

Anouk Kruithof

Portfolio 2018

1. Selected works

2. Biography

3. Curriculum vitae

# Universal Tongue

Oct.2018–ongoing

Universal Tongue was first shown at The Medialab part of Cinekid Festival 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.

# Universal Tongue

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## 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!



Universal Tongue

Oct.2018–ongoing





# Universal Tongue

Oct.2018–ongoing





Universal Tongue

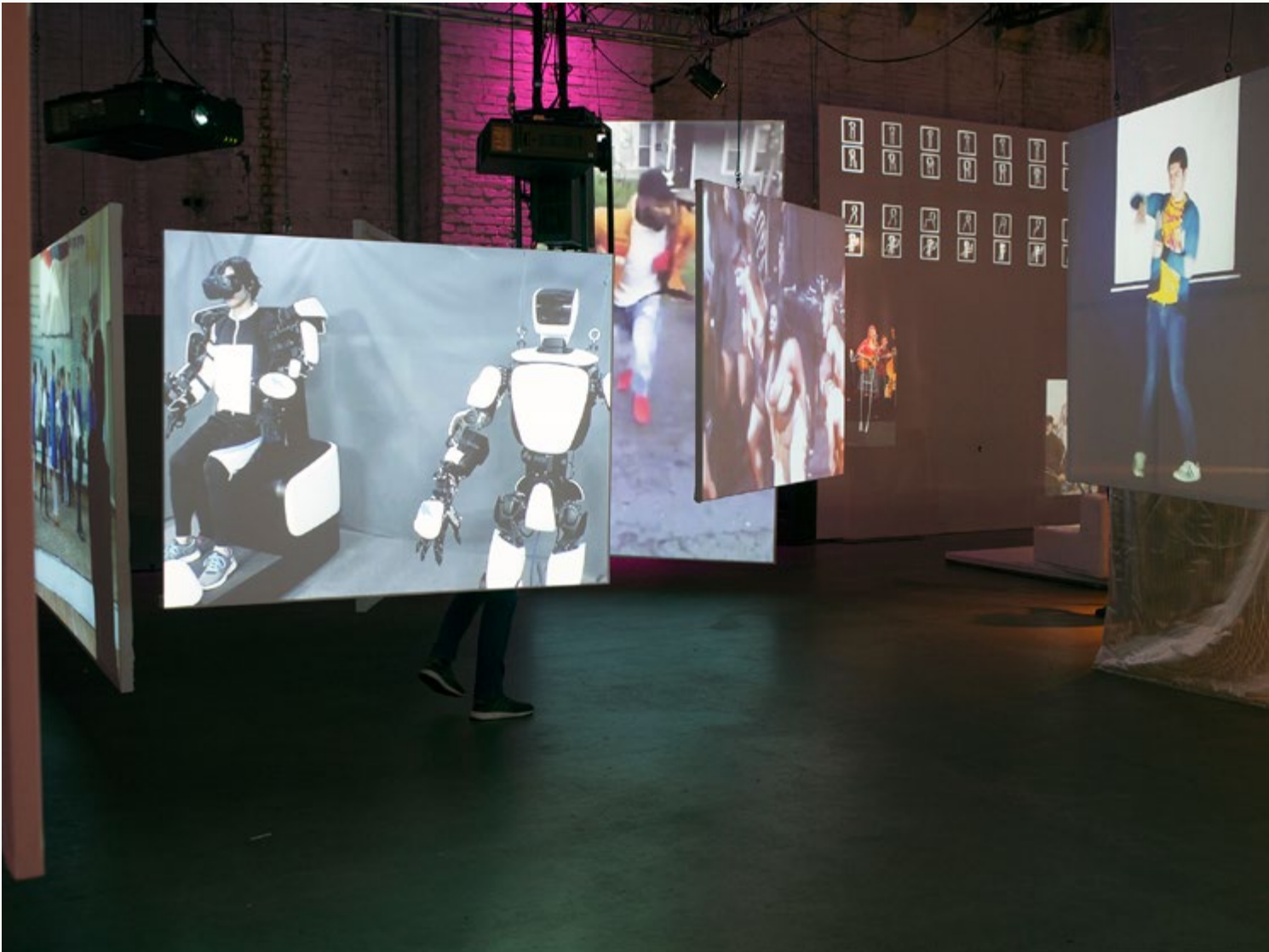
Oct.2018–ongoing





Universal Tongue

Oct.2018–ongoing





# Transformagic

27 Sep.–31 Dec. 2018

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

[Video](#)

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*.



# Transformagic

27 Sep.–31 Dec. 2018





# Transformagic

27 Sep.–31 Dec. 2018

Overview front room, ground floor





# Transformagic

27 Sep.–31 Dec. 2018

Overview ground floor





# Transformagic

27 Sep.–31 Dec. 2018

Overview entrance, ground floor





# Transformagic

27 Sep.–31 Dec. 2018

Overview entrance, ground floor

## Transformagic Sculpture #01

2018

Inkjet print on PVC curtain, foam, belt





Transformagic Sculpture #02

2018  
Inkjet print on PVC curtain, foam,  
elastic rope



Transformagic Sculpture #03

2018  
Inkjet print on PVC curtain, foam,  
elastic rope





# Transformagic

27 Sep.–31 Dec. 2018

Overview back room, ground floor





# Transformagic

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



Transformagic Sculpture #06

2018  
Inkjet print on PVC curtain





# Transformagic

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

Transformagic Photo #01

2018  
Inkjet print on plexiglas





Transformagic Sculpture #08

2018

Inkjet prints on PVC curtains wrapped  
around a pedestal





Transformagic Sculpture #09

2018

Inkjet prints on PVC curtains, metal,  
plastic, rubber





# Transformagic

27 Sep.–31 Dec. 2018

Overview third room, ground floor





Transformagic Sculpture #10

2018  
Inkjet print on PVC curtain, metal



Transformagic Sculpture #11

2018  
Inkjet print on PVC curtain, lamp





Transformagic Sculpture #12

2018

Inkjet prints on PVC curtains, recycled  
swimming tubes





Transformagic Sculpture #13

2018  
Inkjet print on PVC curtain, wood,  
aluminium





Transformagic Sculpture #14

2018

Inkjet print on PVC curtain,  
Universal Light Photo Fabric and plexi-  
glas, wood

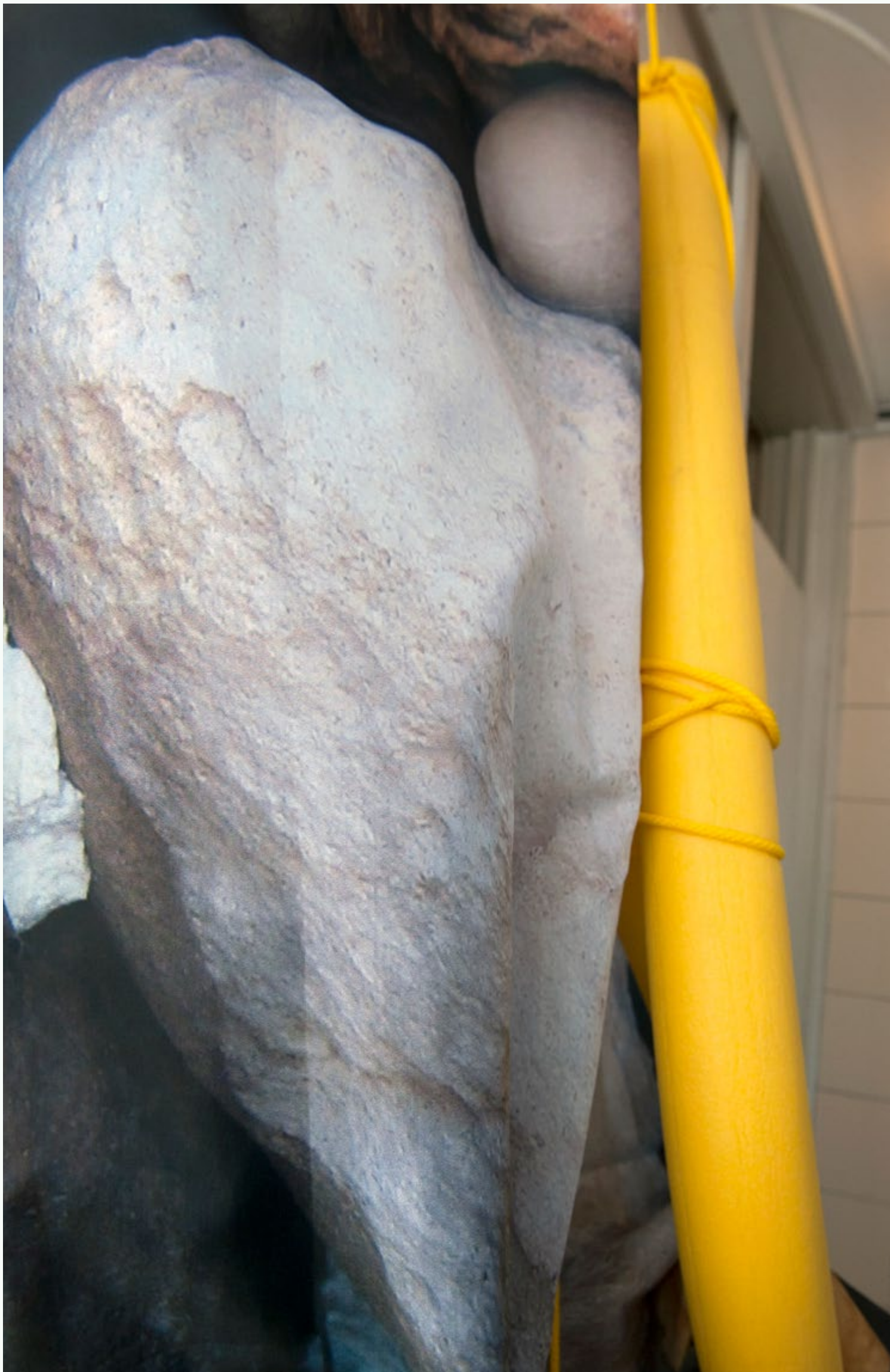




Transformagic Sculpture #15

2018

Inkjet Prints on PVC curtains, rope,  
recycled swimming tubes





Transformagic Sculpture #16

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





Transformagic Sculpture #17

2018  
Inkjet print on PVC curtain, inkjet  
print on plexiglas

Transformagic Sculpture #18 (a+b)

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





Transformagic Photo #02

2018  
Inkjet print on plexiglas



Transformagic Sculpture #19

2018  
Inkjet print on PVC curtain,  
fishing-tripod





Transformagic Photo #03

2018

Inkjet print on plexiglas





Transformagic Installation #03

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





Transformagic Sculpture #20 (a+b)

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





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

Artists: Anouk Kruithof, Dora Kendera, Lucia Tkacova, Jaro Varga, Karen Kielland, Mark Fridvalszki, Martin 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





Extacy for squirrels / Lovenest  
for Bears

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





Trash-Totem

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





Trash-Totem

2018  
Total of left-over collected plastic  
trash of 1 week from 10 artists,  
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Universal Stick

2018  
Wood, yarn





Let's See

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





Let's See

2018

In collaboration with Nico Krebs

Conventional C Print





# The Last Amazonian Congress

Impressions of daily life





Pee in Peace  
(installation against  
ignorance)

2018

Revulvalution

2018

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

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

[Video](#)

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, every-  
one 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 (installation against ignorance)* by means of collaged protest-signs into a collective cut and paste shout out loud.

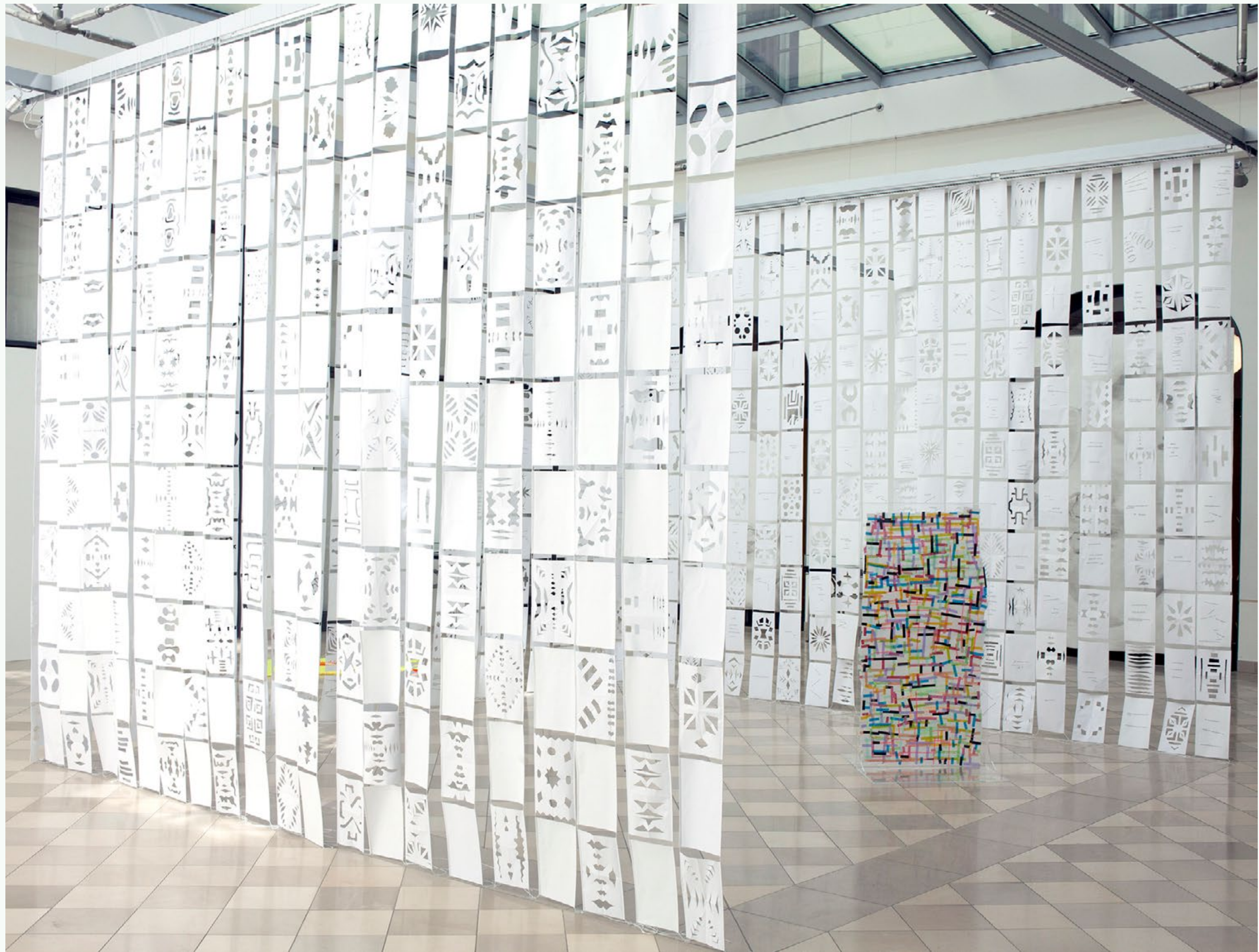


# Pee in Peace (installation against ignorance)

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





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bw laserprints, paper, rope, tape





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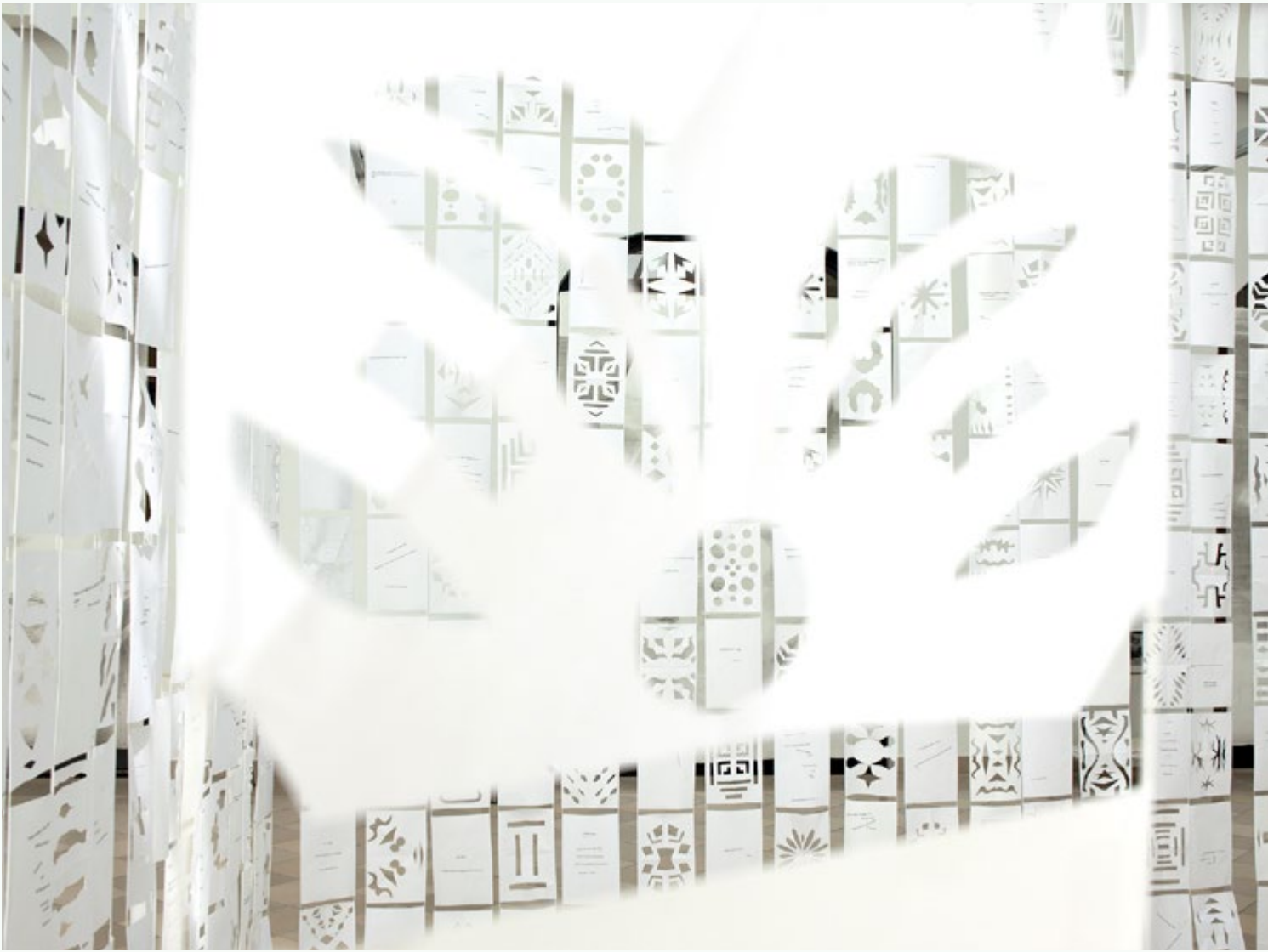


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Pee in Peace  
(installation against  
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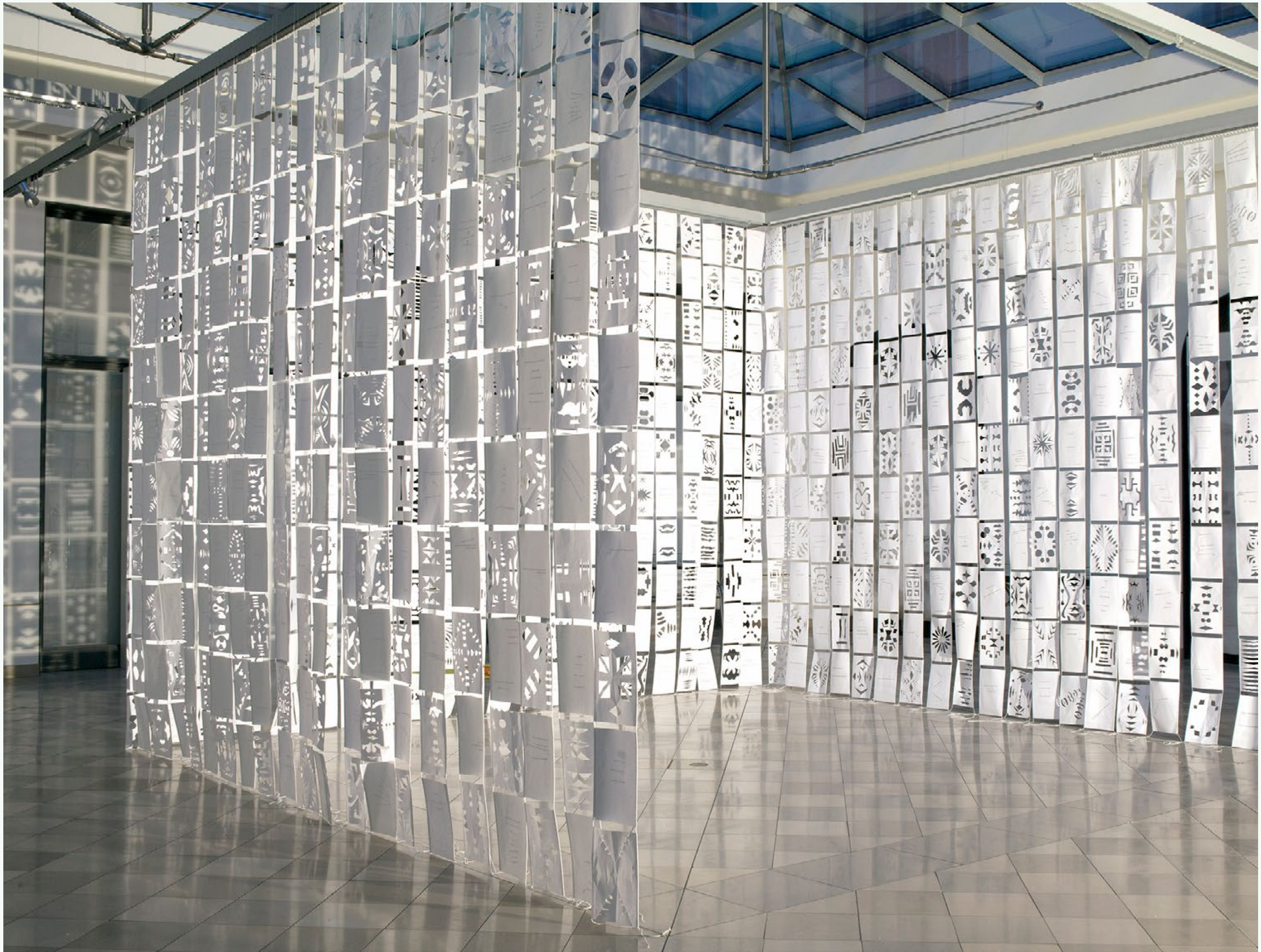
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bw laserprints, paper, rope, tape





# Pee in Peace (installation against ignorance)

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





# El Camino Abierto

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

[Video](#)

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

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



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2018  
Social collaborative project.  
Extension of former project:  
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2018

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

[Video](#)





# Hojos de Platano a.k.a Papel Picado

2018

Temporary aquatic installation  
in the triangle pool, designed by  
the Japanese architect Tadao  
Ando at [Casa Wabi](#), Oaxaca, Mexico

## [Video](#)

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





# Hojos de Platano a.k.a Papel Picado

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

[Video](#)





## 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.



Esoterio

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



Flaky

2018  
sculpture, 120 × 80 × 1.6 cm,  
Inkjet print on latex, transparent  
acrylic, eyes gel mask,  
rubber gloves.  
Complete series





Screwy

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



Moonstruck

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





Rising Star

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



Zipped

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 three-dimensional 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; The Xiangning Art Museum, Shenzhen China; Multimedia Art Museum in Moscow, Erarta Museum, St. Petersburg; Culture and Arts 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, self-published; 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 hole published by Episode Publishers, Rotterdam, the Netherlands.

Kruithof is also co-creator, director and jury member of the new 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

<a href="mailto:mail@anoukkruithof.nl">mail@anoukkruithof.nl</a> +31 6 83427536																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																		</	
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2017	IMA magazine, portfolio pages and text by Sawako Fukai, Japan		Mister Motley <i>Een Magisch Medium</i> , Wieke Teselink	2003	Eyemazing Magazine <i>Eyemazing Young Discovery</i> , Siobhan Wall		Participation (stresspress.biz) at INDEX Art book fair JUMEX CDMX
	Gonzo Circus <i>Gletsjer wordt Gifje</i> by Maarten Buser		BOMB magazine, <i>Portfolio ‘Sweaty Sculptures’</i>		Volkskrant <i>De klas van 2003</i> Harmen Bockma (19-2-2003)		Participation (stresspress.biz) at the Printed Matter Art Book Fair NYC Participation
	Gonzo Circus <i>Beeldbank</i> by Maarten Buser		Ashley McNelis		NRC <i>Breda toont de mens als kuddedier</i> , Sandra Heerma		(stresspress.biz) at Offprint Paris
	FOAM CAHIER <i>Anouk Kruithof - ¡Aguas!</i>		ASX <i>Slicing, Splicing and Dicing in ‘The Bungalow’</i>				Participation (stresspress.biz) at Offprint London
	NRC, <i>Milieuramp als attractie, dat vind ik verontrustend</i> , C Verduijn		Joanna Creswell				+ performance
	GlamCult, <i>Joline Platje and Anouk Kruithof in conversation</i>		Neue Zürcher Zeitung <i>Künstler und Bücher</i> , Suzanne Kappeler				Organizer event <i>The Anamorphosis Prize #1</i> , MoMA Library
	IMA magazine - <i>How They Are Made</i> Vol.10 Anouk Kruithof	2014	De Groene Amsterdammer, <i>Opdrukkende Zakenmannen</i> R. Welagen		<u>Selected Awards</u>	2015	Jury-member of <i>The Anamorphosis Prize #1</i>
	Mister Motley - <i>Anouk Kruithof - ¡Aguas!</i> by Mirthe de Leeuw		<i>The Photobook: a History Volume III’</i> M Parr, G Badger, Phaidon	2016	Volkskrant Beeldende Kunst Prijs ( <i>public prize</i> )		Website design and concept of <i>The Anamorphosis Prize</i>
	Vrij Nederland - <i>Kruithof shows that each pixel can be manipulated</i>	2013	Aperture Magazine #210 <i>Hello Photography</i>	2015	Meijburg Art Comission Prize		Co-Creating and becoming director of <i>the Anamorphosis Prize</i>
	The Steidz Magazine, <i>Fluent Sculptures</i> by Camille Tallent		Lesley Martin (05-2013)	2014	Charlotte Köhler Prize		Lecture at SVA / class Raul Gomez Valverde New York
2016	Art in America - <i>Anouk Kruithof, #Evidence</i> , Matt Sussman		BPJ <i>Coming from age : Anouk Kruithof, 32</i>	2012	ICP Infinity award (young photographer)		Lecture at SVA / class Adam Bell New York
	Metropolis M, <i>New Dutch photo books</i> by Zoë Dankert		Colin Pantall (06-2013)		Jury grand prix at Hyeres festival <i>int. de mode et photographie</i>		Lecture at The Hartford photography MFA program New York
	TUBELIGHT, <i>Collect and sort by color</i> , Julia Geerlings	2012	FOCUS #2 <i>Conceptuele Fotografie</i> , Cees Visser (02-2013)	2011	Plat(t)form 09 Fotomuseum Winterthur ( <i>honorable mention</i> )		Writing <i>The Only All Female All Art Review</i> Metropolis M (05-03-2015)
	YET Magazine, <i>Automagic</i> , Paola Paleari		Groundmagazine #13 Pixel-Stress Lorne Darnell (09-2013)	2009			Workshop at AKV st. Joost, Breda
	FOAM magazine, <i>Signs &amp; Symbols</i> , Hinde Haest		C-Print magazine <i>Photographicness</i> , Charlotte Cotton, Ivory Press		<u>Collections</u>		Workshop “ <i>Glitchbitch</i> ” at Wesleyan University Middletown USA
	BLOUIN Artinfo, <i>#EVIDENCE</i> by Anouk Kruithof		NRC <i>Een taart met een foto van jezelf</i> Sterre Sprengers (09-05-2012)		SF MoMA San Fransisco USA, Het Stedelijk Museum Amsterdam, Fotomuseum Winterthur Switzerland, Aperture Foundation New York, Carnegie Museum of Art (CMOA), Museum het Domein Sittard, FOAM 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.	2014	Writing <i>Lieve Regen</i> , Metropolis M magazine (27-05-2014)
	Wall Street Journal International – Art - <i>Anouk Kruithof #EVIDENCE</i>		TIMES Lightbox <i>Analogue interactivity</i> , Paul Moakley (25-05-2012)		<u>Selected Related work experience</u>		Organizer BYOB (Bring your own Beamer) at ISCP New York
	Art Ltd. Magazine – Barbara Morris - Critic's Picks San Francisco		Visual Culture Blog <i>Cognitive mapping</i> , Marco Bohr (27-02-2012:))	2019	Operator Radio: Conversation with Samira Ben Messaoud ‘The Perfect Night’, Kunsthal Rotterdam	2013	Workshop <i>Sponzen als Bouwstenen</i> at Stedelijk Amsterdam
	Daily Serving – Zachary Royer Scholz - <i>#EVIDENCE</i>		TUBELIGHT <i>Anouk in Wonderland</i> Lise Lotte ten Voorde (04-2012)	2017	Gallery conversation with Hinde Haest ¡ <i>Aguas!</i> FOAM Amsterdam		Tutor <i>Leerling-Meester project</i> organized by Kunstpodium T
	Artpress 442, <i>Introducing Anouk Kruithof</i> , Etienne Hatt		Art Review <i>Future Great</i> Jason Evans		Artist-talk, French Pavillion, Organ Vida Festival, Zagreb		Lecture at the Lesley University (art in context)
2016	BlouinArtinfo, <i>You can tell I'm alive and well because I weep continuously</i>	2011	FRIEZE D/E <i>Ghost images</i> Jennifer Allan <i>Ghost images</i> winter 11/12		Organizer event <i>The Anamorphosis Prize #3</i> Rubber Factory, NYC		Visiting Artist at the Larry Sultan visiting artist program organized by CCA (California College of the Arts) SF MOMA and Pier 24 SF
	Art-magazine.de, <i>Eine neue Generation von Fotokunstlern</i> , C. Bodin		Mister Motley <i>De jongen die nog nooit in zijn leven een foto maakte...</i>		Jury-member of <i>The Anamorphosis Prize #3</i> Lecture, El Museo Universitario Arte Contemporáneo (MUAC) Mexico City		Book launch & signing ‘Pixel-Stress’ at Printed Matter Inc. New York
	Art Forum <i>Critic Pick on #Evidence</i> by Monica Westin		Metropolis M <i>Anouk Kruithof, artist-in-residence in het Vijfde Seizoen</i>	2016	Tutor: ISSP Summer School, Kuldiga, Latvia	2012	Lecture at The Hartford photography MFA program Hartford
	Volkskrant, <i>Anouk Kruithof is publiekswinnaar</i> , Bob Witman		Kunstbeeld #2 <i>exposities, Anouk Kruithof</i> , Jurriaan Benschop		Organizer event <i>The Anamorphosis Prize #2</i> in the frame of David Senior’s Classroom project at NYABF, MomaPS1 New York		Visiting Artist (lecture+critiques) VCU University Richmond
	Volkskrant <i>Beeldende Kunst Prijs 2016</i> (14-01-2017)		DAZED <i>Hyeres Photo Focus</i> , Faye Dowling		Jury-member of <i>The Anamorphosis Prize #2</i> Visiting artist (lecture+crits) at Colombia University New York		Lecture at SVA / class Raul Gomez Valverde) New York
	Volkskrant, Rutger Pontzen, <i>Vijf genomineerden bekend</i> 17-04-2016		ArtSlant <i>Interview with Anouk Kruithof</i> , Nicola Bossi		Visiting artist (lecture+crits) at The College of New Jersey	2011	Visiting Artist (lecture+critiques) at MASSART Boston
	Volkskrant, <i>Wie zijn de opvallendste kunstenaars van dit moment?</i>	2010	Mister Motley <i>On Anouk Kruithof</i> , Damiet Kuin (02-04-2011)		Visiting artist (lecture+crits) at Syracuse University, College of Visual and Performing Arts, Department of Transmedia		Lecture at ICP (International Centre for photography) New York
	VOP magazine Taiwan - <i>Interview</i> by Wei-I Lee		Volkscrant <i>Nieuwelingen zijn de bob de bouwers van de fotografie</i> , European Photography, <i>Self-Publish, Express Yourself, and Be Happy</i>	2016	Lecture, at INDEX Art book fair, El Museo JUMEX, Mexico City	2010	Workshop ‘ <i>off the wall</i> ’ at Fotodepartement st. Petersburg Russia
	Bijtsu Techo magazine Japan		Frankfurter Allgemeine <i>Unter die Haut</i> Christoph Schütte (21-03-10)				Workshop <i>Van Kijker naar Kunstwerk</i> at Stedelijk Amsterdam
	#photograph - <i>interview</i> by Miki Kanai		The Independent <i>Cultural Life</i> Martin Parr				Lecture at KABK Studium Generale organized by Hanne Hagensaars
2015	Art Report Insta(nt) <i>Gratification</i> by Jazia hammoudi	2009	Mister Motley <i>Playing Borders, this contemporary state of mind</i> Volkskrant ‘ <i>Visuele ontregeling</i> ’ Merel Bem (20-10-2009)				Visiting Artist (lecture+critiques) Leeds College of Art, United Kingdom
	YET magazine, <i>A Day with Anouk Kruithof</i> , Paola Paleari		NRC NEXT <i>Wat doet stress? ’n Mens in het blauw</i> Margot Pol				Lecture at TATE ‘ <i>the Photobook and Photography Now</i> ’ London
	Intern magazine, <i>Doing Everything Always</i> , Lila Allen		FOAM magazine #20 <i>Talent</i> , Jorg Colberg				Lecture at The Hartford photography MFA program New York
	See All This no 1, <i>Een boek als sculptuur</i> , Victor Schiferli		NRC <i>De afwijking in het doodgewone portret</i> Lucette ter Borg				Lecture at photo/art books at Deichtorhallen Hamburg
	VAULT magazine #12, <i>Shifting Realities</i> , Dan Rule (11-2015)	2007	NRC NEXT <i>Het zwarte gat</i> , Stijn Bronzwaer (26-09-2007)				Workshop + lecture at Officine Fotografiche Roma
	Volkskrant, <i>Flitscarriere</i> , Anne van Driel (13-11-2015)	2006	VPRO Kunsthalfuur <i>De Avonden</i> , LJAD Creghton				Curator/ production: <i>a groupshow about artistbooks</i> Bar Babette Berlin
	Artforum Critics’ picks <i>Picture/Thing</i> , Sabrina Mandanici (19-02-2015)		Volkscrant <i>Zwarte-gat-spel zet associatievermogen van kijker op scherp</i>				



