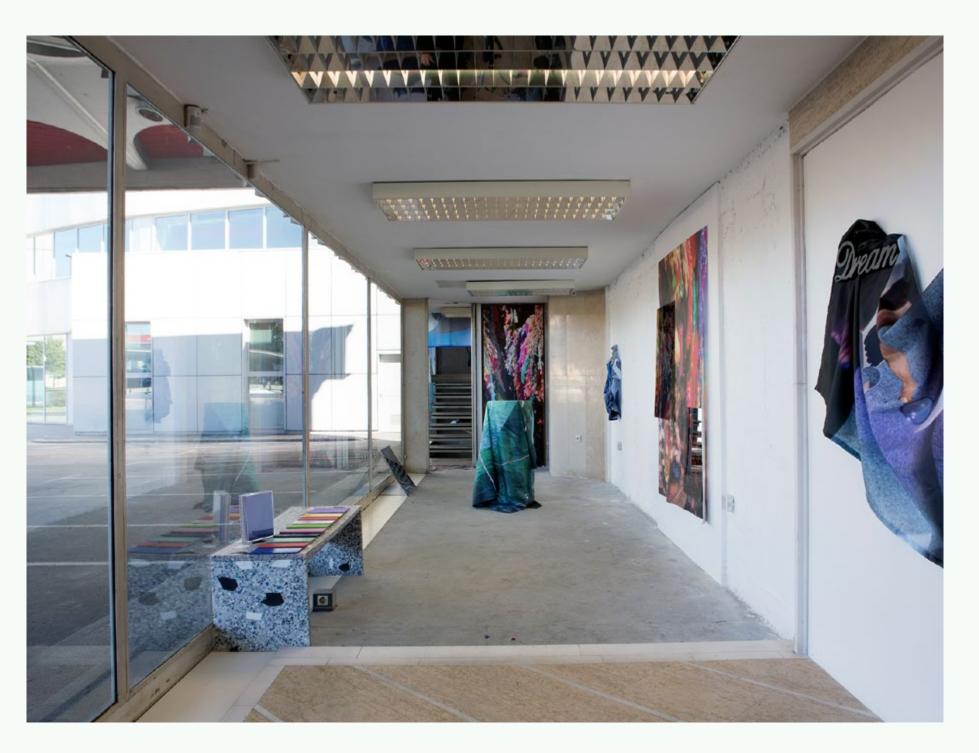
27 Sep.-31 Dec. 2018

Overview front room, ground floor



27 Sep.-31 Dec. 2018

Overview ground floor





27 Sep.-31 Dec. 2018

Overview entrance, ground floor



27 Sep.-31 Dec. 2018

Overview entrance, ground floor

Transformagic Sculpture #01

2018 Inkjet print on PVC curtain, foam, belt





2018 Inkjet print on PVC curtain, foam, elastic rope

Transformagic Sculpture #03

2018 Inkjet print on PVC curtain, foam, elastic rope



27 Sep.-31 Dec. 2018

Overview back room, ground floor



27 Sep.-31 Dec. 2018

Overview back room, ground floor





Transformagic Sculpture #04 (dream)

2018 Inkjet print on PVC curtain, wood Transformagic Sculpture #05

2018 Inkjet print on PVC curtain, fishing-tripod, recycled plastic



<u>Transformagic Sculpture #06</u>

2018 Inkjet print on PVC curtain

27 Sep.-31 Dec. 2018

AUTOMAGIC book displayed on a bench made out of 100% recycled plastic by designers: Nuša Jelenec, Nina Mrsnik



Transformagic Installation #01

2018 Inkjet prints on Universal Light Photo Fabric and plexiglas



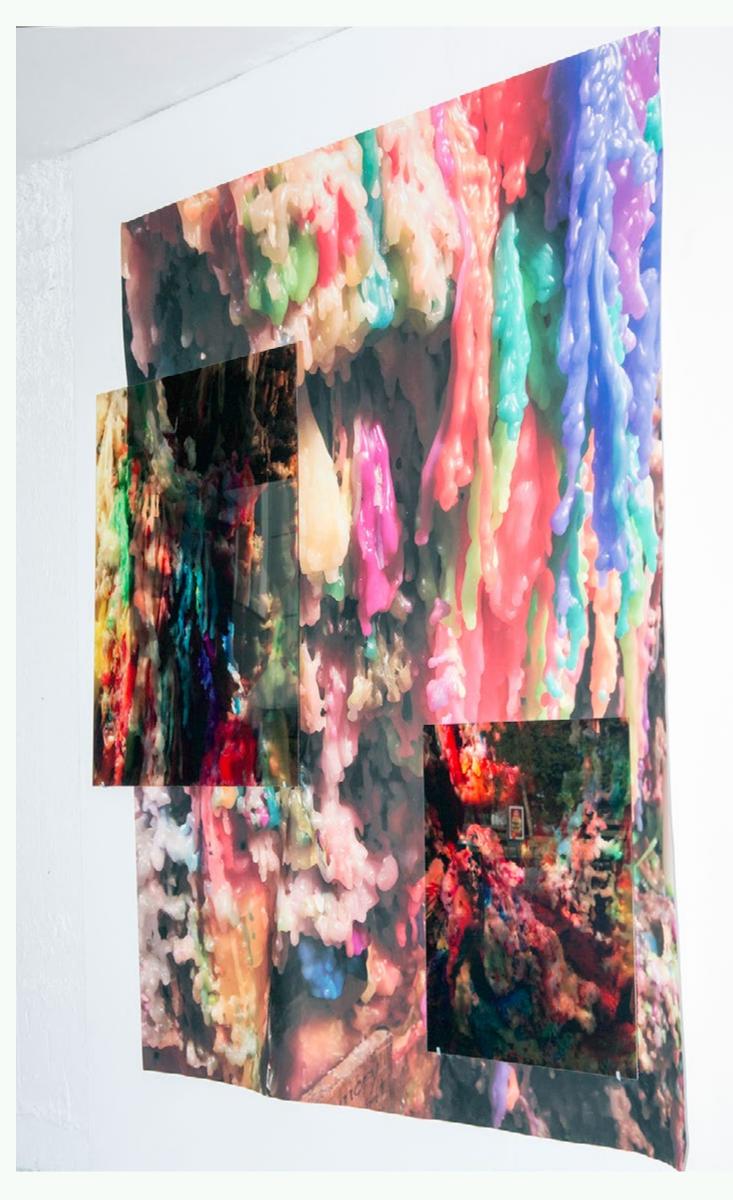


Transformagic Installation #01

2018 Inkjet prints on Universal Light Photo Fabric and plexiglas

<u>Transformagic Photo #01</u>

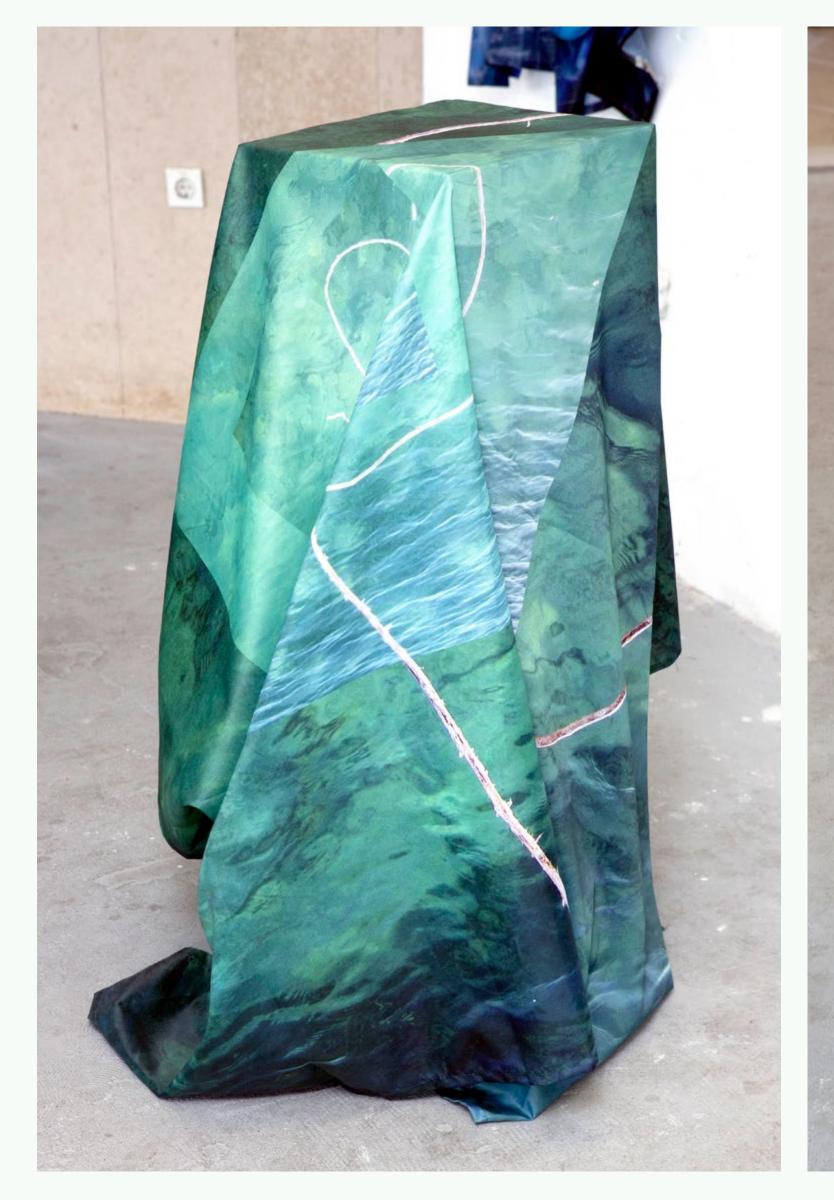
2018 Inkjet print on plexiglas





<u>Transformagic Sculpture #08</u>

2018 Inkjet prints on PVC curtains wrapped around a pedestal





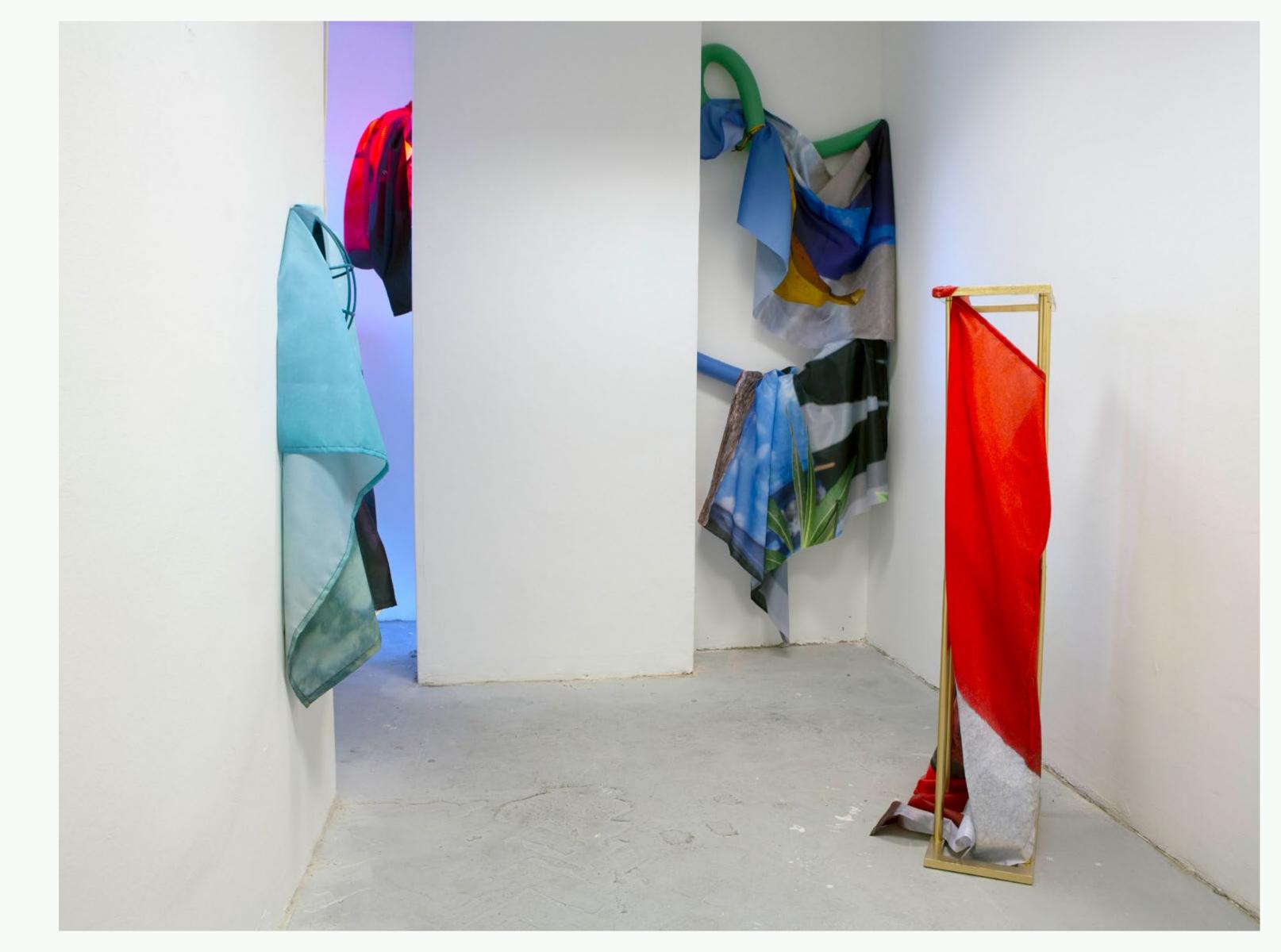
2018 Inkjet prints on PVC curtains, metal, plastic, rubber





27 Sep.-31 Dec. 2018

Overview third room, ground floor



<u>Transformagic Sculpture #10</u>

2018 Inkjet print on PVC curtain, metal

Transformagic Sculpture #11

2018 Inkjet print on PVC curtain, lamp



2018 Inkjet prints on PVC curtains, recycled swimming tubes



2018 Inkjet print on PVC curtain, wood, aluminium



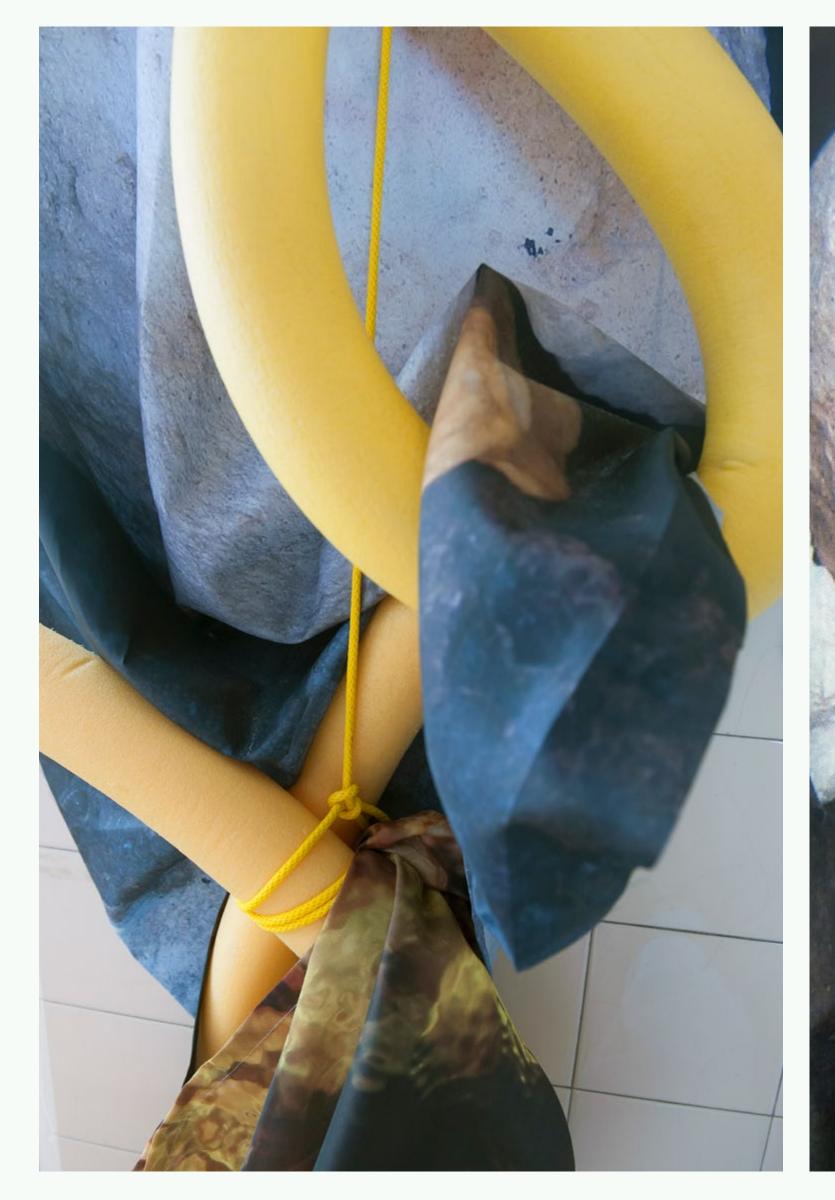


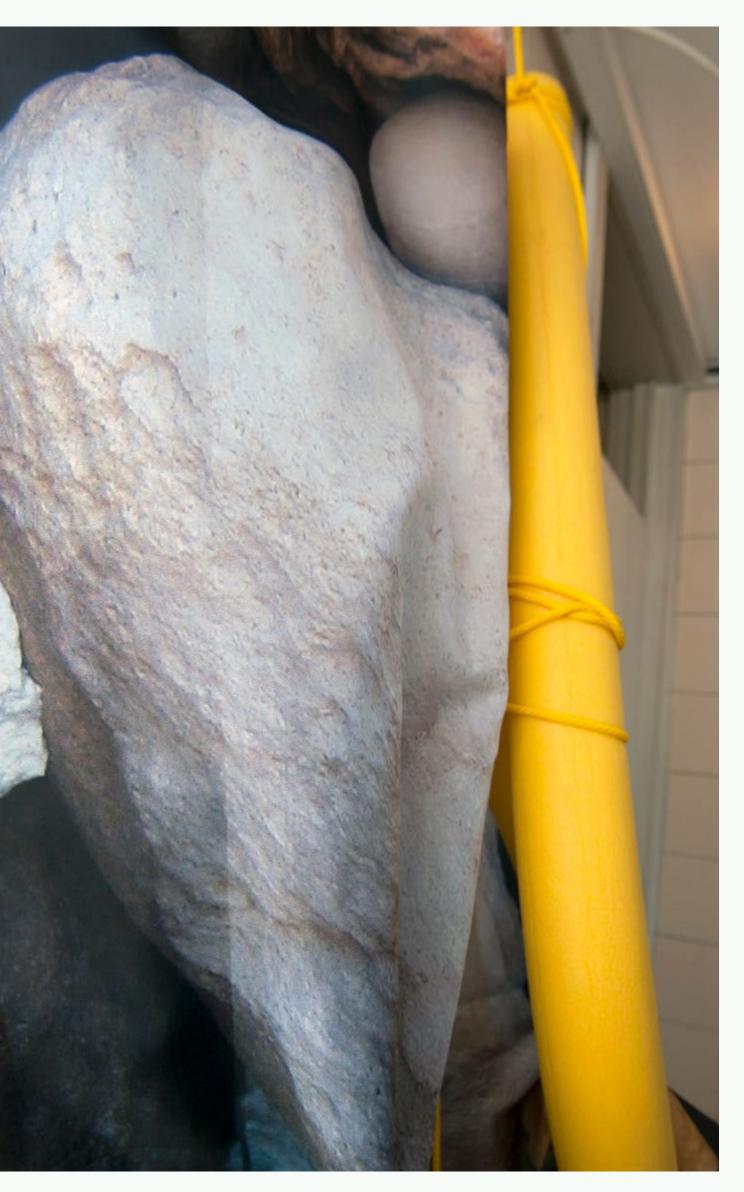
2018 Inkjet print on PVC curtain, Universal Light Photo Fabric and plexiglas, wood



<u>Transformagic Sculpture #15</u>

2018 Inkjet Prints on PVC curtains, rope, recycled swimming tubes



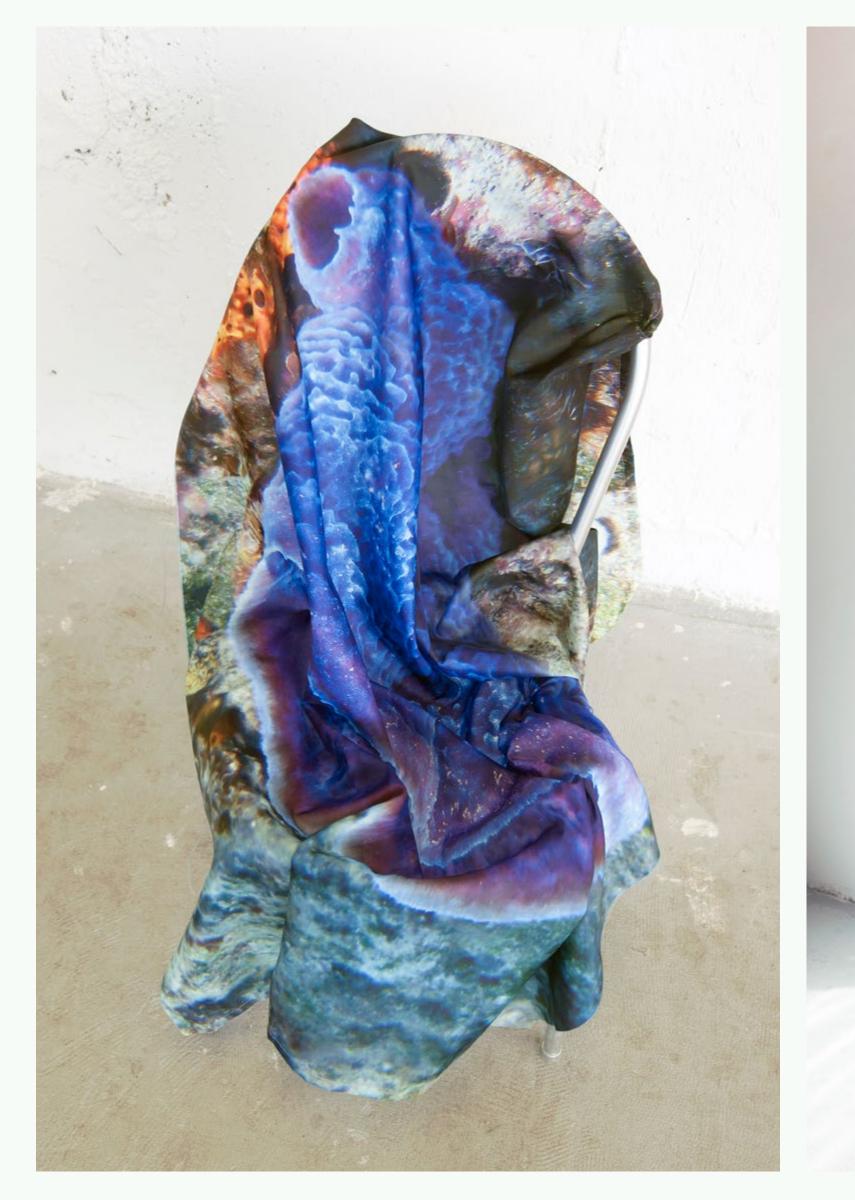


<u>Transformagic Sculpture #16</u>

2018 Inkjet print on PVC curtain, silver recycled chair

Transformagic Installation #02

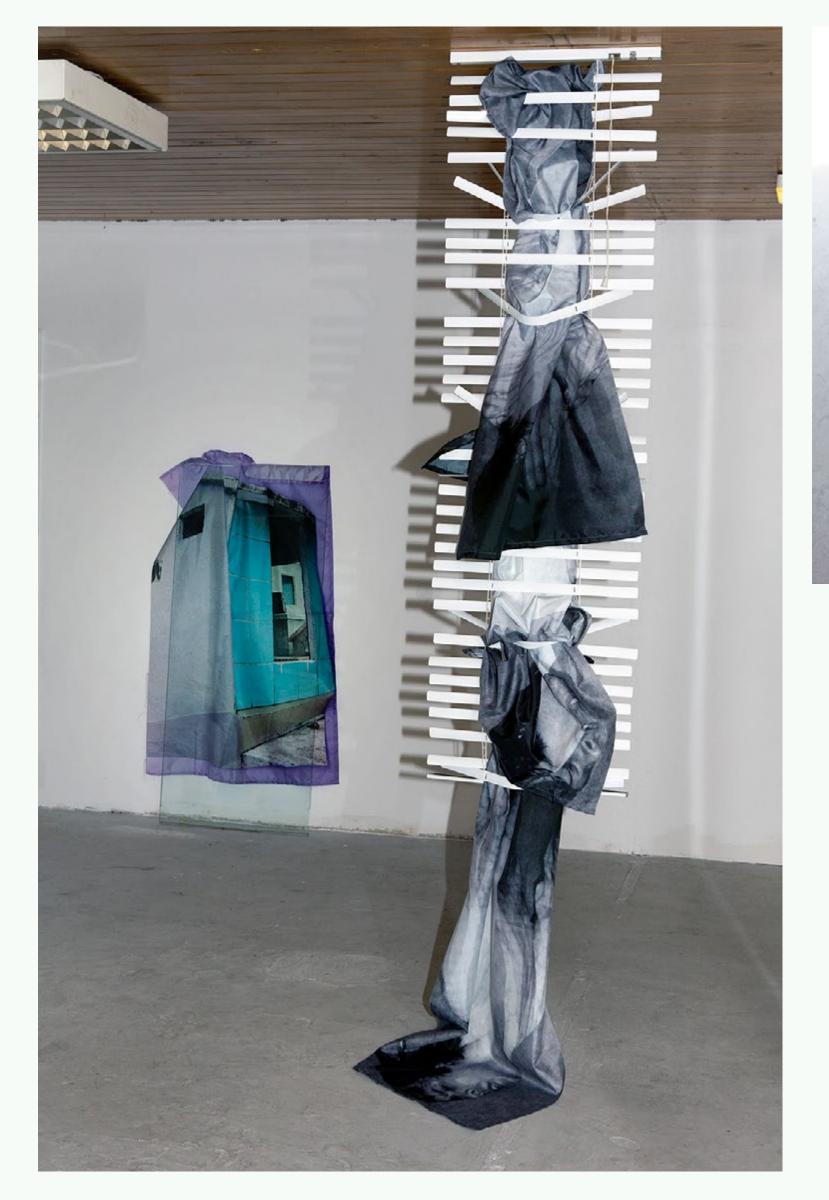
2018 Inkjet print on PVC curtain, glass





Transformagic Installation #02

2018 Inkjet print on PVC curtain, glass





2018 Inkjet print on PVC curtain, inkjet print on plexiglas

<u> Transformagic Sculpture #18 (a+b)</u>

2018 Dyptich Inkjet prints on PVC curtains, old wooden walking sticks





<u>Transformagic Photo #02</u>

2018 Inkjet print on plexiglas

Transformagic Sculpture #19

2018 Inkjet print on PVC curtain, fishing-tripod





<u>Transformagic Photo #03</u>

2018 Inkjet print on plexiglas



Transformagic Installation #03

2018 Inkjet prints on Universal Light Photo Fabric, plexiglas and PVC curtain



<u> Transformagic Sculpture #20 (a+b)</u>

2018 Dyptich Inkjet prints on PVC curtains, light grey recycled chairs

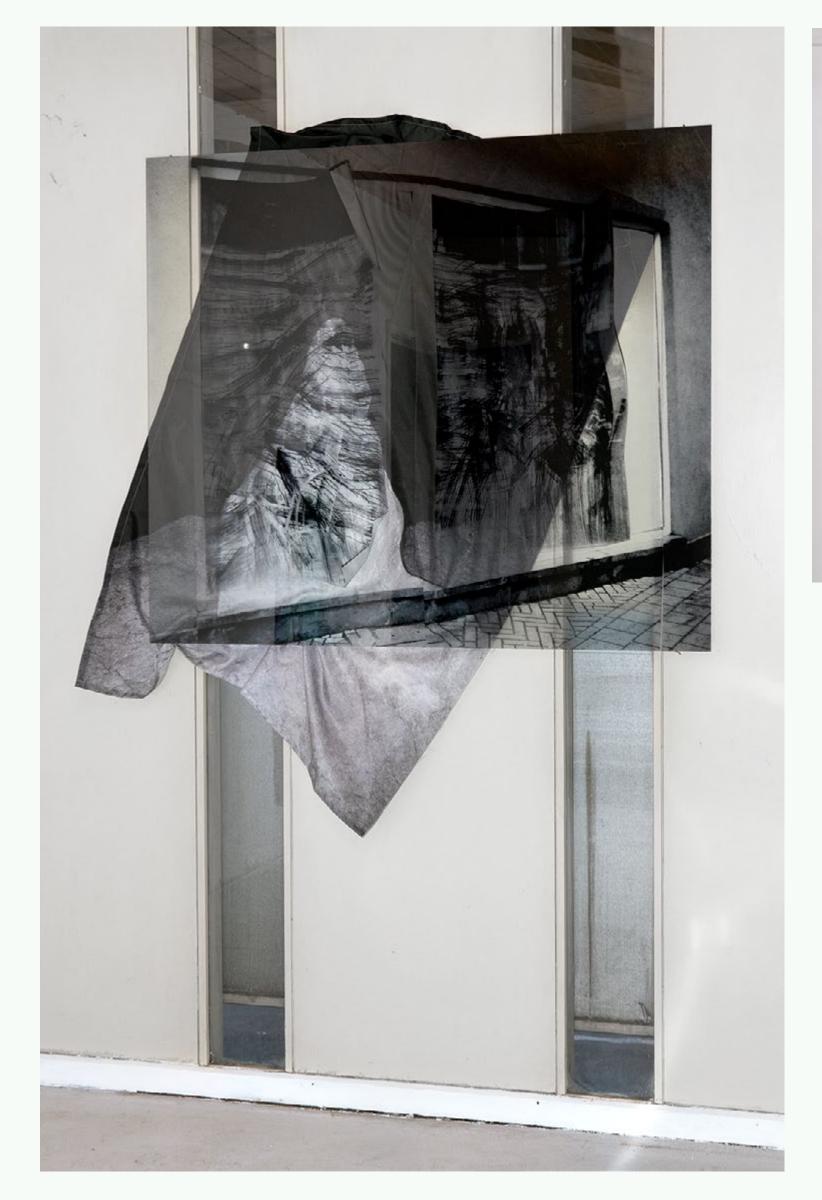


Transformagic Installation #03

2018 Inkjet print on PVC curtain and on plexiglas

Transformagic Installation #04

2018 Inkjet print on PVC curtain and 2 prints on plexiglas





Transformagic Sculpture #21

2018 Inkjet print on PVC curtain, metal



Transformagic

27 Sep.-31 Dec. 2018

Overview basement



Transformagic

27 Sep.-31 Dec. 2018

Overview basement



Transformagic

27 Sep.-31 Dec. 2018

Overview basement



The Last Amazonian Congress

15th–22nd august 2018

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

Artists: Anouk Kruithof, Dora Kendera, Lucia Tkacova, Jaro Varga, Karen Kielland, Mark Fridvalszki, Martin Piaček, Nico Krebs, Svätopluk Mikyta The neolithic human invented Nature as an antithesis to the human world, as something that is "else" and "somewhere else". Nature was conceived as something to fight against, to exploit and, lately, to protect. Nature is conjured up to be visited, depicted, 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.

As a reaction, we would like to revive the dusty category of land-art and revisit it's relevance. We would like to liberate art from studios, workshops, galleries and storages and let it thrive outside of the market and IRL. Our world is in danger and we feel the need to attend to it artistically, even if in homeopathic dosages.

We want to explore, within our own minds and bodies, what is the core of artistic creation and what is the responsibility of an artist in the terminal stage of world as we know it.

We long for innocence, for realness, for the beginning.

Within The Last Amazonian Congress we would like to create conditions in which artists can make art without plundering the earth, without electricity and rare elements, without cheap labor, interns, cargo containers and production companies, with no pressure to succeed, without audience and without price. We would like to challenge the artists to step out of their usual discourse and language, look into the complexity of relations between the self and the world and dive into the symbiotic reality around and inside us.

We invited an international group of artists, that will spend 7 days and nights in a forest in Slovakia pondering, observing, discussing and making art. We encouraged artists not to bring working material from outside, but react to the situation and work with the means that the forest offers (without harming it).

What is made in the forest, stays in the forest. We intend to leave the artworks in the place they were created, the forest will gradually metabolize the artistic interventions and they will disappear without a trace.

The outcome of the project, besides the artworks and interventions in the woods, will have a form of a performative guided tour for public. This guided tour will happen on the same spot as the symposium, several weeks after the congress. The team of Gallery HIT will take care of this, according to the instructions of the artists. Extacy for squirrels / Lovenest for Bears

2018 Circle out of pine-cones in collaboration with Mark Fridvalszki





<u>Extacy for squirrels / Lovenest</u> <u>for Bears</u>

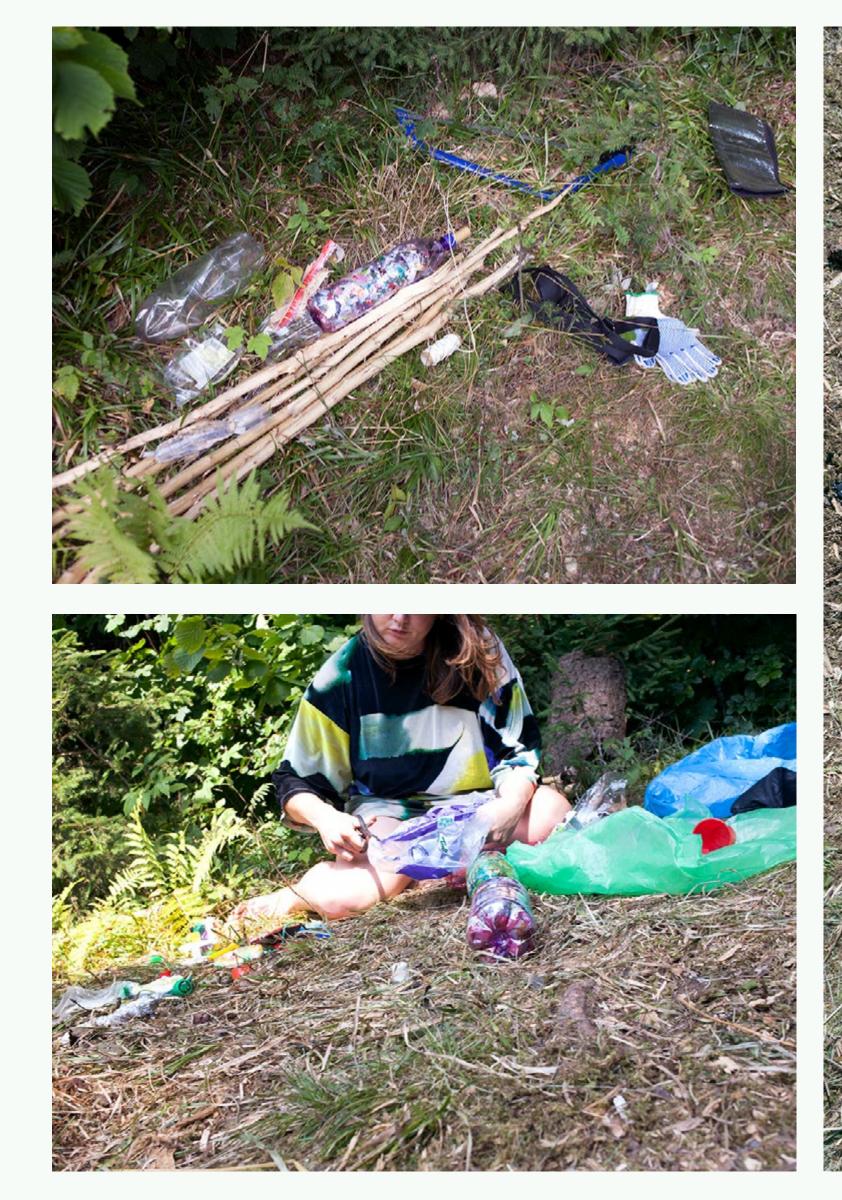
2018 Circle out of pine-cones in collaboration with Mark Fridvalszki



<u>Trash-Totem</u>

2018

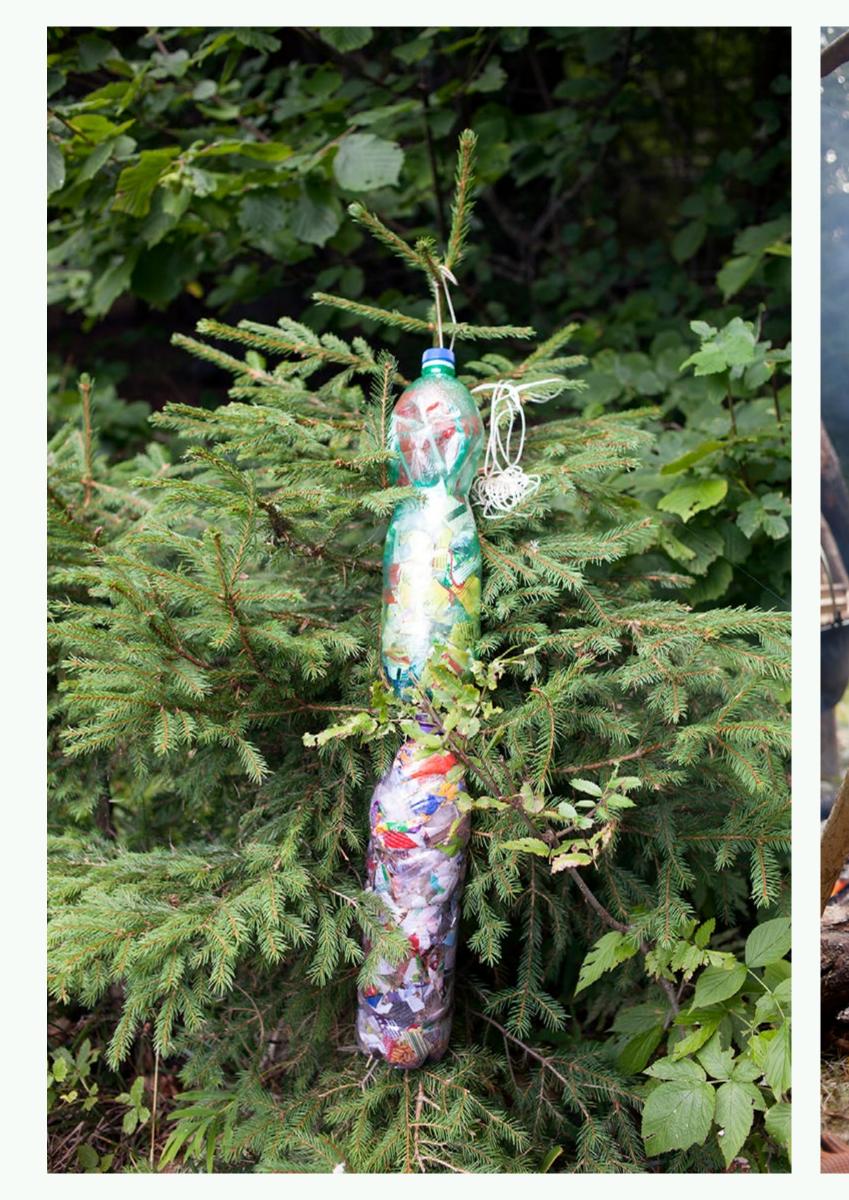
Total of left-over collected plastic trash of 1 week from 10 artists, shredded into 2 × 1.5 liter pet-bottles and 2 × 0.5 liter pet-bottles





<u>Trash-Totem</u>

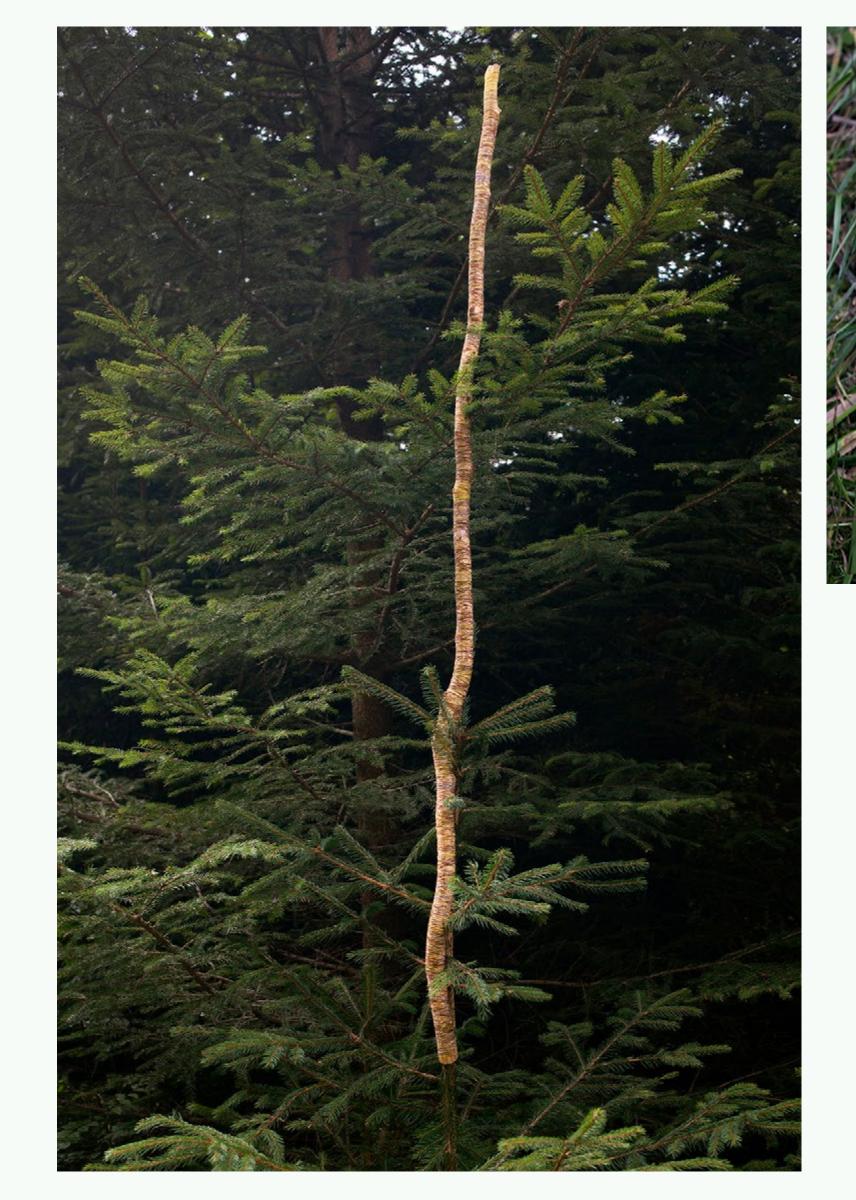
2018 Total of left-over collected plastic trash of 1 week from 10 artists, shredded into 2 × 1.5 liter pet-bottles and 2 × 0.5 liter pet-bottles





<u>Universal Stick</u>

2018 Wood, yarn





<u>Let's See</u>

2018 Variations of 'Let's See', wooden sticks installed in the forest



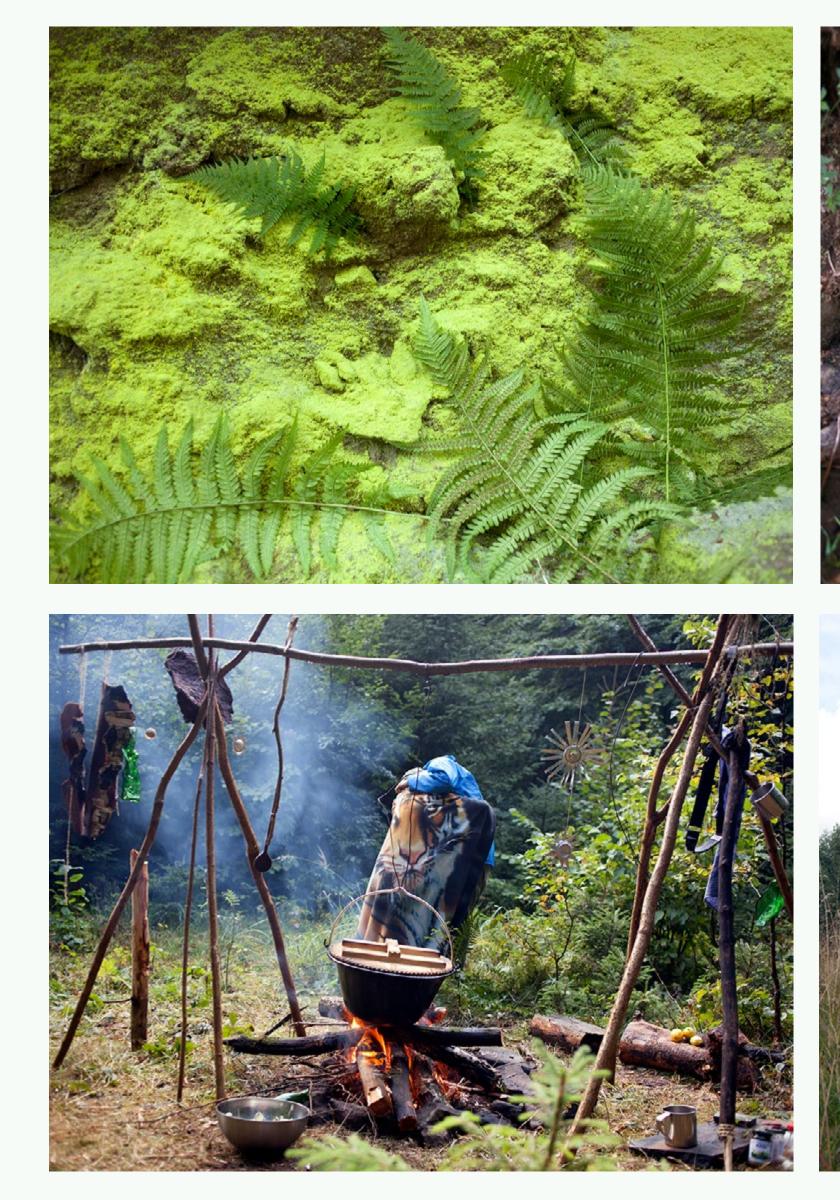
<u>Let's See</u>

2018 In collaboration with Nico Krebs Conventional C Print



The Last Amazonian Congress

Impressions of daily life





2018

Revulvalution

2018

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

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

<u>Video</u>

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

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

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

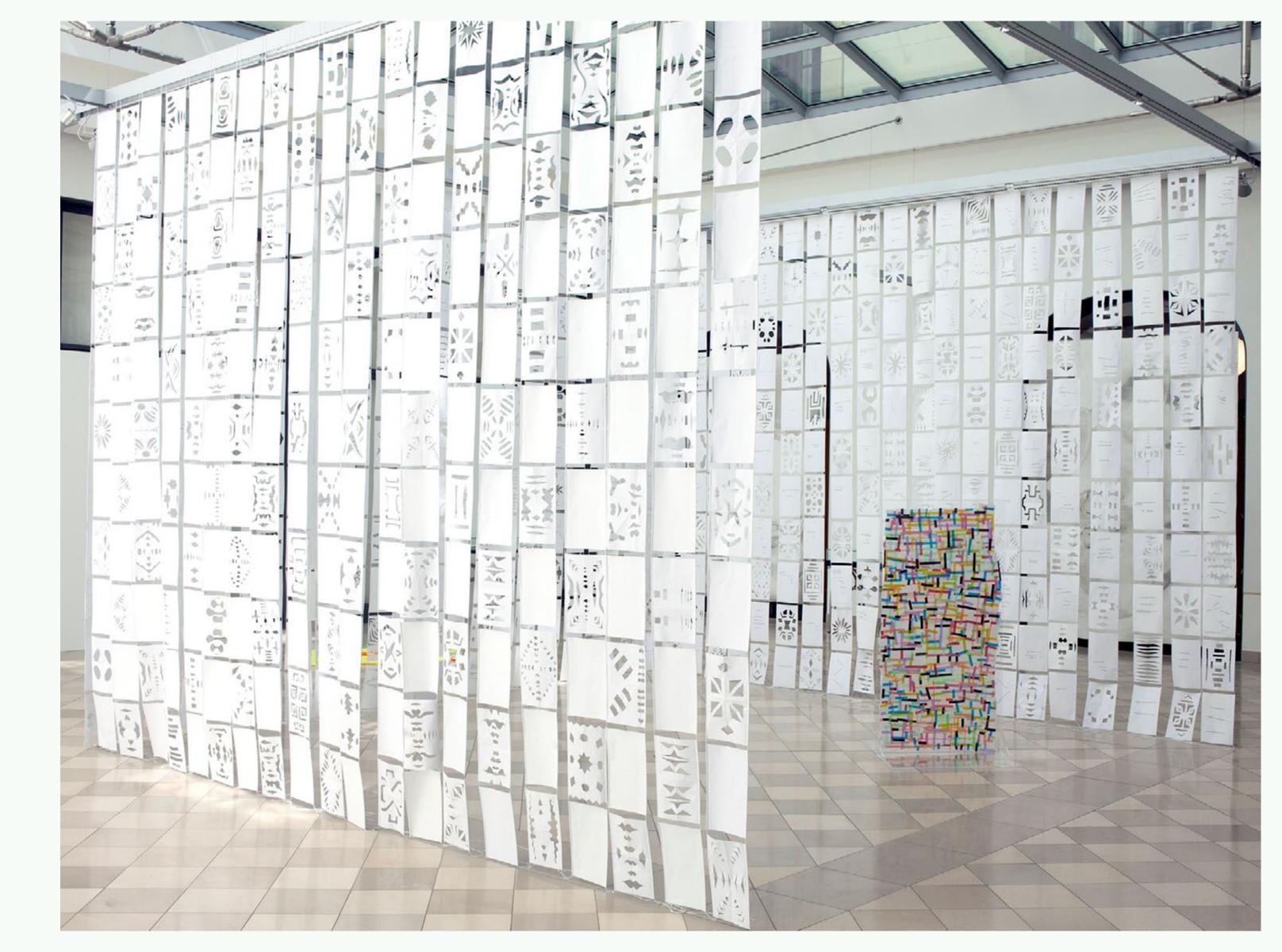
On the opening a 4 minute long performance by Kruithof and the eleven curator students of Kleine Humboldt Galerie will be held, where they collectively whisper-read the messages and during the exhibition Kruithof will also record individuals out of the public to whisper-read in her installation to develop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

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

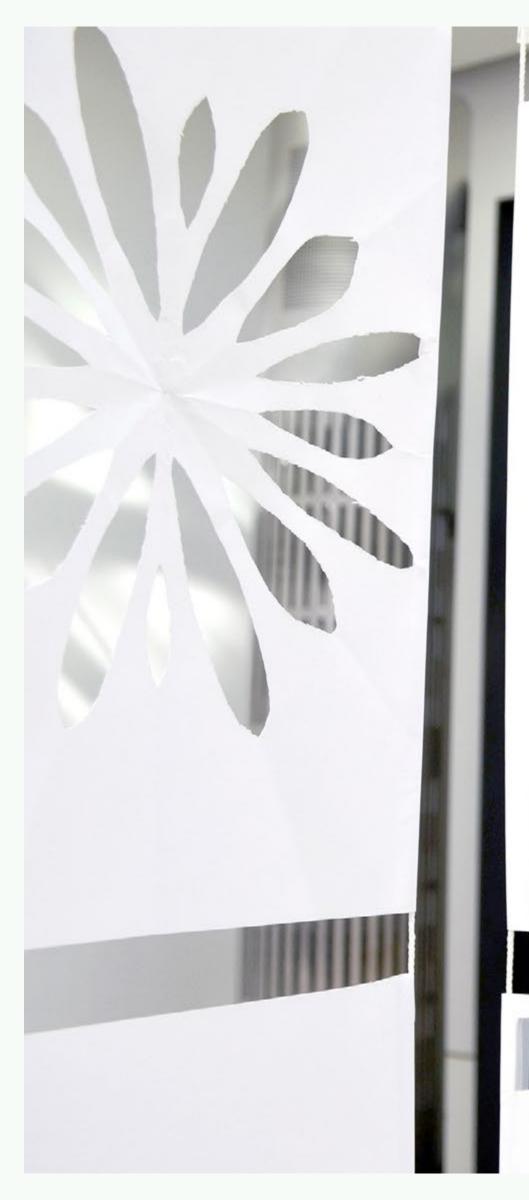
2018 installation approx. 470 × 500 × 470 cm and 350 cm height bw laserprints, paper, rope, tape

Revulvalution

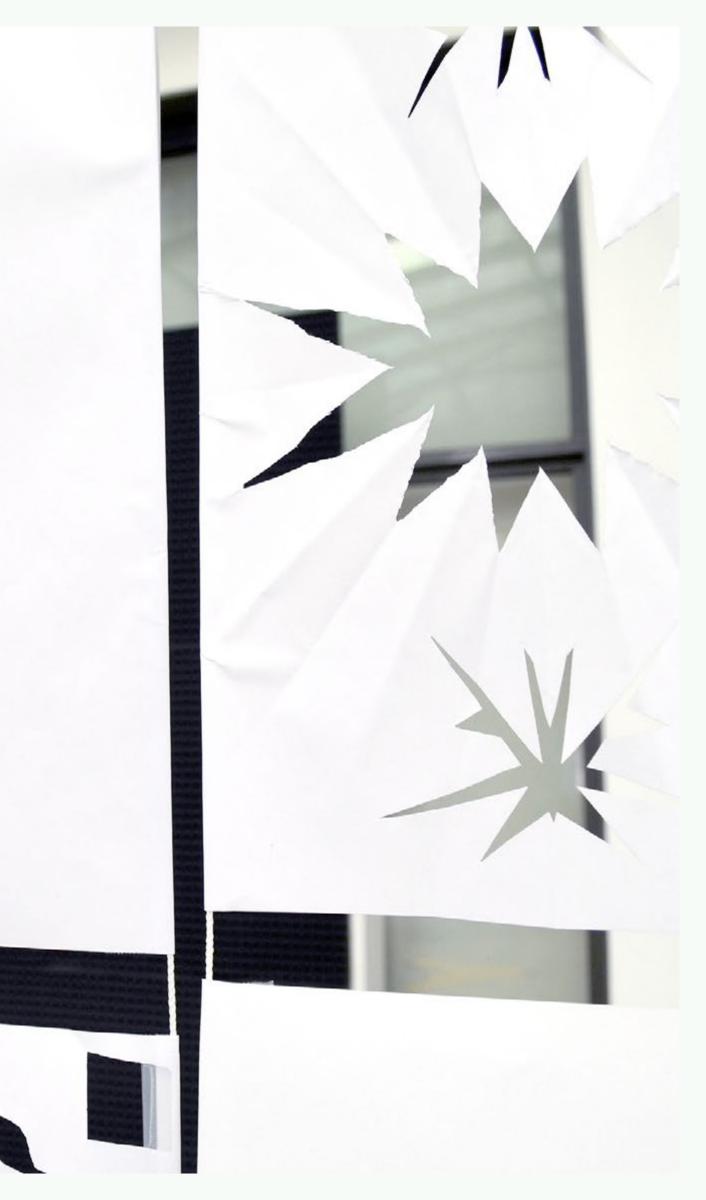
2018 sculpture approx. 90 × 145 × 60 cm color laserprints, tape, plexiglass



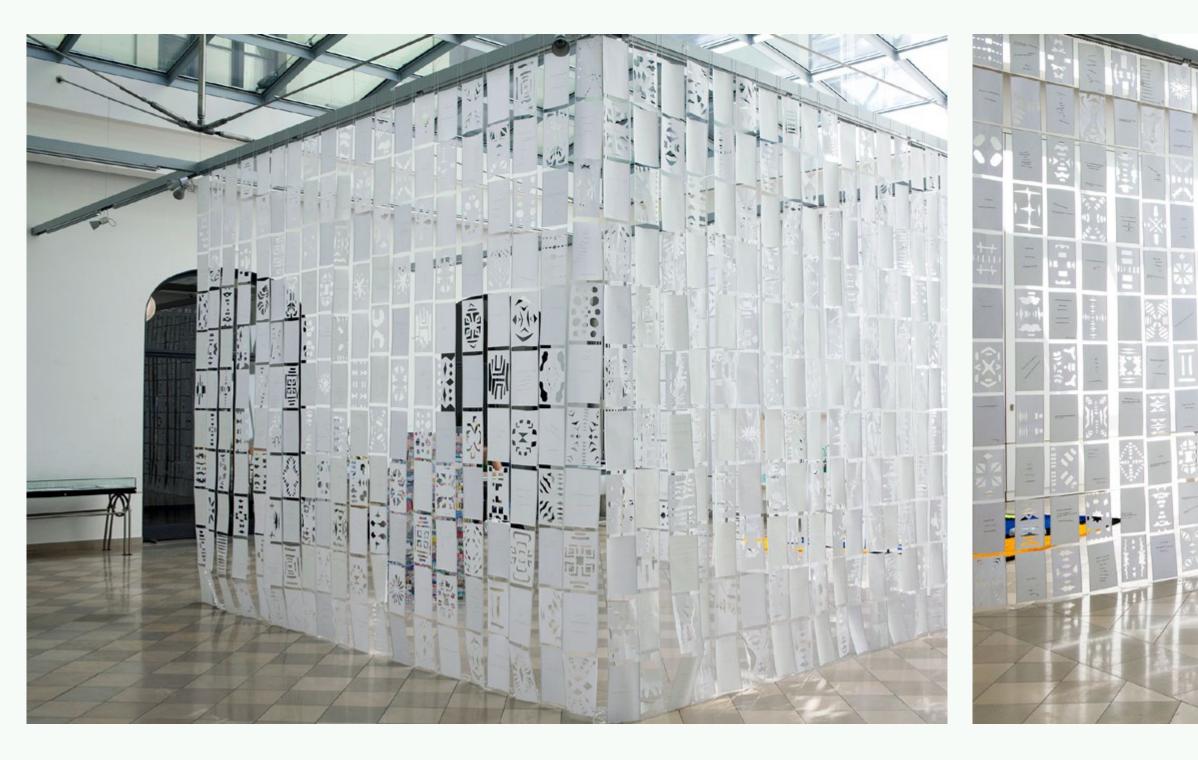
2018 installation approx. 470 × 500 × 470 cm and 350 cm height bw laserprints, paper, rope, tape



Pee in peace



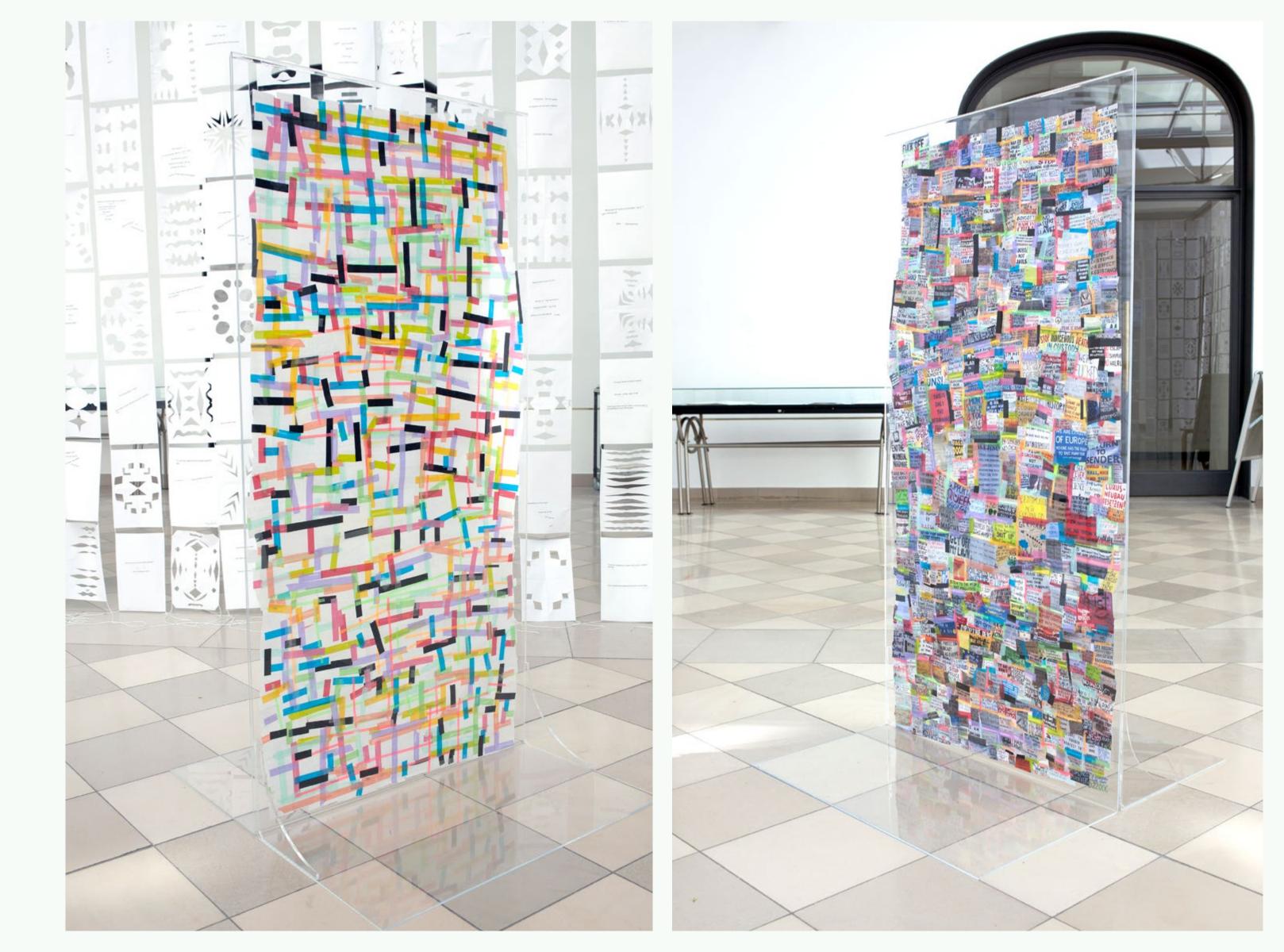
2018 installation approx. 470 × 500 × 470 cm and 350 cm height bw laserprints, paper, rope, tape





<u>Revulvalution</u>

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

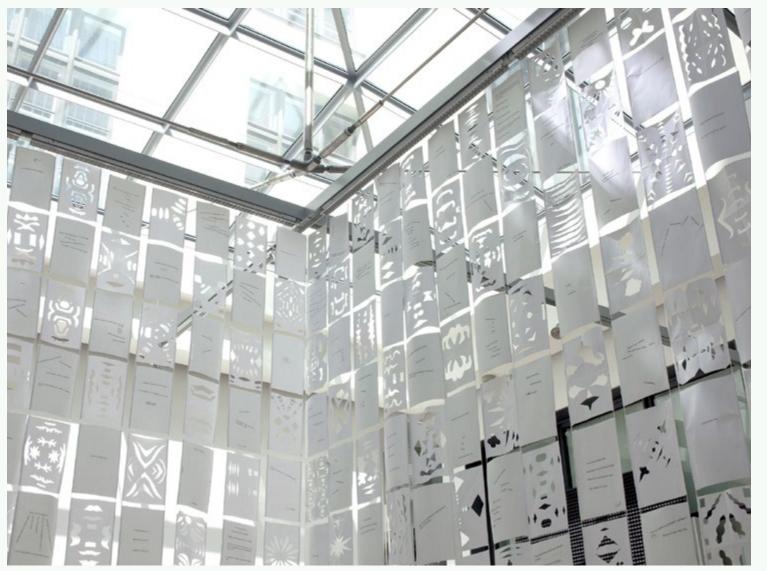


2018 installation approx. 470 × 500 × 470 cm and 350 cm height bw laserprints, paper, rope, tape

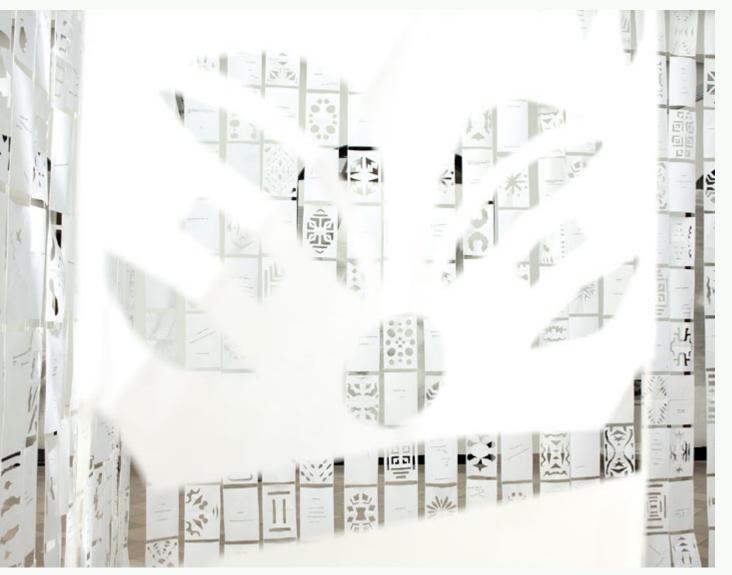
<u>Revulvalution</u>

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

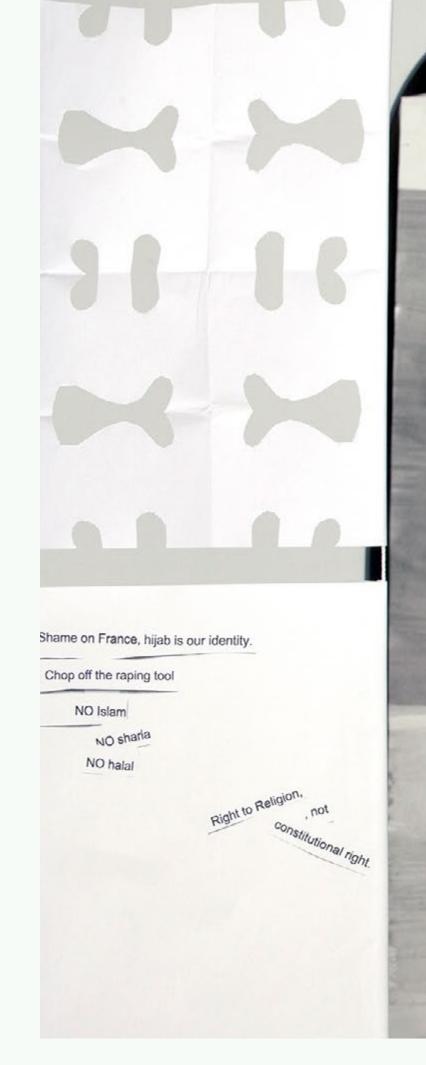








2018 installation approx. 470 × 500 × 470 cm and 350 cm height bw laserprints, paper, rope, tape



Pro-muslims no democracy, we want just islam we are all muslims shariah the future for uk

shariah for the uk

killing those who mock islam



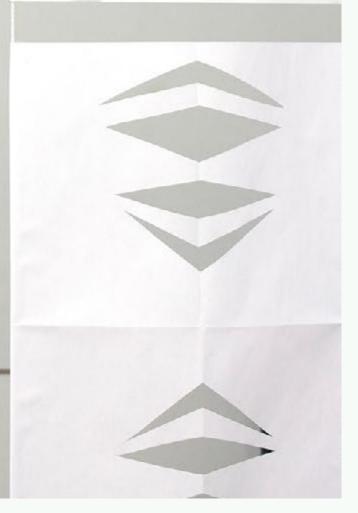


I am Female,

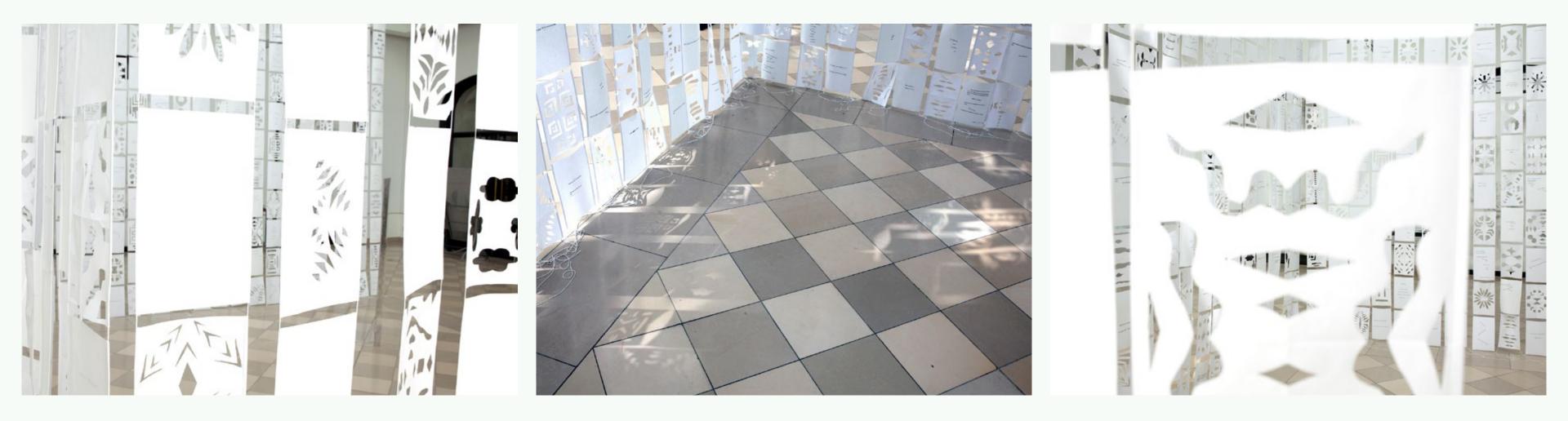
Good Night Alt-Right

Daqueline guick.

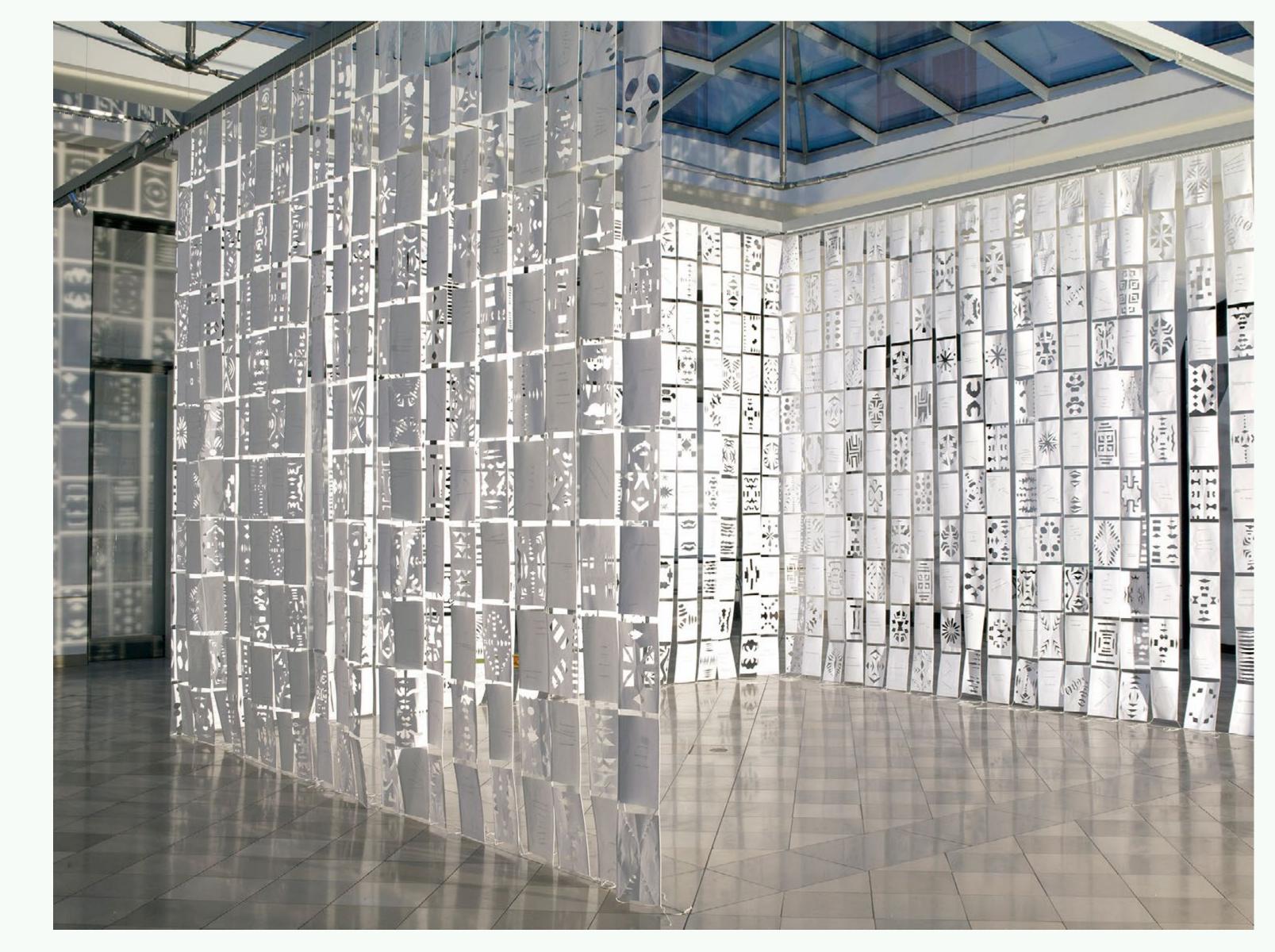




2018 installation approx. 470 × 500 × 470 cm and 350 cm height bw laserprints, paper, rope, tape



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



2018

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

<u>Video</u>

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

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

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









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







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







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



Hojos de Platano a.k.a Papel Picado

2018

Temporary aquatic installation in the triangle pool, designed by the Japanese architect Tadao Ando at <u>Casa Wabi</u>, Oaxaca, Mexico

<u>Video</u>

During the opening day ceremony of the project 'El Camino Abierto' we started with a walk passed the triangle pool, where instead of hanging my papel picado in the air, I had made an aquatic temporary installation "Hojos de Platano a.k.a Papel Picado" so the children could observe the various cuts of the banana leaves and the shadows the sun created on the pool floor. This installation is made out banana leaves cut and folded into a natural variation of Papel Picado, ("perforated paper", literally "pecked paper"), which is a decorative craft made out of papercut into beautiful and elaborate designs. It is considered a Mexican folk art. The designs are commonly cut from paper using a guide or template and small chisels, creating as many as forty banners at a time. Papel Picado can also be made by folding tissue paper and using small, sharp scissors. Common themes include birds, floral designs, and skeletons. They are commonly displayed for both secular and religious occasions, such as Easter, Christmas, the Day of the Dead, as well as during weddings, quinceañeras, baptisms, and christenings. In Mexico, papel picado is especially incorporated into altars during the Day of the Dead.

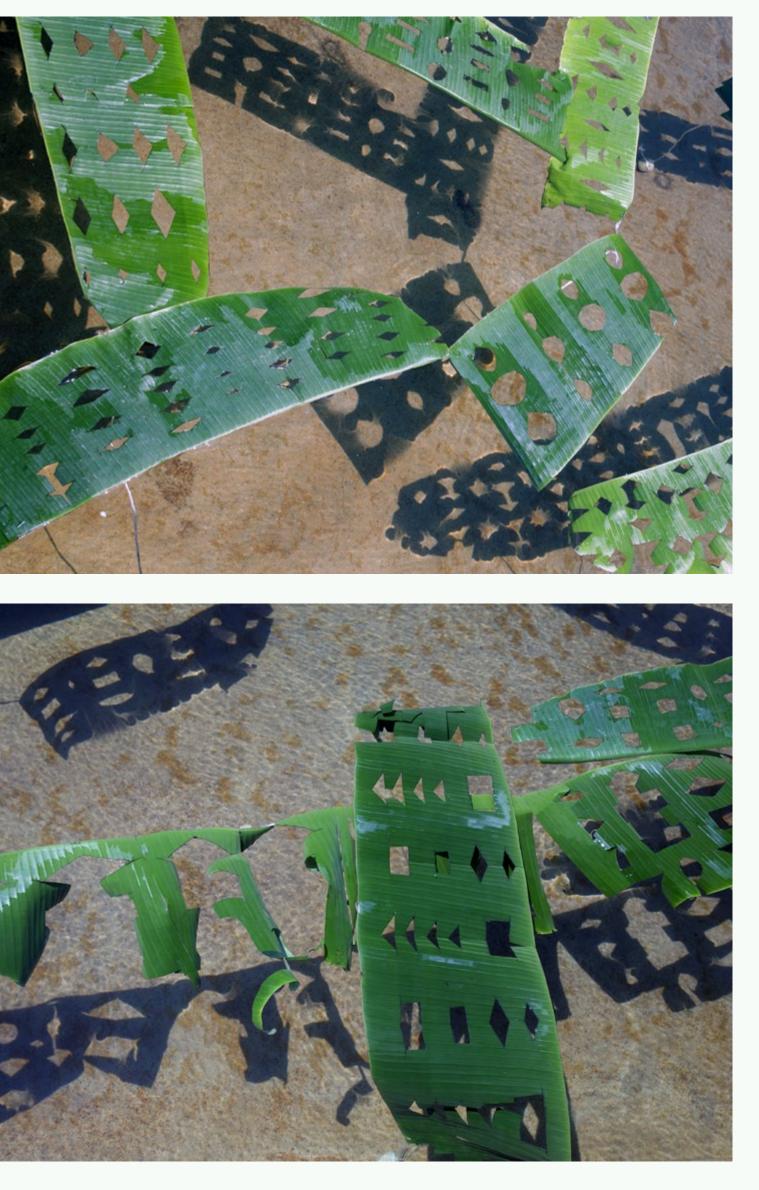


Hojos de Platano a.k.a Papel Picado

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







Swiped circumstances

2018 sculptures, various dimensions

See complete series

The reality depicted on our screens consists largely of processed and constructed images that have lost their integrity. Their purpose is not to represent reality, but to mold our perceptions towards the interests of the institutions circulating the images. Over the past few years, Anouk Kruithof collected Instagram images related to issues like privacy, government surveillance, pollution and climate change, in order to investigate the online representation of urgent societal themes. After extracting these existing images from the digital sphere, she subjected them to critical scrutiny by translating them into her own three-dimensional visual idiom. Her new series of sculptures: Swiped Circumstances also shows that the constructed image rarely corresponds with reality. Kruithof used numerous images of confiscated weapons photographed together with the identity cards of the weapon owners, which she found on the Instagram account of the American Transport Security Administration (TSA). The Social Media Guru of the TSA blurs these identity cards before posting the photographs on their Instagram. Kruithof enlarged these blurred identity cards in order to print them on transparent natural latex. She wrinkled, folded and pressed the prints into transparent acrylic boxes that resemble the plasticized character of the original identity cards. The sculptures render the portrayed individual as anonymous, with a wink to post human emotionality, and the work raises questions about the integrity of online profiling and privacy violation in the name of surveillance and safety. Face, eye or breast gel masks hint at objects made to relax, comfort, support or heal; while our identities are reduced to a material reference to our way of coping with malfunction and degradation. These portrait-like sculptures could be seen as new identities in which the usual partitions between nature and culture, human and machine, reality and fiction, come undone. Alternative reality arises in Anouk Kruithof's sculptures, which act as emotional laboratories. At the same time, the physicality of such images and materials is of a particular ambiguous quality that suspends all attempts at rational understanding. The works function as an alarming and seductive visualization of how the incessant flow and consumption of digital images gradually alienates us from our physical reality.

<u>Esoterio</u>

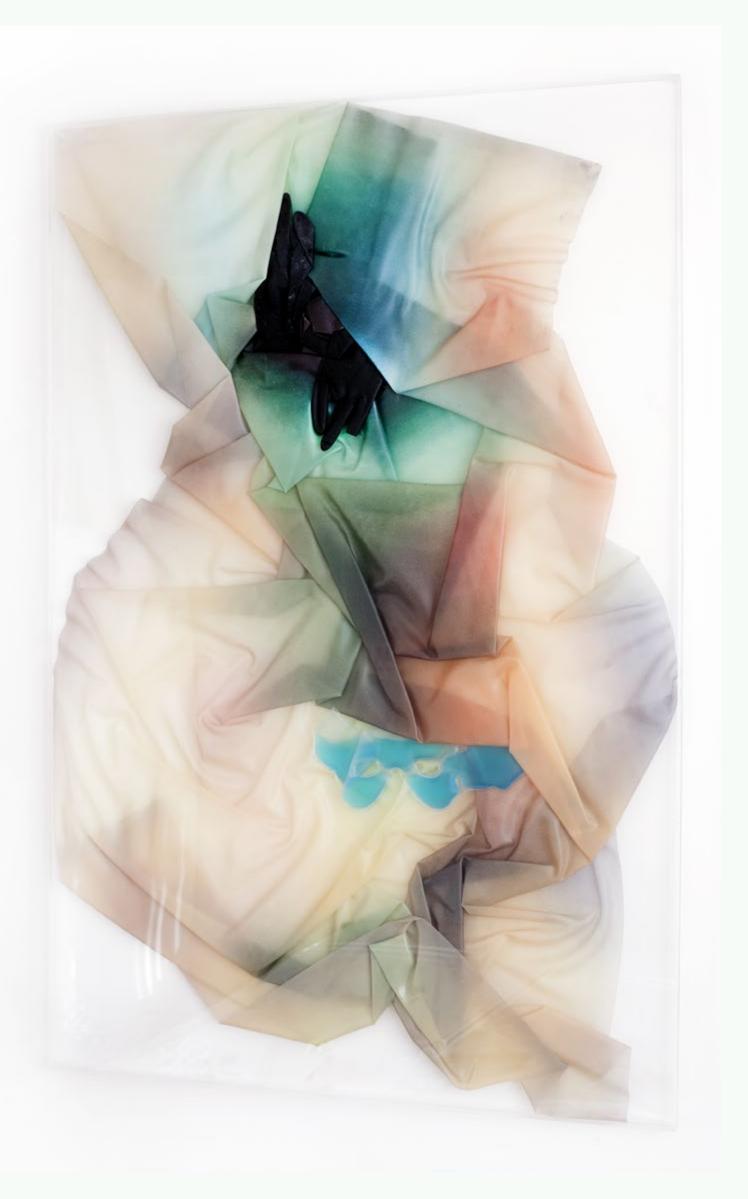
2018 sculpture, 60 × 40 × 1.6 cm, Inkjet print on latex, transparent acrylic, plastic eye. Complete series

<u>Flaky</u>

2018

sculpture, 120 × 80 × 1.6 cm, Inkjet print on latex, transparent acrylic, eyes gel mask, rubber gloves. Complete series





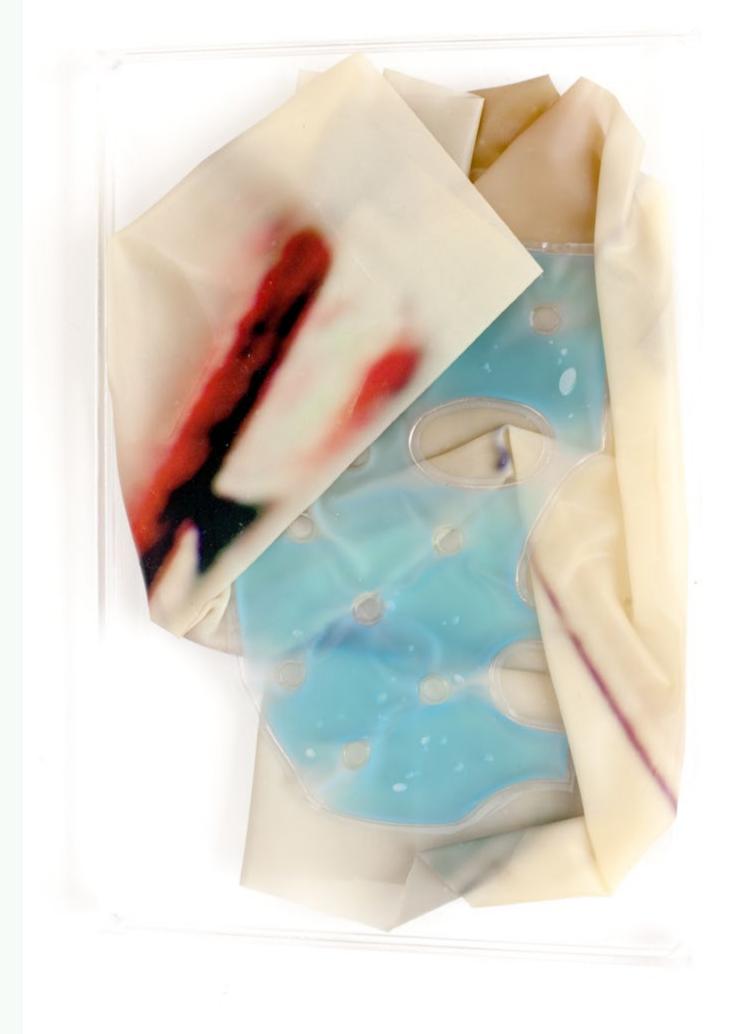
<u>Screwy</u>

2018 sculpture, 30 × 20 × 1.6 cm, Inkjet print on latex, transparent acrylic, ½ face gel mask. Complete series

<u>Moonstruck</u>

2018

sculpture, 30 × 20 × 1.6 cm, Inkjet print on latex, transparent acrylic, ½ face gel mask. Complete series





<u>Rising Star</u>

2018 sculpture, 60 × 40 × 1.6 cm, Inkjet print on latex, transparent acrylic, breast gel mask, plastic eye. Complete series

<u>Zipped</u>

2018

sculpture, 85 × 60 × 1.6 cm, Inkjet print on latex, transparent acrylic, face gel mask. Complete series





Biography

Born 1981 in Dordrecht, the Netherlands, Anouk Kruithof is an artist, who's multilayered, interdisciplinary work encompasses photography, sculpture, installation, artist-books, text, performance, video, animation, websites, collaboration, social projects and interventions in the public domain.

Kruithof's work is an 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 idiosyncratic threedimensional visual idiom. Kruithof is interested in how the human psychological condition is shifting in unstable times of systematic control, stress and chaos in the technologically mediated world. She attempts to map states of mind in a post-internet society, manifesting invisible relationships in physical form and inviting new connections and meanings to arise.

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.

Her work has been exhibited internationally at institutions such as: Museum of Modern Art, New York; The Stedelijk Museum, Amsterdam; FOAM, Amsterdam, La Boverie, Liege, MBAL Switzerland; hole published by Episode Publishers, Rotterdam, the Netherlands. The Xiangning Art Museum, Shenzhen China; Multimedia Art Museum in Moscow, Erarta Museum, St. Petersburg; Culture and Arts Kruithof is also co-creator, director and jury member of the new Center, Daegu Korea; Capitain-Petzel Gallery, Berlin: KIT (Kunst Im Tunnel) Düsseldorf; Temporare Kunsthalle, Berlin, Autocenter Berlin; Fotoforum, Bolzano, Knochkdown Art Center, New York, bitforms gallery, New York, ICP, New York; Capricious Gallery, New York, Higher

Pictures Gallery, New York, Museum het Domein Sittard, the Netherlands; Escougnou Cetraro gallery, Paris,; The Netherlands Photo Museum (NFM), Rotterdam; MARCA Museum Catanzaro, Italy; MAMAC (Museum for Modern and Contemporary Art) Liege, Belgium, among others.

Anouk Kruithof received the public prize of the Volkskrant Beeldende Kunstprijs in 2016, the Meijburg Art Commission in 2015 and won the Charlotte Köhler Prize in the Netherlands in 2014. She has also received an Infinity Award of the International Center for Photography in New York in 2012 and the Jury Grand Prize of Festival International de Mode et de Photographie in Hyères in 2011. Her works in included in public collections such as; Het Stedelijk Museum Amsterdam, Fotomuseum Winterthur Switzerland, Aperture Foundation New York, Carnegie Museum of Art (CMOA), Museum het Domein Sittard, FOAM Amsterdam, MBAL Le Locle Switzerland, Pier24 library San Fransisco, Ioannis Christoforakos Collection (ICC) Athens/Munchen, MOMA library New York, ICP library New York, New York Public Library, Grimmuseum Berlin, Ministerie van Buitenlandse Zaken NL, VU Amsterdam, Menzis, KRC, AMC, ART 21, DOK, NFGV, Meijburg, Robeko + several private collections.

On her publishing platform stresspress.biz she presents the 11 artist-books she published so far including: Automagic published by Editorial RM and stresspress.biz, Neutral published by stresspress.biz and galerie Jo van de Loo, The Bungalow published by Onomatopee Eindhoven; Untitled (I've taken too many photos / I've never taken a photo) self-published (stresspress.biz); Pixel-stress published by RVB-books Paris; A head with wings, published by LBM Saint Paul, USA, Lang zal ze leven / Happy birthday to you, selfpublished; The daily exhaustion, published by KODOJI-press Baden, Switzerland; Playing Borders, this contemporary state of mind, published by Revolver publishing by VVV, Berlin; Becoming Blue published by Revolver publishing by VVV, Het Zwarte gat; The black

Anamorphosis Prize, which will award \$10,000, no strings attached, to the creator of the best self-published photo-book from the previous year. The prize was launched for the first time in spring 2015 and celebrated 3 editions so far.

Curriculum vitae

mail@anoukkruithof.nl +31 6 83427536

anoukkruithof.nl	
stresspress.biz	
ahead.website	
anamorphosisprize.co	n

1981, Dordrecht, The Netherlands

Education & Artist in Residences

2018	Kleine Humboldt Galerie, Humboldt University Berlin Casa Wabi, Oaxaca, Mexico
2013/14	ISCP New York, USA
2013	Lightwork Syracuse, USA
2011	Het Vijfde Seizoen, Den Dolder, NL
2009	Meetfactory Prague, Tsjech-Republic
2008/9	Künstlerhaus Bethanien Berlin, Germany
2007	Kunsthuis SYB Beetsterzwaag, NL
1999-2003	AKV St. Joost Art Academy Breda, NL

Selected Solo Exhibitions

2021	(forthcoming) Universal Tongue, Museum	
	Folkwang, Essen, Germany	
2019/20	(forthcoming) Universal Tongue, Museum	
	Kranenburgh, Bergen, the Netherlands	
2018	Tranformagic, Association for Contemporary	
	Culture Fotopub, Ljubljana	
	Swiped Circumstances, Escougnou Cetraro	
	at Material Art Fair, Mexico City	
2017	¡Aguas! Next Level, FOAM Amsterdam	
	Ego, Eco, Crescendo, French Pavillion,	
	Organ Vida, Zagreb,	
	(solo booth) Concealed Matter(s), Escougnou	
	Cetraro, Approche, Paris	
	The Aesthetics of Contamination, Escougnou	
	Cetraro, Paris Enclosed Content, Casemore Kirkeby,	
	San Francisco	
	AHEAD, Centro De La Imagen, Mexico City	2017/18
	#Evidence, Casemore Kirkeby, San Francisco	2017/10
2016	Sweaty Sculptures, Not Fair, Palace of Culture	
2010	and Science, Warsaw	
	Neutral, galerie Jo van der Loo, Munchen	
	<connection> performance, Offprint,</connection>	
	Tate Modern, London	
	AHEAD, Gibellina Photoroad Festival,	
	Gibellina Sicily	
2015	Sweaty Sculptures, Green is Gold studio,	
	Copenhagen	
	AHEAD, (version 1) FOUR A.M. New York	
	Untitled, window-installation at Printed Matter	
	Inc. New York	
2014	Untitled (I've taken too many photos / I've never	
	taken a photo)	
	Festival Images, Vevey, Switzerland	
	Paulien Oltheten & Anouk Kruithof Stedelijk	
	Museum Amsterdam	
2012	RUHE performance Autocenter Berlin	2016
	Untitled (I've taken too many photos / (I've never	
	taken a photo) Tour des Templiers, Hyeres, France	
2009	Becoming Blue museum het Domein, Sittard	
	Becoming Blue Künstlerhaus Bethanien,	
2006	Berlin, Germany	
2006	The Black Hole (icw Jaap Scheeren) FOAM	2015
	Amsterdam	2015

Selected Group Exhibitions

2019	<i>On Earth</i> , Les Forges Arles, Arles France <i>The life of things</i> , MOMENTA Biennale de	2014
	l'image, Montreal, Canada	
	Joy before the object, Seventeen Gallery, London	2013
	Handless Operative, Casemore Kirkeby, San	
	Francisco	
	Model Staan, Stedelijke Kunstacademie Tielt,	
	Belgium	
	Mexico on my mind, Cultuurcentrum van	
	Berchem, Antwerpen, Belgium	
	Trouble in Paradise, Collection Rattan Chadha,	
	Kunsthal Rotterdam	
	<i>Aanwinsten 2018</i> , Kunstruimte van De	
	Nederlandsche Bank	2012
2018	Inside/out: Family, Memory, Loss, Displacement,	
	Center for Book Arts, NYC	
	Beautiful Distress (part of 'Zomergasten')	
	Museum Dr. Guislain, Gent	
	SCENE/UNSEEN, Forum Triangulare, Kasteel,	
	Oud-Rekem,NL	
	[INSERT TITLE] Kleine Humboldt Galerie	
	@ Humboldt-Universität zu Berlin	
	Human Nature, Fotofestiwal at Art Inkubator,	2011
	Lodz, Poland	
	CONCEALER, Peckham 24, Copeland Gallery,	
	London	
	10 Years Base-Alpha Gallery - Part III: Prospects,	
	Antwerp	
	Duo show with Erin Mitchell, Buffering, MELK	
	gallery, Oslo	
	San Isidro's Still, Anonymous gallery, Mexico City	2010
	Duo-booth Anouk Kruithof Indrikis Gelzis,	
	Cinnamon, ARCO Madrid	
	Noir Fluo, BIP Liege, at La Boverie, Liege, Belgium	
2017/18	Chapter 3, The Image of Control, Foto Forum,	
	Bolzano	
	Beautiful Distress, De School + Nieuw Dakota,	
	Amsterdam	
	Paperworks, Museo Tamayo, Mexico City	
	FAÇADE, open-air art festival, Middelburg, The	
	Netherlands	
	<i>Burning with Pleasure #3</i> Archipelago, Seen	
	Fifteen Gallery in London	
	Life in the Conditional, The Pfizer Building (SVA)	
	LLC, New York	
	Face + Identity, Silkeborg Bad Art Center in	
	Silkeborg, Denmark	
	You can tell I'm alive and well because I weep	
	<i>continuously</i> , Knockdown Center, NYC	
	Objectivism (visual philosophies) KARST Projects,	
	Plymouth, UK	
	Keep Control, Jo van de Loo, KnustxKunz, IC	
	Collection, Munchen	
2016	Volkskrant Beeldende Kunstprijs, Stedelijk	
	Museum Schiedam NL	
	<i>Me, myself, & IRL</i> , Daap: Meyers galleries,	
	University of Cincinnati	
	BYOB, Stedelijk Museum Amsterdam	
	Temporary Highs, bitforms gallery, New York	
	Loin des yeux, OPTICA, Montreal, Canada	
2015	Ocean of Images: New Photography 2015, MoMA	
	New York	
	Picture/thing, Zihlka gallery, Wesleyan University	

Middletown USA

Undendliche Bilbiothek, Alte Fabrik Rapperswil,	2008	Love Design Delirium Kunstraum Niederösterreich Vienna
Switzerland <i>L'art se Livre</i> , MBAL, Le Locle, Switzerland <i>New</i>		Vienna Pages, Lumen & the Dorrottya Gallery Boedapest
York Stories, ISCP New York		& Het Nederlands Fotomuseum Rotterdam &
The Spectrum of Ethereal, Trafo, Budapest		Photography festival Fotofrüling Kassel
Undercover, Erarta Museum, st. Petersburg Russia		Territoires MAMAC museum for modern and
WIT, Het Nederlands Fotomuseum Rotterdam		contemporary art Liege
Still/Life, Multimedia Art Museum Moskow Papierkunst, Stedelijk Museum Kampen NL		Untitled u= A photographic group show Fette's gallery Los Angeles
Artist book installation part of ICP triennal at ICP	2007	Dutch Dare contemporary photography from NL
New York		Erasmushuis Jakarta
Bookhouse, la forma del libra, MARCA museum in	2006	Dutch Dare, contemporary photography from NL
Catanzaro, Italy		ACP Sydney
<i>The Feverish Library</i> Capitain Petzel gallery Berlin <i>The Legend of the Shelves</i> Autocenter Berlin		<i>DE: Amsterdam</i> L'espace bellevaux Lausanne Switzerland
New Wight Biennial UCLA Los Angeles		Fotodrukwerk Stedelijk Museum Amsterdam
The Youth Code Dague Photo Biennal	2003	Retour Breda-Amsterdam-Den Haag Museum de
Photographic Dague Korea		Beyerd Breda
Gentle War Moholy-Nagy Galerie Berlin		
Dutch Doc Award Tropenmuseum Amsterdam		
<i>Real versus Role</i> Rabbithole gallery New York <i>Photography is</i> Higher Pictures gallery New York	Publish	ed Artistbooks
New Research 3rd annual Month of Photography	2016	AUTOMAGIC (edition 1000) Editorial RM Spain &
(MOPLA) Los Angeles	2010	stresspress.biz
Terra incognita-weltbilder welterfahrungen		Neutral (edition 200) galerie Jo van de Loo
Altana galerie, TU Dresden Still/Life		Munchen & stresspress.biz
contemporary Dutch photography FOAM	2014	The Bungalow (edition 1200) Onomatopee
Amsterdam Second Act, a festival on photography De Brakke		Eindhoven Untitled (I've taken too many photos / I've never
Grond Amsterdam		taken a photo) (edition 500) stresspress.biz
Sunny side up Margate photo festival Margate UK	2013	Pixel-stress (edition 1000) RVB-books Paris
Crossroads, KIT Düsseldorf	2011	A head with wings (edition 1000) LBM USA
<i>Quickscan #1,</i> Het Nederlands Fotomuseum Rotterdam	2011	Lang zal ze leven / Happy birthday to you (edition 500) self-published
a Groupshow CroxhaPox Gent Belgium	2010	The daily exhaustion (edition 5000) Kodoji Press
Leben Elementar at Fototage Trier curated by		Switzerland
Christoph Tannert, Trier	2009	Playing Borders (this contemporary state of mind) (edition 400)
Spirits and Landscapes / Ada van Hoorebeke WIELS Bruxelles		Revolver Publishing by VVV Berlin
Holland Papier Biennal CODA museum Apeldoorn	2009	Becoming blue (edition 750) Revolver Publishing
NL		by VVV Berlin
Quickscan NL #01 Dutch Culture Center Sjanghai	2006	Het Zwarte Gat / The Black Hole
Zero budget biennial curated by Chris Sharp and		(edition 1000 icw Jaap Scheeren)
Joanna Fiduccia, gallery Pianissimo Milan, gallery Rockeby London, Klemm's Berlin		Episode Publishers Rotterdam
Von Peer to Space curated by VVORK at Multiplex		
Munchen Germany	Selecte	d Bibliography
Equinox part 2: Highlight what you love		
Grimmuseum Berlin	2018	Tubelight- "Een plasticsoep van beeld" by
Equinox part 1: Speederbike primitive Grimmuseum Berlin		Maarten Buser NRC "Knutselen met digitaal kosteloos materiaal
SPWTP&E Time to meet photography festival		op Cinekid", T. van Huut
Antwerp		Akademie Schloss Sollitude - "Becoming the
2009 Contemporary Hungarian Photo gallery of		Other" by Æther
the city Pecs Hungary		PF magazine - "Dubbele lagen in Beeld" by
Zero budget biennial gallery Carlos Cardenas /		Evelien Lindeboom
Schleicher+Lange Paris		Musee Magazine - "Photographic Alphabet: K is for Anouk Kruithof"
<i>La 2,33é Dimension</i> ' Gallery 1m3 Lausanne Switserland		See all this #10 - "99 geniale vrouwen"
Temporary City Kunst in Kreuzberg ev Berlin		De Telegraaf - "Betaal kunstenaars fatsoenlijk"
The moi non plus remixed W139 / Trouw building /		by Stan Huygens
Atheneum Amsterdam		Catalogue La Boverie - "Fluo Nuoir"
In real life Capricious gallery New York		Beaux Art Magazine - <i>"Big Data"</i> by Julie
Video screening at montagsbar Temporary		Ackermann PDF
Künsthalle Berlin <i>Oog in Oog</i> stichting KOP Breda NL		OBJECTIV Hinde Haest in conversation with Anouk Kruithof
Sog moog stienting for Dieua NL		

	IMA magazine, portfolio pages and text by		Mister Motley <i>Een Magisch Medium</i> , Wieke	2003	Eyemazing Magazine Eyemazing Young Discovery,		Participation (stresspress.biz) at INDEX Art book
	Sawako Fukai, Japan Gonzo Circus <i>Gletsjer wordt Gifje</i> by Maarten Buser		Teselink BOMB magazine, <i>Portfolio 'Sweaty Sculptures'</i>		Siobhan Wall Volkskrant <i>De klas van 2003</i> Harmen Bockma		fair JUMEX CDMX Participation (stresspress.biz) at the Printed
	Gonzo Circus Beeldbank by Maarten Buser		Ashley McNelis		(19-2-2003)		Matter Art Book Fair NYC Participation
2017	FOAM CAHIER Anouk Kruithof - ¡Aguas!		ASX Slicing, Splicing and Dicing in 'The Bungalow'		NRC Breda toont de mens als kuddedier, Sandra		(stresspress.biz) at Offprint Paris
	NRC, Milieuramp als attractie, dat vind ik		Joanna Creswell		Heerma		Participation (stresspress.biz) at Offprint London
	verontrustend, C Verduijn		Neue Zürcher Zeitung Künstler und Bücher,				+ performance
	GlamCult, Joline Platje and Anouk Kruithof in		Suzanne Kappeler			2015	Organizer event The Anamorphosis Prize #1,
	conversation	2014	De Groene Amsterdammer, Opdrukkende	Selecte	<u>d Awards</u>		MoMA Library
	IMA magazine - How They Are Made Vol.10 Anouk		Zakenmannen R. Welagen				Jury-member of The Anamorphosis Prize #1
	Kruithof		The Photobook: a History Volume III' M Parr,	2016	Volkskrant Beeldende Kunst Prijs		Website design and concept of <i>The Anamorphosis</i>
	Mister Motley - Anouk Kruithof - ¡Aguas! by	2012	G Badger, Phaidon	2015	(public prize)		Prize
	Mirthe de Leeuw Vrij Nederland - <i>Kruithof shows that each pixel</i>	2013	Aperture Magazine #210 <i>Hello Photography</i> Lesley Martin (05-2013)	2015 2014	Meijburg Art Comission Prize Charlotte Köhler Prize		Co-Creating and becoming director of the Anamorphosis Prize
	can be manipulated		BPJ Coming from age : Anouk Kruithof, 32	2014	ICP Infinity award		Lecture at SVA / class Raul Gomez Valverde
	The Steidz Magazine, Fluent Sculptures		Colin Pantall (06-2013)	2012	(young photographer)		New York
	by Camille Tallent		FOCUS #2 Conceptuele Fotografie, Cees Visser	2011	Jury grand prix at Hyeres festival int.		Lecture at SVA / class Adam Bell New York
	Art in America - Anouk Kruithof, #Evidence,		(02-2013)		de mode et photographie		Lecture at The Hartford photography MFA
	Matt Sussman		Groundmagazine #13 Pixel-Stress Lorne Darnell	2009	Plat(t)form 09 Fotomuseum Winterthur		program New York
	Metropolis M, New Dutch photo books		(09-2013)		(honorable mention)		Writing The Only All Female All Art Review
	by Zoë Dankert		C-Print magazine Photographicness,				Metropolis M (05-03-2015)
	TUBELIGHT, Collect and sort by color,		Charlotte Cotton, Ivory Press				Workshop at AKV st. Joost, Breda
	Julia Geerlings	2012	NRC Een taart met een foto van jezelf Sterre	Collect	ons		Workshop <i>"Glitchbitch"</i> at Wesleyan University
	YET Magazine, <i>Automagic</i> , Paola Paleari FOAM magazine, <i>Signs & Symbols</i> ,		Sprengers (09-05-2012) TIMES Lightbox Analogue interactivity,	SEMON	1A San Fransisco USA, Het Stedelijk Museum	2014	Middletown USA Writing <i>Lieve Regen</i> , Metropolis M magazine
	Hinde Haest		Paul Moakley (25-05-2012)		dam, Fotomuseum Winterthur Switzerland, Aperture	2014	(27-05-2014)
	BLOUIN Artinfo, #EVIDENCE by Anouk Kruithof		Visual Culture Blog Cognitive mapping,		tion New York, Carnegie Museum of Art (CMOA),		Organizer BYOB (Bring your own Beamer) at ISCP
	Wall Street Journal International – Art - Anouk		Marco Bohr (27-02-2012:))		n het Domein Sittard, FOAM Amsterdam, MBAL Le		New York
	Kruithof #EVIDENCE		TUBELIGHT Anouk in Wonderland Lise Lotte ten		witzerland, Pier24 library San Fransisco, Ioannis		Workshop Sponzen als Bouwstenen at Stedelijk
	Art Ltd. Magazine – Barbara Morris - Critic's		Voorde (04-2012)		forakos Collection (ICC) Athens/Munchen, MOMA		Amsterdam
	Picks San Francisco		Art Review Future Great Jason Evans		New York, ICP library New York, New York Public		Tutor Leerling-Meester project organized by
	Daily Serving – Zachary Royer Scholz		FRIEZE D/E Ghost images Jennifer Allan Ghost		Grimmuseum Berlin, Ministerie van Buitenlandse		Kunstpodium T
	- #EVIDENCE		images winter 11/12 Mister Matter Da iso gan dia ang marit in siin lawa		NL, VU Amsterdam, Menzis, KRC, AMC, ART 21, DOK,		Lecture at the Lesley University (art in context)
	Artpress 442, Introducing Anouk Kruithof,		Mister Motley De jongen die nog nooit in zijn leven	NFGV, N	1eijburg, Robeko + several private collections.		Visiting Artist at the Larry Sultan visiting artist
	Etienne Hatt BlouinArtinfo, You can tell I'm alive and well	2011	een foto maakte Metropolis M Anouk Kruithof, artist-in-residence				program organized by CCA (California College of the Arts) SF MOMA and Pier 24 SF
	because I weep continuously	2011	in het Vijfde Seizoen	Selecte	d Related work experience	2013	Book launch & signing 'Pixel-Stress' at Printed
	Art-magazine.de, Eine neue Generation von		Kunstbeeld #2 exposities, Anouk Kruithof,	<u></u>		2010	Matter Inc. New York
	Fotokunstlern, C. Bodin		Jurriaan Benschop	2019	Operator Radio: Conversation with Samira Ben		Lecture at The Hartford photography MFA
	Art Forum Critic Pick on #Evidence		DAZED Hyeres Photo Focus, Faye Dowling		Messaoud 'The Perfect Night', Kunsthal Rotterdam		program Hartford
	by Monica Westin		ArtSlant Interview with Anouk Kruithof, Nicola Bossi	2017	Gallery conversation with Hinde Haest ;Aguas!		Visiting Artist (lecture+critiques) VCU University
	Volkskrant, Anouk Kruithof is publiekswinnaar,		Mister Motley <i>On Anouk Kruithof</i> , Damiet Kuin		FOAM Amsterdam		Richmond
	Bob Witman		(02-04-2011)		Artist-talk, French Pavillion, Organ Vida Festival,		Lecture at SVA / class Raul Gomez Valverde)
	Volkskrant Beeldende Kunst Prijs 2016 (14-01-2017)		Volkskrant Nieuwelingen zijn de bob de bouwers van de fotografie,		Zagreb Organizer event <i>The Anamorphosis Prize</i> #3		New York Visiting Artist (lecture+critiques) at
2016	Volkskrant, Rutger Pontzen, Vijf genomineerden		European Photography, Self-Publish, Express		Rubber Factory, NYC		MASSART Boston
2010	bekend 17-04-2016		Yourself, and Be Happy		Jury-member of The Anamorphosis Prize #3		Lecture at ICP (International Centre for
	Volkskrant, Wie zijn de opvallendste kunstenaars	2010	Mister Motley 25 Gids voor bange mensen		Lecture, El Museo Universitario Arte		photography) New York
	van dit moment?		Elsevier magazine Top 100 Dutch Artists (nr.37		Contemporáneo (MUAC) Mexico City		Workshop 'off the wall' at Fotodepartement st.
	VOP magazine Taiwan - <i>Interview</i> by Wei-I Lee		Anouk Kruithof)		Participation (stresspress.biz) at INDEX Art book		Petersburg Russia
	Bijutsu Techo magazine Japan		Frankfurter Algemeine Unter die Haut Christoph		fair, JUMEX CDMX		Workshop Van Kijker naar Kunstwerk at Stedelijk
	#photograph - <i>interview</i> by Miki Kanai		Schütte (21-03-10)	0040	Lecture, University of Oregon USA	0040	Amsterdam
	Art Report Insta(nt) <i>Gratification</i> by Jazia	2009	The Independent <i>Cultural Life</i> Martin Parr	2016	Tutor: ISSP Summer School, Kuldiga, Latvia	2012	Lecture at KABK Studium Generale organized by
	hammoudi YET magazine, A Day with Anouk Kruithof, Paola		Mister Motley Playing Borders, this contemporary state of mind Volkskrant 'Visuele ontregeling'		Organizer event <i>The Anamorphosis Prize #2</i> in the frame of David Senior's Classroom project at		Hanne Hagenaars Visiting Artist (lecture+critiques) Leeds College
	Paleari		Merel Bem (20-10-2009)		NYABF, MomaPS1 New York		of Art, United Kingdom
	Intern magazine, Doing Everyhting Always,		NRC NEXT Wat doet stress? 'n Mens in het blauw		Jury-member of <i>The Anamorphosis Prize</i> #2		Lecture at TATE 'the Photobook and Photography
	Lila Allen		Margot Pol		Visiting artist (lecture+crits) at Colombia		Now' London
	See All This no 1, Een boek als sculptuur,		FOAM magazine #20 Talent, Jorg Colberg		University New York	2011	Lecture at The Hartford photography MFA
	Victor Schiferli		NRC De afwijking in het doodgewone portret		Visiting artist (lecture+crits) at The College of		program New York
2015	VAULT magazine #12, <i>Shifting Realities</i> ,		Lucette ter Borg		New Jersey		Lecture at photo/art books at Deichtorhallen
	Dan Rule (11-2015)	2007	NRC NEXT <i>Het zwarte gat,</i> Stijn Bronzwaer		Visiting artist (lecture+crits) at Syracuse		Hamburg Warlaham talaatum at Offician
	Volkskrant, <i>Flitscarriere</i> , Anne van Driel	2000	(26-09-2007) VPPO Kupsthalfuur De Avenden LIAD Creation		University, College of Visual and Performing Arts,		Workshop + lecture at Officine
	(13-11-2015) Artforum Critics' picks <i>Picture/Thing</i> ,	2006	VPRO Kunsthalfuur <i>De Avonden</i> , LJAD Creghton Volkskrant <i>Zwarte-gat-spel zet</i>		Department of Transmedia Lecture, at INDEX Art book fair, El Museo JUMEX,	2010	Fotografiche Roma Curator/ production: <i>a groupshow about</i>
	Sabrina Mandanici (19-02-2015)		associatievermogen van kijker op scherp		Mexico City	2010	artistbooks Bar Babette Berlin
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Anouk Kruithof

Portfolio 2018