ANOUK KRUITHOF   **WORK 2009–2014**

IPHONE FLASH-RITE
2014
photographic situation out of 2 prints direct on Plexiglas clear, piece of Plexiglas radiant, customized 3d aluminium frame
*132×66×38 cm*

Iphone Flash-rite is a compilation of 32 colour photographs that Kruithof printed on Plexiglas. Merging photography with sculpture, she organized the images within two halves – the left side bearing 16 male, the right side 16 female portraits – and separated them with a vertically expanding frame made of radiant Plexiglas. When moving around the work, one realizes that the male and female faces start to overlay and morph into and out of each other. Kruithof first took these portraits in Rotterdam in 2006, during a staged ritual-like 'stress-session'. In September 2014 she re-photographed these images, when opened on her computer screen, by using her Iphone with flash function. The white spot, which appears on each of the people's faces, is caused by the reflection of the flashlight. To Kruithof this effect represents literal and metaphorical notions of loss: the actual loss of pixels of photographic images, when printed on Plexiglas; a haze of insanity; the blurry lines of memory.

group exhibition of BoetzelaerINispen at UNSEEN Amsterdam

WITHIN INTERPRETATIONS OF A WALL
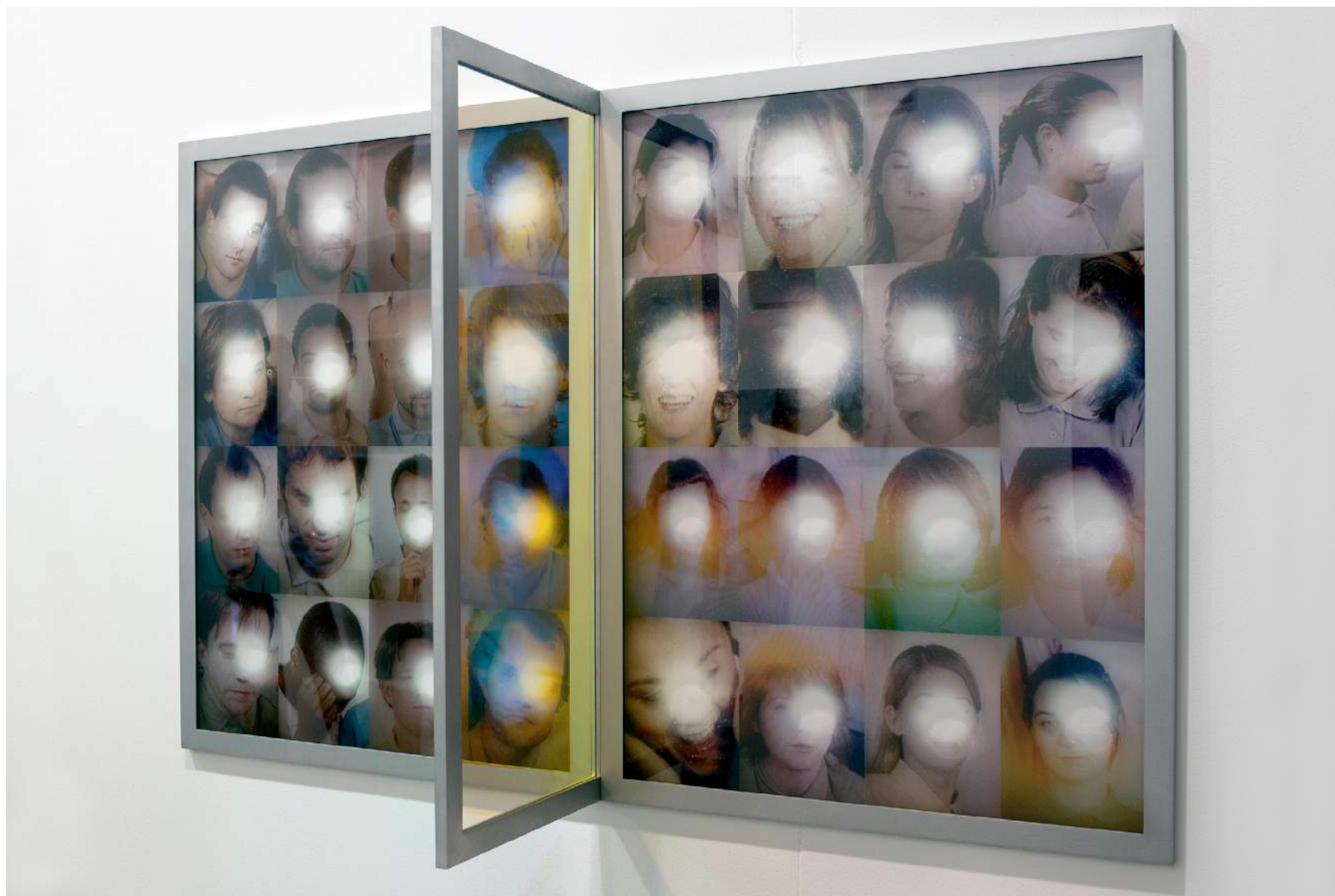
In *Within Interpretations of a Wall*, a selection of works that Kruithof exhibited at the Stedelijk Museum in 2014, she reveals her fascination for and exploration of the "wall". Functioning as, an architectural element as well as a poetic delineation and metaphoric boundary within the human psyche, Kruithof' walls present unexpected interpretations of what they can be or become — for individuals, but also with our contemporary society. While merging photography and sculpture, projection, text and installation, Kruithof's practice is often derived from social interventions in the public space. The camera then becomes a strategic tool for making contact with the outside world. In all of the works presented — like *Der Ausbruch einer Flexiblen Wand (Hart und Weich)* (2011), *Driving Hazy, Push-up* (2013), *Façade* (2014) and *Off the Wall* (2014) except from *(Powersponge) Brick* (2013) — photography is the bases of her final artistic outcome. By including everyday or industrial construction materials, such as sponges or other insulation materials, Kruithof applies an unorthodox visual language and succeeds in shifting perspectives away from the ordinary to the disregarded. She engages with the notions of stress and anxiety, the paradigms of failure and success and, thereby, redirects our attention to visible and invisible barriers, as well as the delicate space of the human psyche. Kruithof humorously dismantles not only her subject, but also challenges the boundaries of photography as a medium and explores the use of space within a museum as an institution.

## DER AUSBRUCH EINER FLEXIBLEN WAND (HART, WEICH)

2011
bw wallpaper dyptich
2×400×300 cm

In this work, Kruithof confronts the viewer with two monumental walls each bearing a photographic wallpaper print. The wallpapers show an image of a disintegrating wall constructed from sponges alluding bricks depicted during the moment of explosion. For the exhibition *Within Interpretations of a Wall*, Kruithof placed both pieces in front of the two gallery entries in order to create a visual as well as a physical barrier for visitors entering the space. With her unorthodox interpretation of a diptych, Kruithof invites to meditate upon the notions of gravity and balance, violence and persistence. By challenging her photographic means, she not only explores the moment when a physical border becomes a psychological one, but also the possibilities to break-through.

Within interpretations of a wall part of duopresentation Paulien Oltheten & Anouk Kruithof at Stedelijk Museum Amsterdam
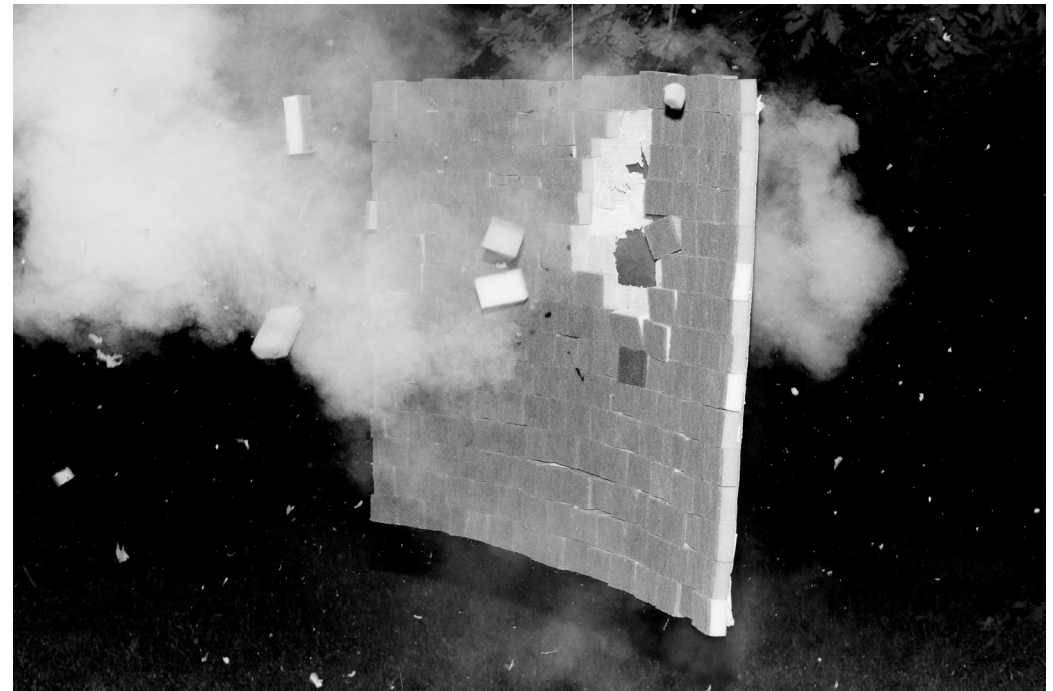
(POWERSPONGE) BRICK
2013
*Sculpture out of approximately 1000 BlinQ
powersponges , projection of laptop with
Apple screensaver spectrum
projector, Security Camera wall mounting
bracket arm*
214×53×111 cm
Video

(powersponge) Brick is sculpture that
Kruithof created out of approximately 1000
BlinQ powersponges. The work is accompanied by a projection of a laptop with an
Apple screensaver spectrum, which was
mounted on wall with a Security Camera
wall mounting bracket arm. At first glance,
the gigantic wall appears solid, recalling
neatly ordered, cemented brick stones. This
image of stability, however, slowly turns into
something more fragile and ambivalent, the
longer one observes it. The projection light
enfolds the sponge-wall and its surroundings with a continuously moving wave of
changing pastel colors, which causes a
soothing dreamlike atmosphere. The light
also produces a shadow on the background
wall, recalling a skyscraper – a symbol and
fundament of modern capitalism. The lightness of the sponge-material questions the
sculpture's stability. Could this giant brick,
this wall, actually stand and persist, or is
stability just an illusion?

*Within interpretations of a wall part of
duopresentation Paulien Oltheten & Anouk
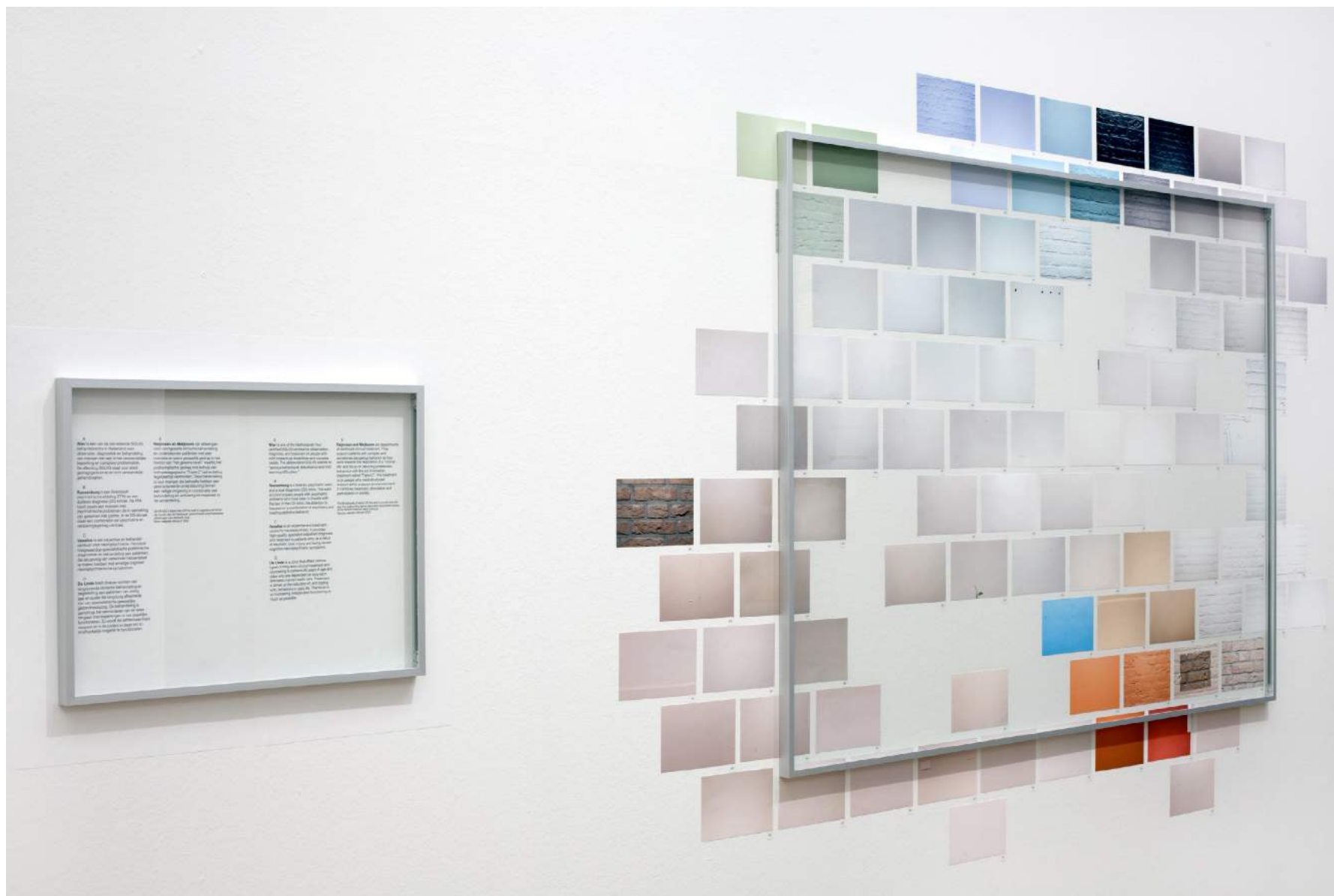Kruithof at Stedelijk Museum Amsterdam*

OFF THE WALL
2014
photo, text installation out of 96 photostickers and text-sheets with not-fitting frames
156×110 cm

Off the Wall presents 96 colored photostickers, depicting the walls of various wards of the Altrecht psychiatric institution in Den Dolder, the Netherlands, that Kruithof took during the year of 2011. Directly applied on the wall of the Stedelijk Museum, the stickers escape the frame that is placed upon them. Imitating the aesthetic of a wall text, a second smaller frame names and briefly describes the different departments the images were taken from. Are we seeing the same walls that the patients of these institutions are looking at? When and how do we decide whether a work of art is defined as such? Aren't walls, ultimately, always interchangeable; don't they escape our definitions? In this work Kruithof explores the normative powers of institutions and asks where and who, precisely, it is to define the borderline between the 'healthy' and 'mentally ill'.

Within interpretations of a wall part of duopresentation Paulien Oltheten & Anouk Kruithof at Stedelijk Museum Amsterdam

overview exhibition (Driving Hazy, Façade)   *Within interpretations of a wall part of duopresentation Paulien Oltheten & Anouk Kruithof at Stedelijk Museum Amsterdam*

FAÇADE
2014

Within interpretations of a wall part of duopresentation Paulien Oltheten & Anouk Kruithof at Stedelijk Museum Amsterdam

PUSH-UP
2013

Within interpretations of a wall part of duopresentation Paulien Oltheten & Anouk Kruithof at Stedelijk Museum Amsterdam

FAÇADE
2014
sculptural situation out of inkjet prints on radiant and clear Plexiglas, polystyrene, photo stickers, cellophane, bricks
110×141×100 cm

A Façade is not only the visible front of material things; it can also be an invisible wall somebody puts up to protect, pretend or hide behind.

Kruithof's *Façade*, a photographic sculpture, explores the fragmented and refracted psycho-social state of contemporary New York. Simultaneously enamored with and skeptical of the medium of photography, she re-situates the picture plane onto construction materials – combining photo-stickers, bricks and polystyrene blocks, as well as inkjet prints that sit on radiant and clear Plexiglas. There are images that show the shadow of an undefined figure reflected on a brick wall, the back view of a man, hands holding an ambiguous device, the interior of a recording studio. Other images, such as the photographs of racks of suits or men on Wall Street, reify as packed building blocks, as Kruithof applied the large photo-stickers on polystyrene blocks and subsequently wrapped them with cellophane foil. The multi-layered sculpture with shifting views of color and content challenges the viewer's search for a definitive perspective. Even if the iridescent reflections enliven the otherwise bleak black and white world of corporate America, it is hard to fathom the anonymity of the sculpture's visual language. Kruithof invites to reflect on the paradigm of every-day business life, but also searches for the moment in which façades begin to crack.

Within interpretations of a wall part of duopresentation Paulien Oltheten & Anouk Kruithof at Stedelijk Museum Amsterdam

Every thing is wave, Kruithof's solo exhibition held at gallery Boetzelaer|Nispen in Amsterdam in 2013, presents a group of conceptual works including photographs, sculptures, projections, text and take-a-way ephemera. Kruithof's works predominantly generate in her observations of an outside world that she tries to penetrate by the means of photography. She frequently uses the internet as a source for primary research, to then engage with public interventions. While staging conversations with strangers, Kruithof strategically uses the camera to get closer to people and create a connection. Subsequently, Kruithof uses the photos as the basis of her final works, in which the images interact and establish a relationship with other, specifically chosen materials. These materials are often industrial, yet ordinary — such as the BlinQ powersponges — and allow Kruithof to engage with their physicality and explore their poetic meanings beyond the objects' common functional use. Within these particular works, Kruithof examines her observations and impressions of New York City, where she resided for extended periods within the last two years. For her, movement, positive and negative, predominantly characterizes the city's psycho-social and cultural state. Productivity, creative freedom and ambition are counteracted by stress, drive, competitive power dynamics and the risk of failure. These simultaneous and contradictory realities, as well as the grey areas between them fascinate Kruithof. By challenging the means of image-making, she meditates upon the city's phenomena providing new perspectives of this state of constant movement.

PUSH-UP
2013
Installation of 14 framed Ultrachrome prints (30×40 cm) on Hahnemühle photorag paper 308 gr, 1 empty frame, 1 frame with blue glass.
300×300 cm
Video

For *Push-up*, an installation of 14 photographs and one slideshow-projection, Kruithof asked business people to perform as many push-ups as they could at the entrance of large corporation buildings in New York. She continued to photograph them, until security guards told her to leave for liability reasons. *Push-up* is not the only work in which Kruithof explores New York City's business world and its people. However, it is the first piece to address the complex, multi-layered notions of power in an explicit, yet symbolic, and particularly playful way. Who are the one actually in charge - the artist directing her participants, the participants themselves while performing their acts of strength in front of the companies they work for, the security guards who ultimately determine the end of the performance, the corporations? This circular power-movement of seeing and being seen is reflected in the installation's presentation. Kruithof perceives her circle-, or even clock-like arrangement of 14 images of men in different suits and different stages of push-up movements, as a repetitive chain within or model to illustrate the modern business world and mindset. The slideshow-projection that is projected into an empty picture frame emphasizes the humorous, ironic light that Kruithof sheds on the psychosocial state of New York's contemporary (business world) society.

Every thing is wave, solo exhibition at BoetzelaerINispen Amsterdam

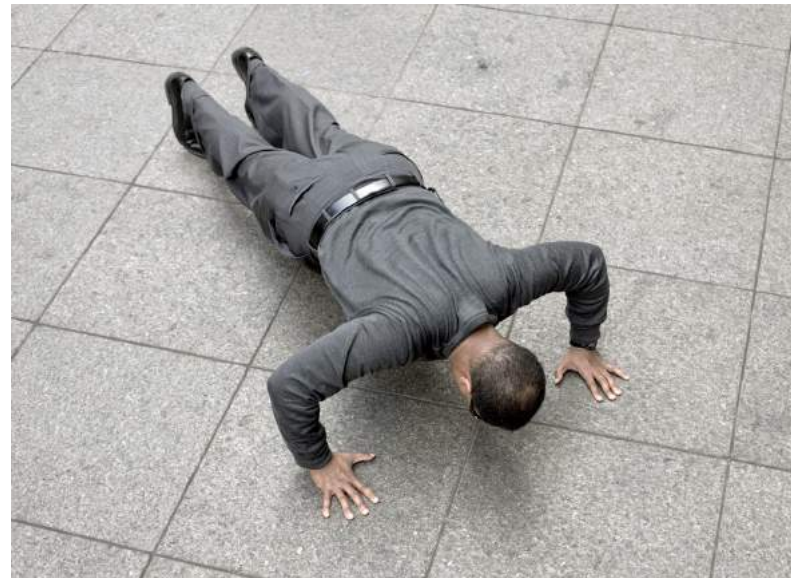*Every thing is wave, solo exhibition at*
BoetzelaerINispen Amsterdam

SWEAT STRESS (CHEST BLUE 1,2)
2013
2 ultrachrome prints with diasec
24×30 cm

Stress – with its positive and negative effects on the human mind, as well as its physical and chemical residues inside and outside of the human body – is a phenomenon that Kruithof has been interested in for a while. The most immediate physical stress residue is sweat. Kruithof is particularly interested in sweaty armpits, which she perceives as wet circles that equalize aesthetic scars of nervousness and universal discomfort. However, sweaty armpits are often understood as a persistent 'enemy,' overshadowing one's ambitions and provoking the feeling of embarrassment. Within a group

of works – *Sweaty Sculpture* (spectrum and slide) and her series of color photographs entitled *Sweat-stress*, all of which were part of her solo exhibition *Ever thing is wave* – she explores and celebrates human sweat (and stress), as well as its often disregarded aesthetic and emotional manifestations.

The *Sweaty Sculptures* and the *Sweat-stress* series present the colorful outcome of a collective performance. Kruithof organized a sweat-workshop to which she invited 25 people to do an extensive work-out in the empty gallery space. Throughout the

workshop, Kruithof asked the participants to stop for a moment, so that she could photograph the developing sweat on their clothes. These images of fragmented, emphasized body parts, whether they are presented individually or in form of a sculpture of morphing images, do not only present a new, humorous take on the indexical character that photography has been assigned ever since; they also question the status of the fixed photographic image.

Every thing is wave, solo exhibition at BoetzelaerINispen Amsterdam

SWEAT-STRESS (ARMPIT/LIGHT-YELLOW)
2013
SWEAT-STRESS (ARMPIT/SPECTRUM)
2003
SWEAT-STRESS (ARMPIT RIGHT/ BRIGHT-YELLOW)
2013

Ultrachrome prints with diasec
40×60 cm

Every thing is wave, solo exhibition at BoetzelaerINispen Amsterdam

**SWEAT-STRESS (SCREENSHOT/BACK/
MOIRÉ-EFFECT)**
2013
ultrachrome print with diasec
30×40 cm

SWEATY SCULPTURE (SLIDE)
2013
*Installation out of 1 polystyrene block
with different photo stickers of various
dimensions wrapped with cellophane foil and
an orange sponge*
101×24×50 cm

*Every thing is wave, solo exhibition at
BoetzelaerINispen Amsterdam*

*Pixel Stress, solo exhibition,
BoetzelaerINispen at UNSEEN Amsterdam*

SWEATY SCULPTURE (SPECTRUM)
2013
Installation out of 2 polystyrene blocks
101×24×50 cm
With different photo stickers of various
dimensions wrapped with cellophane foil and
1 Plexiglas radiant sheet of 120×80 cm

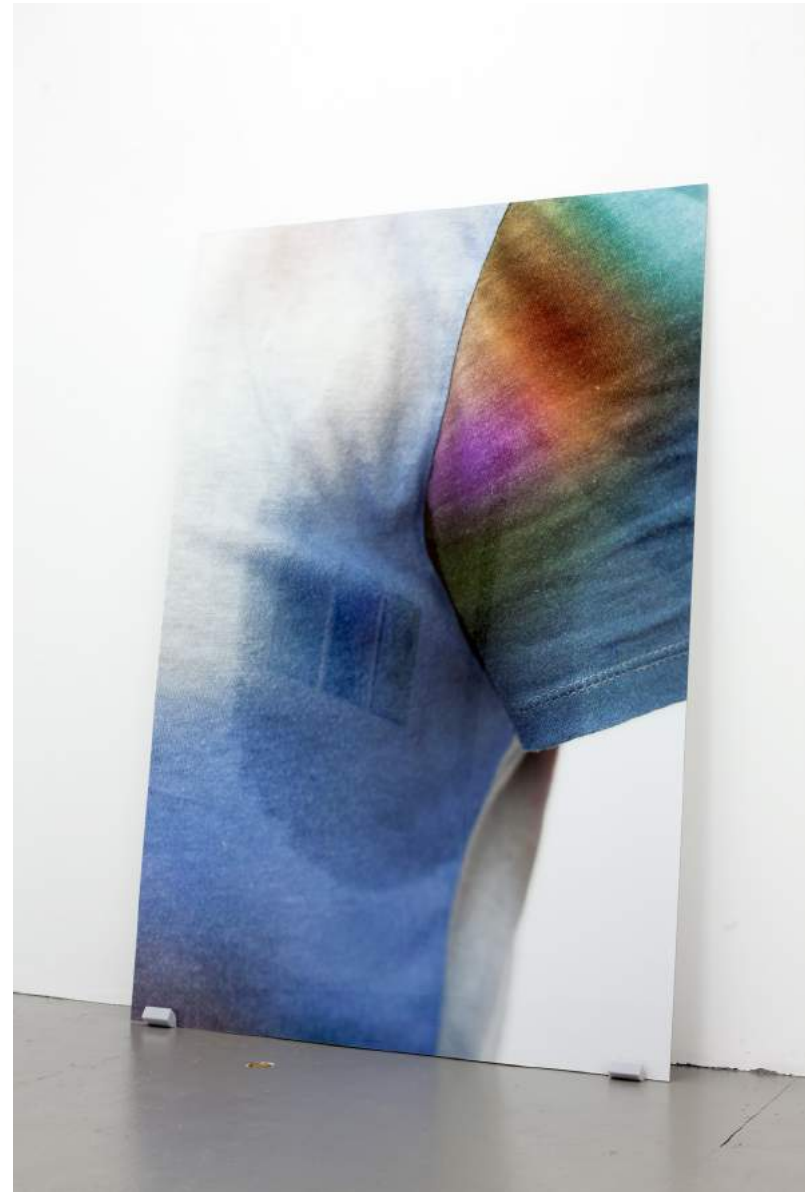*Every thing is wave, solo exhibition at*
BoetzelaerINispen Amsterdam

SWEATY SCULPTURE (SPECTRUM)
2013

Every thing is wave, solo exhibition at BoetzelaerINispen Amsterdam

SWEAT-STRESS (ARMPIT/COLOUR-BLUR)
2013
Ultrachrome print with diasec on 2 power sponges
120×180 cm

Every thing is wave, solo exhibition at BoetzelaerINispen Amsterdam

SWEAT-STRESS (CHEST/CYAN-GREEN) +
SWEAT-STRESS (CHEST /GREEN)
2013
Ultrachrome prints with diasec
50×70 cm

**SWEAT-STRESS (CHEST/GREY-GREEN),
SWEAT-STRESS (SCREENSHOT/BACK/
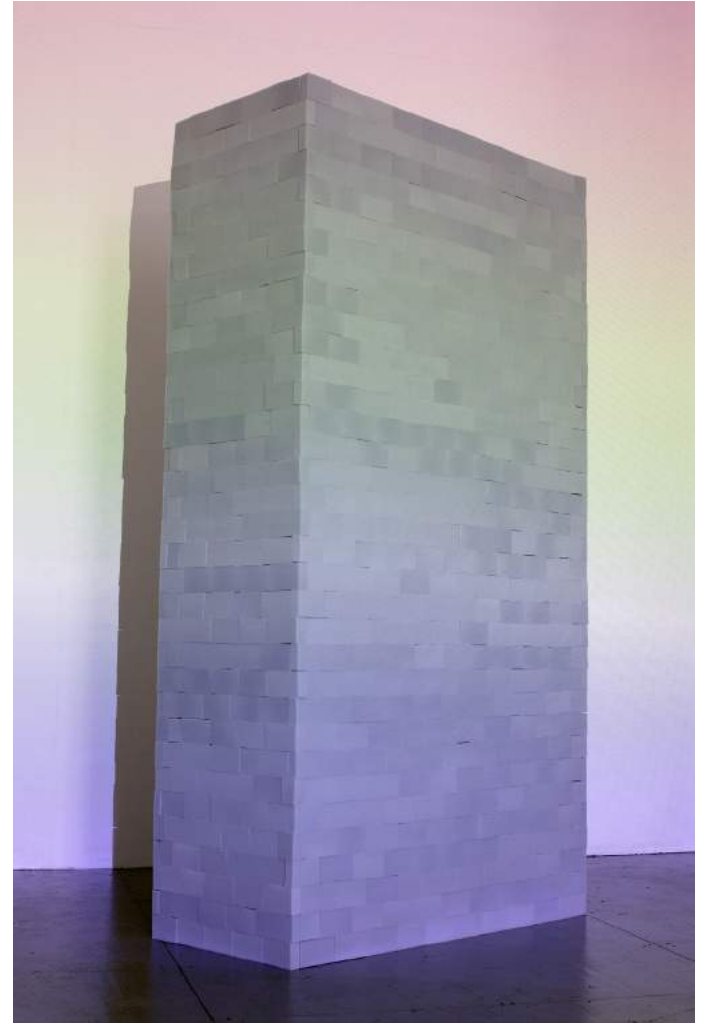MOIRÉ-EFFECT)**
2013
ultrachrome prints with diasec
70×100 cm, 30×40 cm
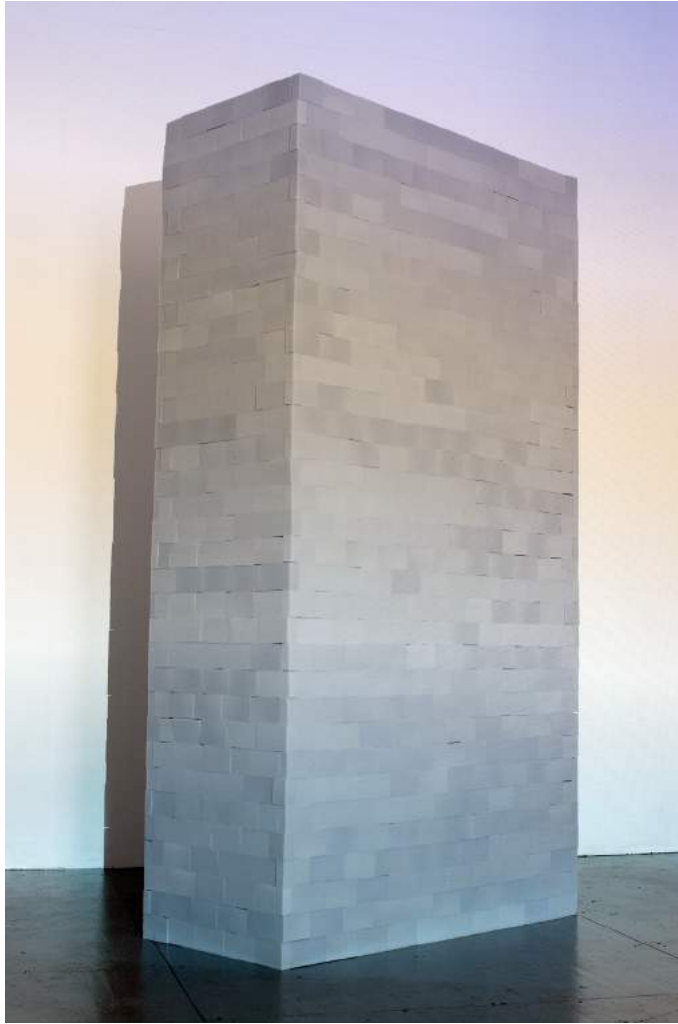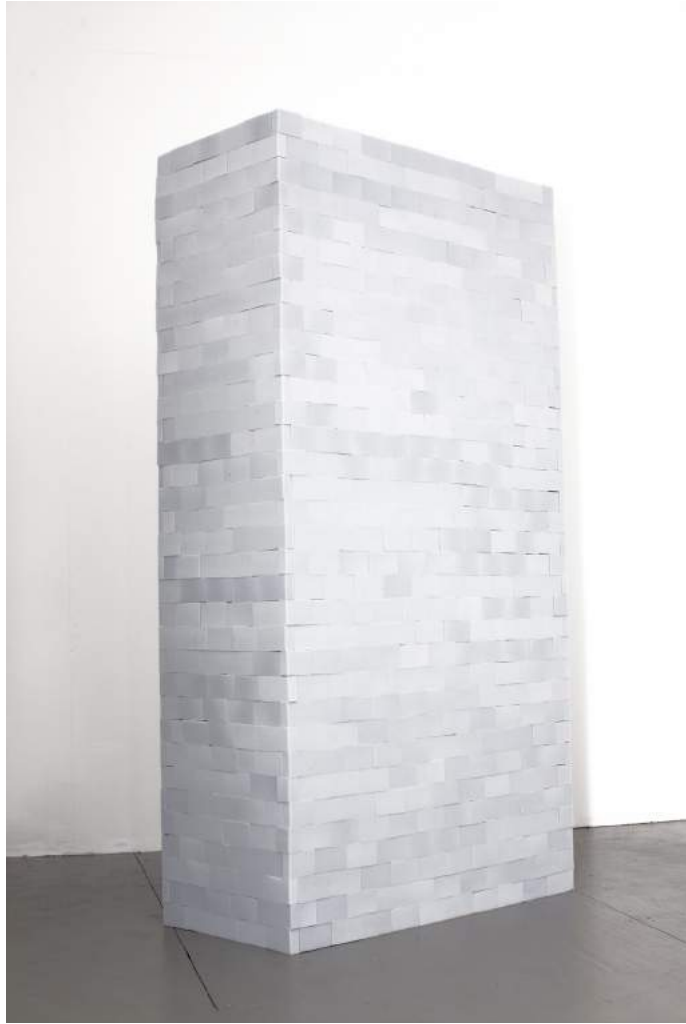
Every thing is wave, solo exhibition at
BoetzelaerINispen Amsterdam

(POWERSPONGE) BRICK
2013
214×53×111 cm

Every thing is wave, solo exhibition at
BoetzelaerINispen Amsterdam

100% SECURITY
2013
Plexiglas box with Security Camera wall mounting bracket arm.
50×24×12 cm

100 % Security is a sculpture made of a Plexiglas box that is mounted on bracket arm in order to resemble a security camera. Kruithof filled the transparent box with 100 photographs of actual security cameras taken throughout the financial district of New York City. The pictures themselves were previously crumbled and are therefore secluded from any possibility to be looked at. With this sculpture Kruithof not only addresses the ever-present surveillance of post 9/11 New York City, but also comments on the increasingly unbalanced relationship between the public and the private realms of our contemporary society.

Every thing is wave, solo exhibition at BoetzelaerINispen Amsterdam

DRIVING HAZY
2013
*Installation out of sticker photo 180×120 cm
directly applied on wall
Polystyrene base 24×100×50 cm with photo
sticker 100-70 cm sealed with cellophane
1 framed Ultrachrome print: 30×40 cm
(aluminium frame and blue glass)
1 Ultrachrome print with diasec: 20×30 cm
80×140×120*

Driving Hazy is a photographic installation consisting of a photographic print directly applied to the wall, a framed photograph and a polystyrene block wrapped with a photo sticker and cellophane foil. For this work, Kruithof went to New York's financial district and asked people wearing headphones to dance for her. She documented this publically exhibited moment of

intimacy by photographing the shadows that appeared on the granite surfaces of the surrounding buildings. With irony and humor Kruithof manages to shift perspectives actually and metaphorically, and reveals the delicate, often disregarded nuances of what it means to watch, observe and being looked at.

Every thing is wave, solo exhibition at BoetzelaerINispen Amsterdam

ARE YOU SUCCESSFUL? (NO, YES, LAUGH)
2013
tryptich
3 framed Ultrachrome prints on Hahnemühle
photorag paper 308 gr with post-its
75-75 mm
3×100×70 cm

Are you successful? (no, yes, laugh) is not only the title of this work, but also the question that Kruithof asked 50 people on Wall Street in New York City. While responding to the question (29 answered yes, 11 laughed and 10 answered no), Kruithof took the portraits of the respective men and women. Her final work consists of three framed Ultrachrome prints that each carrying the portraits of the group of people giving the same response (Kruithof layered the images on top of each other with 10% opacity through Photoshop). These hazy, pastel colored pictures simultaneously illustrate the not only the correspondence between body language and the personally experienced status of being (or not being) successful, but also the very impossibility to capture what success actually is, as an individual as well as a social construct.

Every thing is wave, solo exhibition at BoetzelaerINispen Amsterdam
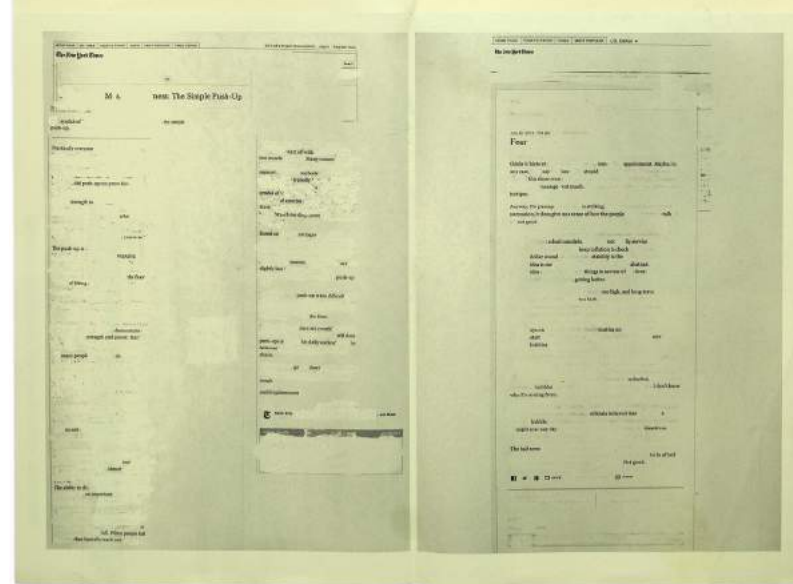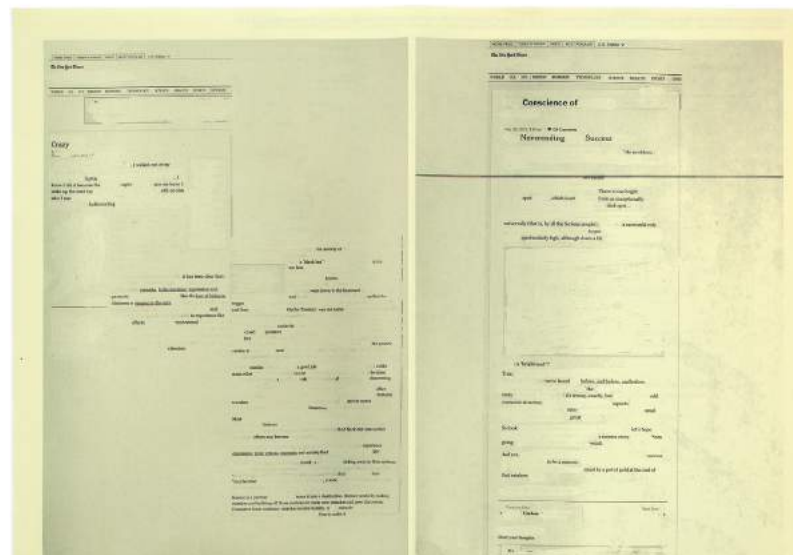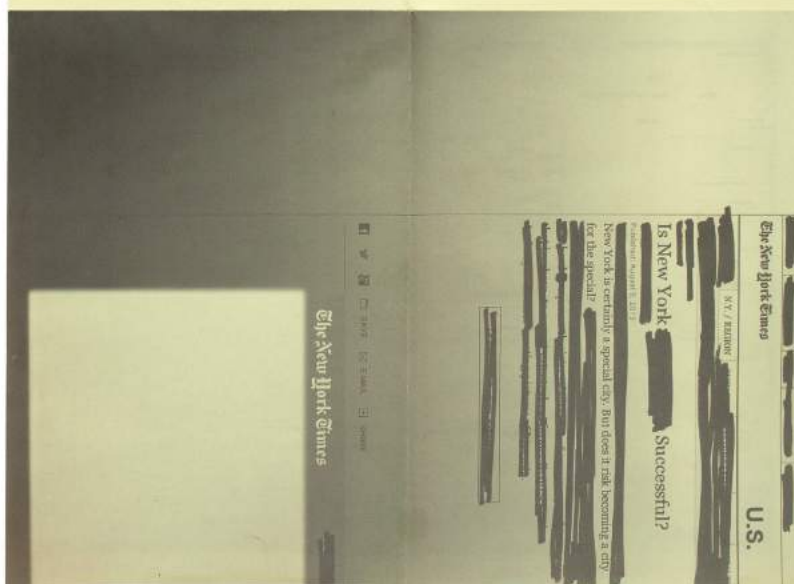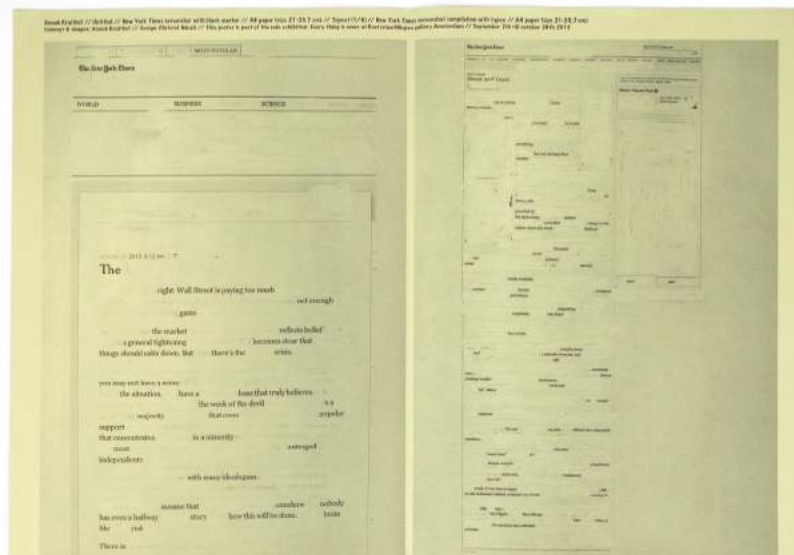
NEW YORK TIMES TYPEXT
2013
Take away A2 poster, edition 250,
bw on yellow paper

The New York Times Typext is a take away A2 poster printed on yellow paper that Kruithof created for the exhibition Every thing is wave. The paper reproduces screen shots of online articles of the New York Times. After printing them, Kruithof erased parts of the texts with Wite-out, creating her own, more personal narrative of the story previously told. The white blank spots humorously allude to the very fictional nature every document (and such also photography) is made of, embedded with, and into which it can be transformed.

Every thing is wave, solo exhibition at BoetzelaerINispen Amsterdam

SPOTLESS MIND
2013
Framed with erased chalk and 1 BlinQ powersponge
80×100 cm

Spotless Mind consist of a chalkboard on which Kruithof wrote the seven New York Times Typexts and subsequently erased them one after another with a BlinQ powersponge. Texts are always a basis for Kruithof's artistic research, but do not necessarily appear in her final artistic outcome. *The New York Time Typexts* form the background from which she created all the works exhibited in her solo exhibition Every thing is wave. By exposing the chalkboard as well as the sponge (which is attached on top), Kruithof not only references her own working process, but also alludes to the various steps of building, erasing and rebuilding any creative process embeds, but ultimately conceals.

Every thing is wave, solo exhibition at BoetzelaerINispen Amsterdam

SUBCONSCIOUS TRAVELING
2013
*Installation out of 99 photo stickers (18–23 cm) and 5 pieces of colour glass*
660×73 cm

Subconscious Travelling is an installation of 99 photo stickers and 5 pieces of color glass that Kruithof presented within the group exhibition Wit, held at the Het Nederlands Fotomuseum in Rotterdam. Directly applied to the wall, these images capture empty photo-negative sleeves from an anonymous album – most likely documenting travels, as the hand written names of cities and places indicate. Kruithof found and bought the book on flea market in Berlin. Captivated by the seemingly functionless negative cut-outs, she re-photographed the pages using her Iphone with flash function. The white circles of the reflecting flash light emphasize the search for information – the moment of standing outside trying to look inside and into these residues of erased memories. By re-framing a traditional form of archiving images – the photo album (even if deprived of its pictures) – through 21st century device, Kruithof not only reflects on the changes of the photographic medium, but counteracts and comments on our contemporary obsession of taking one picture after the other – encouraging imagination.

Wit, group exhibition at Het Nederlands Fotomuseum, Rotterdam
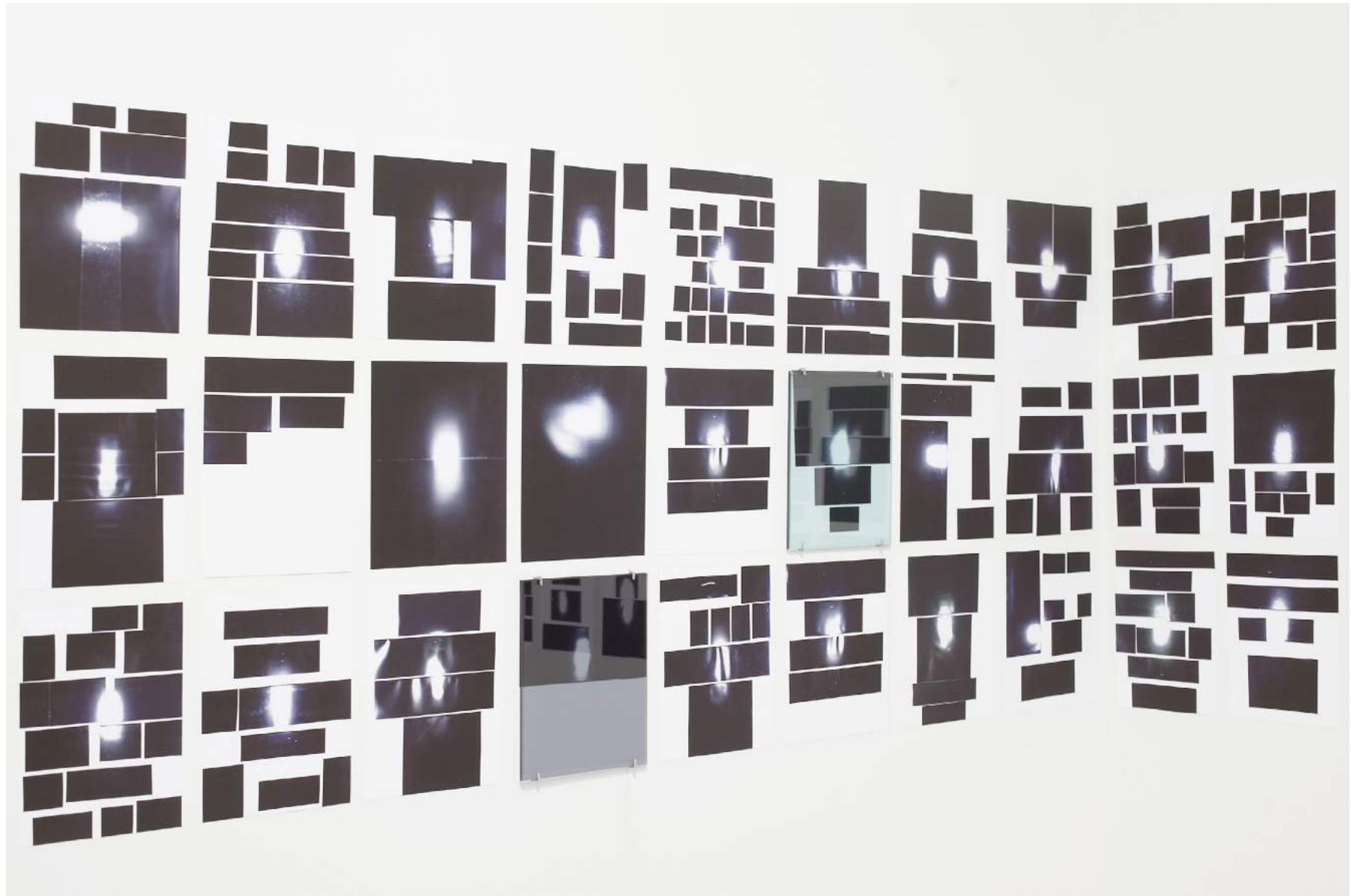
Pixel Stress comprises a publication as well as an installation from a public intervention that Kruithof staged in New York City's financial district. On the 18th of April, 2013 she and two assistants went to Wall Street and built a temporary installation of 14 framed prints of different sizes on the edge of the city's pavement. The prints looked like pixilated monochromes, but were in fact illustrations blown up to a maximum size (3200% in Photoshop) of stock images of men and women in suits that Kruithof found through a Google search of the word: stress. Throughout the performance, Kruithof encouraged pedestrians to look at and talk about the works, and subsequently asked if the ones involved would like to buy a print. Since Kruithof was not allowed to conduct monetary transactions, she gave the prints away for free, once a participant had named a price — and thereby established an "imaginary sale." Value is therefore not created through the well-established system of commercial exchange, but through human interaction, artistic creation and generosity — an idea that Kruithof further develops in her unusual publication.

Smooth high gloss paper reproduces the tiny thumbnails of the original internet images as well as their pixilated close ups. Folded into a loose binder that is held together by an elastic band, the book also contains a stapled paper insert illustrating Kruithof's Wall Street intervention through a sales report, texts, hand cut photomontages and documentary photographs of her interaction with the business men. With gentle humor, her images dissect not only the people, but also their socially established reputation for being powerful and self-assured. By the means of photography, Kruithof suggests that expertise (whether in the fields of art, business or trade) is not a fixed, immutable quality, but a construct that subject to change and questioning, the moment one is confronted with something unexpected. For her solo exhibition with BoetzelaerINispen at *UNSEEN* Amsterdam, Kruithof showed the project as an installation of 3 photographs, 4 hand cut-photomontages, 5 screenshots and 1 wallpaper of various sizes, all of which were presented on an 8-meter long wall.

MAN/HESITATING …
2013
*Ultrachrome print /diasec with
two BlinQ Powersponges*
100×120 cm

*Pixel Stress, solo exhibition
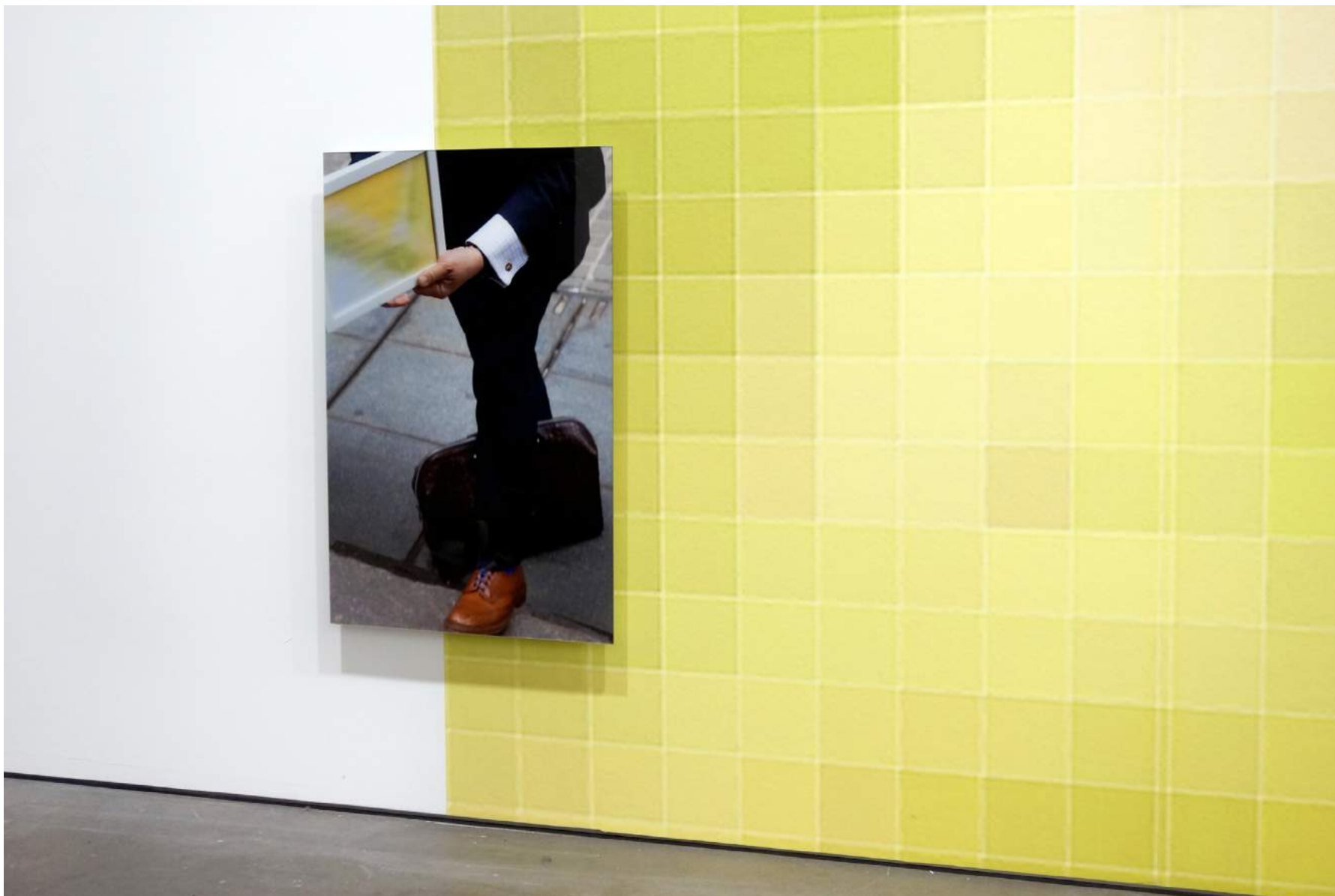BoetzelaerINispen at UNSEEN Amsterdam*

MAN/CONSIDERING…
2013
Ultrachrome print / diasec
45×70 cm

STRESS-CYCLE.JPG
2013
wallpaper
300×400 cm

Pixel Stress, solo exhibition
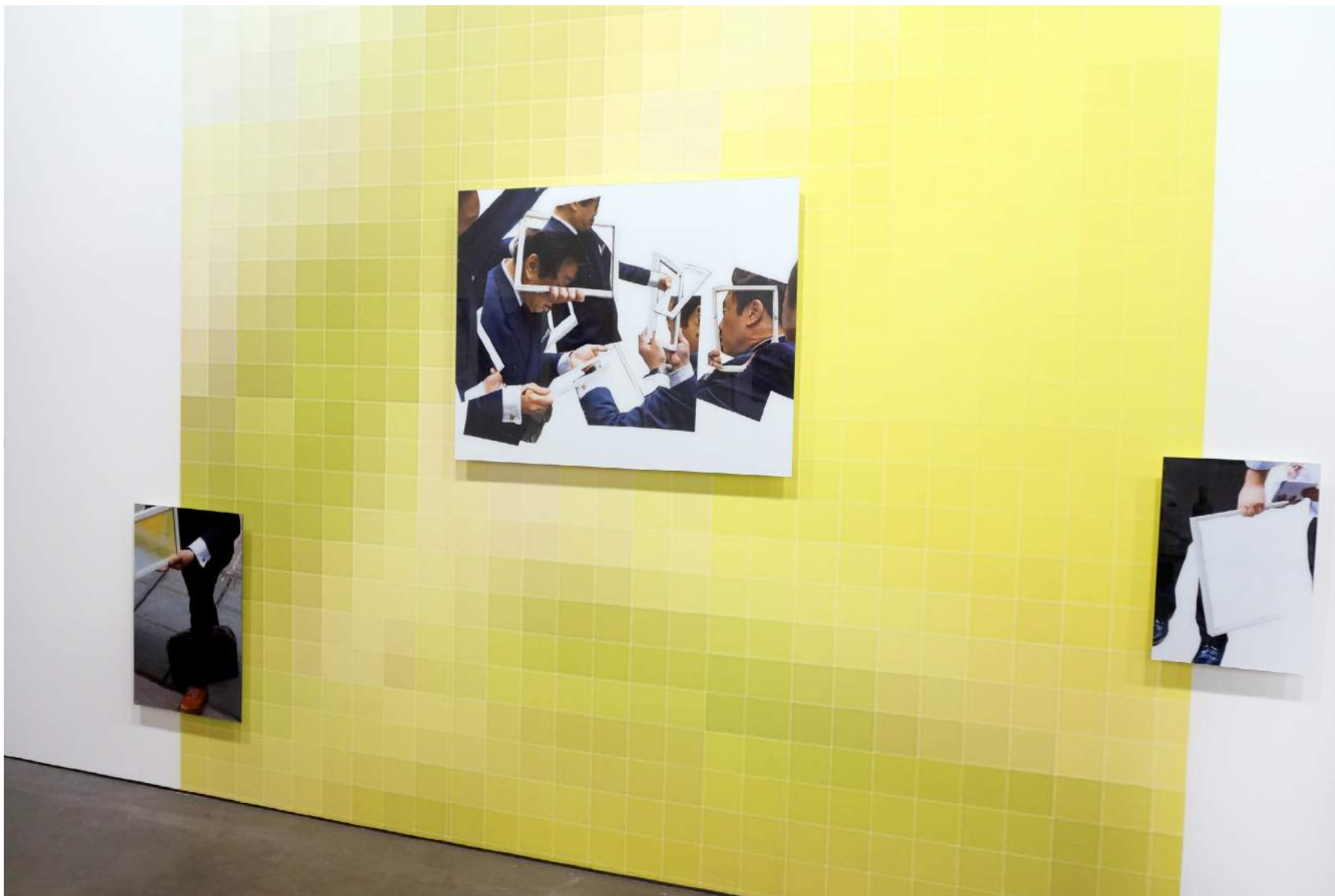*BoetzelaerINispen at UNSEEN Amsterdam*

PIXEL STRESS
2013
Complete installation out of 3 photos, 3 photomontages, 5 screenshots
12 Ultrachrome prints with diasec of various sizes, 1 wallpaper 300×400 cm

Pixel Stress, solo exhibition
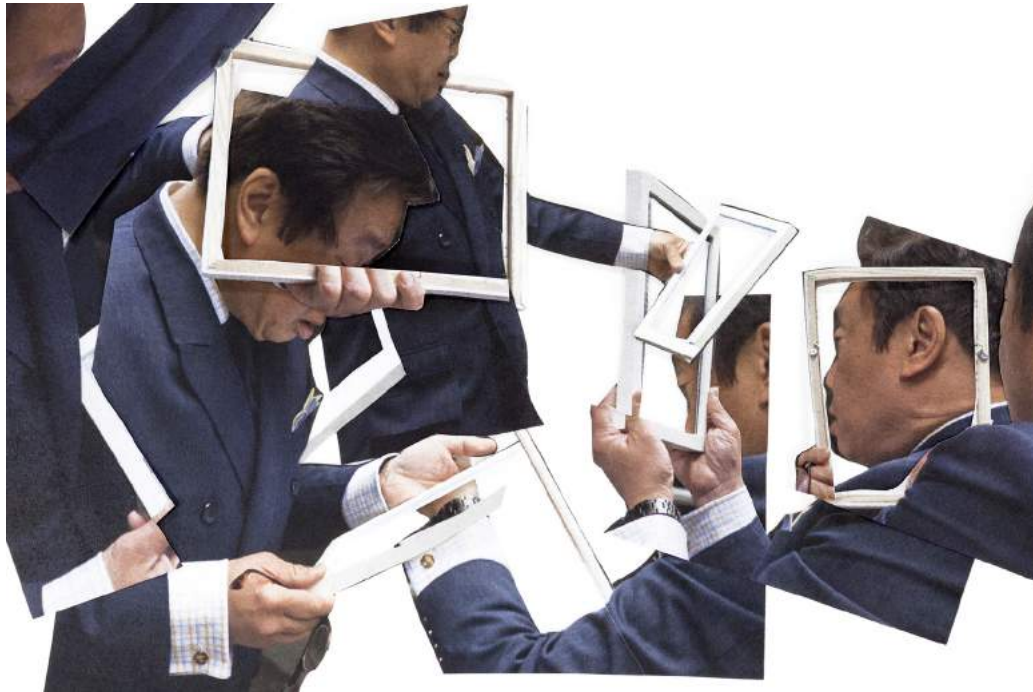*BoetzelaerINispen at UNSEEN Amsterdam*

FRAMEXPLOSION
2013
Ultrachrome print / diasec
120×180 cm

FRAMILLUSION
2013
Ultrachrome print / diasec
80×100 cm

Pixel Stress, solo exhibition
BoetzelaerINispen at UNSEEN Amsterdam

RUHE

For *Ruhe*, a solo performance held at the Autocenter Berlin on September 29th of 2012, Kruithof casted 18 people directly on the street or through calls on amateur dance and theatre platforms. Within an empty art space hosting a reception, the performers were part of the audience impossible to be distinguished from the 'ordinary' visitors. After 2 hours of mingling, they received Kruithof's collective text message including the word "ruhe" ("silence") – their signal to collapse and remain motionless until they decided to stand up again (the last person got up after 35 minutes). This domino-like fall of the 18 performers caused different reactions in the audience – some people laughed, others felt uncomfortable, others even annoyed – and ultimately lead to a dead silence in the space. Despite the initially almost shock-like atmosphere, people immediately started to document the 'frozen', sculpture-like performers through the video or photo function of their cell-phones. Only after a while some encouraged the performers to stand up again, and time even provoking them with more assertive interactions (such as laying down next to the performers). To Kruithof, Ruhe is more than a 'constructed situation' – it reveals and plays with the social need for and automatism in using network technologies, whether it is an artistic performance or a moment of precariousness. By including herself as well as her audience within the perpetually repeated mechanism of seeing and being seen, she questions society's priority in looking, instead of acting.

RUHE
2012
performance on september 29th 2012 at
Autocenter Berlin

UNTITLED (I'VE TAKEN TOO MANY PHOTOS / I'VE NEVER TAKEN A PHOTO)

Untitled (I've taken too many photos / I've never taken a photo) is a spatial photo installation that Kruithof created for her solo exhibition at Tour les Templiers during the Hyeres festival de mode et photography in Hyeres, France. For the exhibition, she installed 75 inkjet prints mounted on dibond of three different sizes on the ceiling of the 12th century commander building. Visitors could use handheld mirrors allowing them to 'to frame' and focus on individual images. These pictures derive from a selection out of 300 photographs that are part of Kruithof's so-called "automagic archive." This archive contains visual notes – photos she takes every day, but considers to be more than snapshots. She accumulated these pictures during her 10 year artistic practice and stored them on hard drives. In order to look at them in a fresh, new way, she set out to find someone to help her edit her work – someone who had never taken a photograph in his or her life. At the time, Kruithof was living in Bedford-Stuyvesant in Brooklyn, New York, where she posted sign that read "Did You Never Make A Photo In Your Life?" Out of the 12 people that responded, 19 year old Harrison Medina was the only one who had never taken a photograph. After Kruithof's pre-selection of 300 photographs, Medina chose the remaining 75 images and edited them into three different sizes. Kruithof recorded the conversations during the selection process and printed the edited interview on a free take away poster as part of the exhibition. Her unorthodox installation humorously comments on the proliferation of digital photography and its glut of images in the world. In doing so, Kruithof does not only interrogate the many ways in which we use and perceive photography as medium, but also provides a new experience of looking at photographs.

**UNTITLED (I'VE TAKEN TOO MANY PHOTOS /
I'VE NEVER TAKEN A PHOTO)**
2012
A2 double sited poster to take away for free

*PixSea award, Int. prize for Photography,
group exhibition at Cultural centre Knokke-
Heist, Belgium*

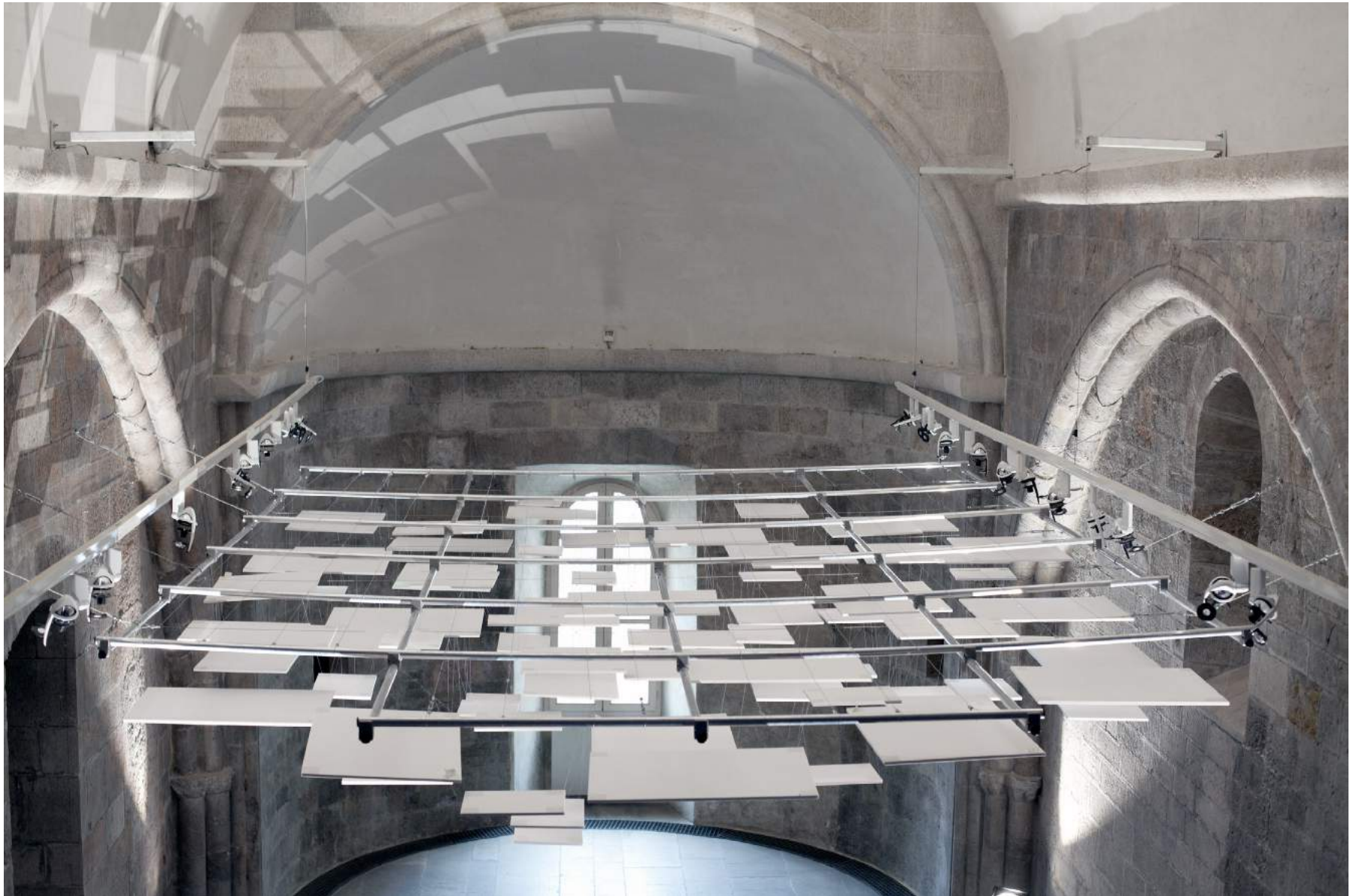**UNTITLED (I'VE TAKEN TOO MANY PHOTOS / I'VE NEVER TAKEN A PHOTO)**
2012
photo installation
75 inkjetprints on dibond in 3 different sizes:
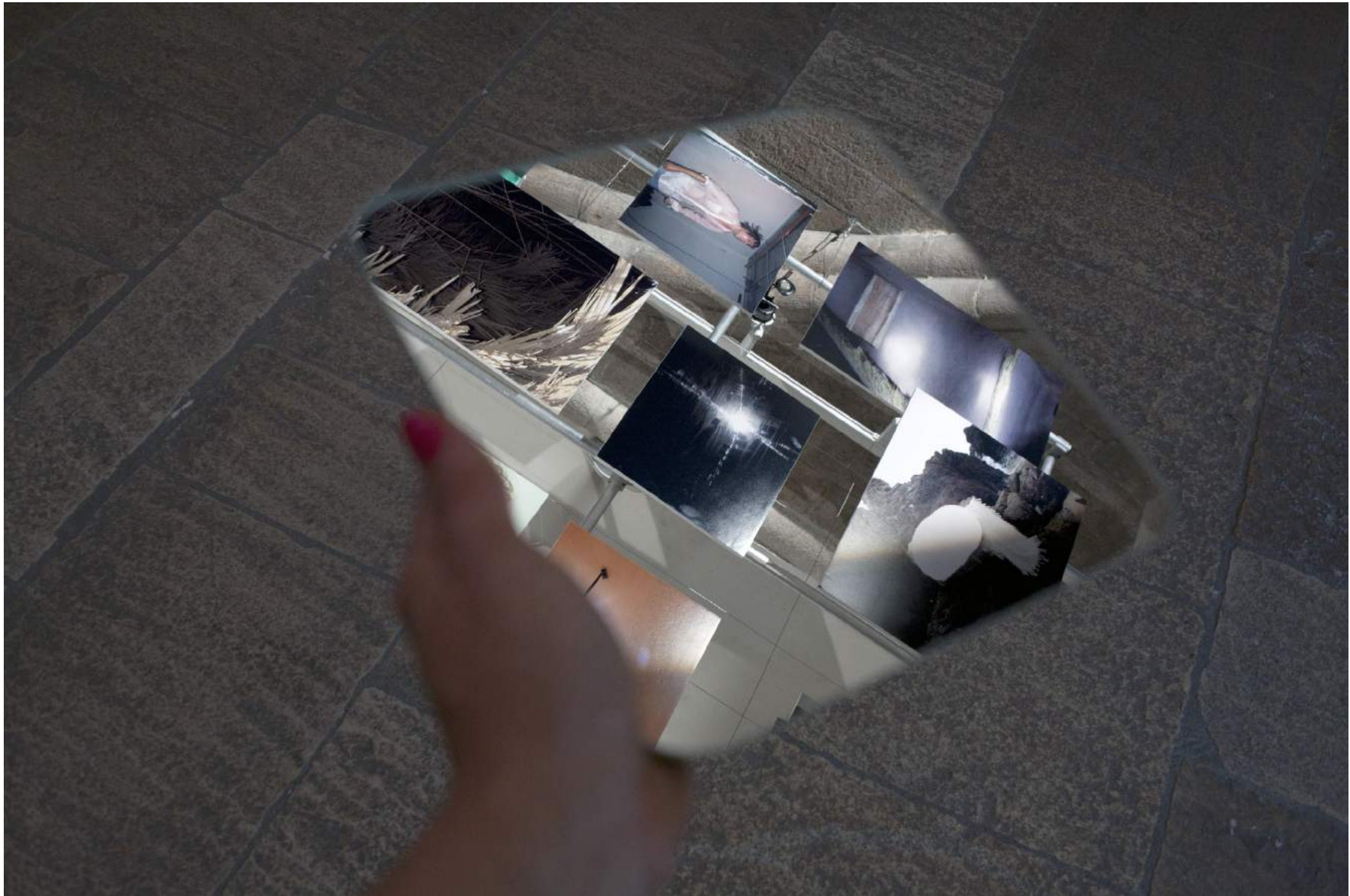*24×32 / 30×40 / 50×70 cm, 30 mirrors*
Installation

solo exhibition at Tour les Templiers during
Hyeres festival de mode et photographie
in Hyeres France

Fragmented Entity presents a comprehensive body of
works including photo, video and spatial installations;
take away posters; collages; shredded photo prints and
photographs. The source for this work is Kruithof's
archive of C type handmade prints that she has been
collecting since she began developing her artistic
practice. Between 2008 and 2012, Kruithof used these old
photo prints by cutting out the narrative of the images
and mostly dissecting them into abstract pieces of
colored photo paper. Subsequently she transferred those
pieces of paper to different surfaces and spaces creating
a variety of minimal installations, photo sculptures,
video works, collages and a poster. The work entitled
Never ending pile of a past is a neatly stacked pile of
10.000 color copies of a photograph. This photograph
depicts, again, a stack of photographs – the ones that
Kruithof used to create her cutouts.

Another work, Clear heads, presents a conventional C
print mounted on aluminum that is sitting on a pile of
empty sheets of paper. For this piece, Kruithof removed
peoples' heads from old photographs, placed the remains
of these cut-outs with their back side facing up onto a
sheet of paper and re-photographed the arrangement. The
printed picture was then placed on top of a pile of empty
sheets of paper. In doing so, this abstract work is not
only self-referential regarding the process of its making,
but metaphorically addresses the delicate gap between
memory and forgetting.

Her largest installation piece, *Wall of fading memory*,
is an assemblage made of 100 cutout-collages of old
photographs. Kruithof assembled the pieces according to
color, somehow recreating the spectrum of a rainbow, and
arranged them into a wall diagonally stretching from
one side of the gallery space to the other. However, the
artwork counteracts its monumental title: Floating in
mid-air (the installation is suspended on nylon threads),
the wall is permeated by empty spaces. Kruithof's
fragmentary structure allows a variety of interpretations
and associations, whether it is the 'metaphoric holes'

within a memory or the overwhelming, un-processable amount of visual information. Her assemblage rectangles not only allude to bricks, but also trigger the image of pixels (now arranged in a haptic instead of a digital way). In doing so, Kruithof literally and deliberately dissects her photographs as well as the medium of photography. Within this multilayered body of work, she reveals her desire to and pleasure in deconstructing and reassembling not only her own work but, also our perceptional habits. Thereby, she playfully comments on photography's ongoing struggle to fully and accurately capture the real.

NEVER ENDING PILE OF A PAST
2011
Pile of 10.000 A4 posters (original format) full color, 135 grs MC.
To take away for free

FRAGMENTED ENTITY (POSTER)
2012
image & text work
pile of A2 posters, full color, double sited, 80 grs MC.
To take away for free

Fragmented Entity, solo exhibition at BoetzelaerINispen London

UNTITLED
2012
pile of leftover shredded photos

Fragmented Entity, solo exhibition at BoetzelaerINispen London

CLEAR HEADS
2011
conventional C print mounted on aluminium
on pile of empty sheets of paper
100×70×5 cm

Fragmented Entity, solo exhibition with
gallery Adler, Frankfurt at Art Rotterdam

PHOTOS FROM PHOTOS (BE, BEND, TUBE)
2011
photosculpture
light-jet prints of 80×100, 50×70, 40×55 cm

Fragmented Entity, solo exhibition with
gallery Adler, Frankfurt at Art Rotterdam

ELEVATING THE EXCESS
HD video installation
6 minutes
150×120 cm
Video, Installation

Fragmented Entity, solo exhibition at
BoetzelaerINispen London

SCATTERED HOLE
2011
vertical HD video installation
12 minutes
projected on an exposed blank C print of
56.25×100 cm
Video

Crossroads, group exhibition at Kunst im
Tunnel (KIT) Düsseldorf 2010

THE PROVERBIAL BLANK SLATE
2012
installation
photopaper, cardboard, lightjetprints
8 frames with museumglass of 40×55 cm + 1
triangle frame
310×130 cm

Fragmented Entity, solo exhibition at
BoetzelaerINispen London

WALL OF FADING MEMORY
2012
Spatial Installation out of 100 assemblages
Photopaper, foamboard, nylon thread, swr
900×300 cm

Fragmented Entity, solo exhibition at
BoetzelaerINispen London

*Fragmented Entity, solo exhibition at
BoetzelaerINispen London*

Fragmented Entity, solo exhibition at
BoetzelaerINispen London

Fragmented Entity, solo exhibition at
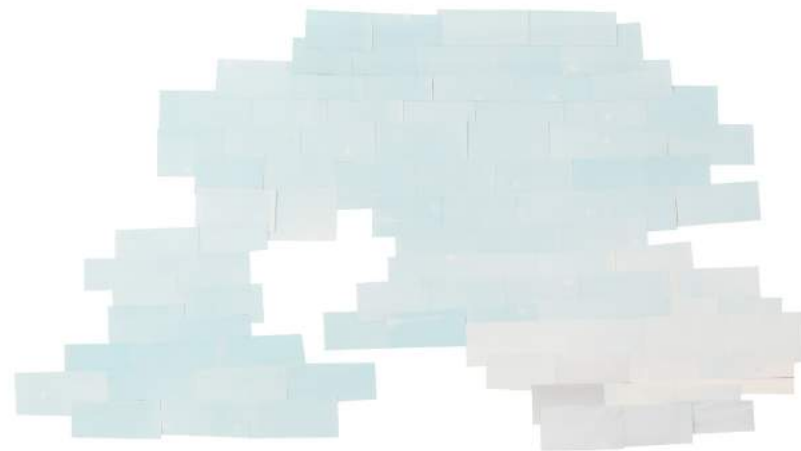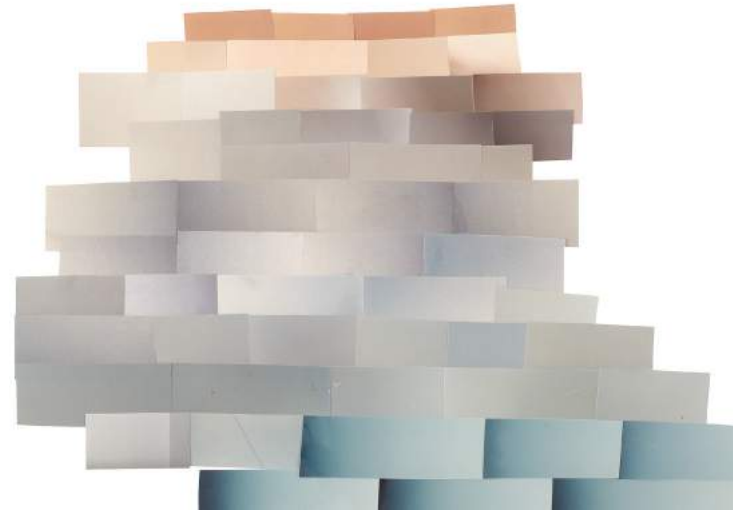*BoetzelaerINispen London*

FRAGMENTED MEMORY
2012
*separated assemblages out of Wall of Fading
Memory*
*4 out of 100 framed ultrachrome prints on
Hahnemuhle Baryta paper of each 40×30 cm
(edition of 1)*
Web

The Daily Exhaustion is a small newspaper presenting Kruithof's rather personal take on the exploration of the physical and psychological residues of stress. 23 colorful self-portraits capture her in different outfits, sweaty and with facial expressions alluding to fatigue. Yet, what is it exactly that allows us to draw this conclusion and make assumptions of what exhaustion actually is, or looks like? Folded in such a way, that each double page displays one half of the same portrait, the newspaper and its progression of images at first, seem to reveal a visual pattern of facial expressions of exhaustion. The moment, though, one unfolds the paper and takes it apart new images appear and display un-matching portrait-halves creating absurd, deconstructed faces.
In doing so, Kruithof dismantles not only the single photograph and the photo series, but also the medium of photography as an invented, conscious construction; however, she simultaneously calls this very statement into question, because her pictures intend to appear credible and honest. She displays this work either as a large installation made out of the original newspaper pages or as piles, from which visitors can take a copy for free. Instead of dictating a pre-set sequential order, Kruithof allows the artwork to evolve through the audience, or her own, new ways of presentation, depending on the time and space in which she is asked to exhibit her work.

THE DAILY EXHAUSTION
2012
take away newspaper / installation
900×27,5×30 cm

The Youth Code, group exhibition, Daegu Art
Factory, Daegu, Korea, 2012

THE DAILY EXHAUSTION
2011
Take away newspaper / installation
190×1070 cm

Shifting Colour, solo exhibition at DOK Delft,
the Netherlands

**DER AUSBRUCH EINER FLEXIBLEN WAND
(HART, WEICH)**
2011
bw wallpaper dyptich
2×400×300 cm

STABLE STATE
2010
vertical bw HD video with sound
video installation 3.5 minutes projected on a
panel of 216 by 122 cm
sound taken from the album: Asmus
Tietchens/Jon Mueller: Acht Stücke,
AufAbwegen 2007 aatp20, gema, LC 01291
Video, Installation

Still/Life, group exhibition at FOAM
Amsterdam

INTERCOLLAPSING
2010
photo installation in emergency exit of the museum
bw wallpaper 373×400 cm
2×100×100 cm and 2×150×150 cm bw inkjet prints on dibond
7 ceiling panels of various sizes

Quickscan 01, group exhibition at Het Nederlands Fotomuseum Rotterdam

CHECK DOUBLE CHECK
2010
photo installation
5 inkjet prints on Hahnemüller fine art paper
mounted on Melanine wood
220×160 cm, 2 of 120×180 cm, 100×150 cm,
100×100 cm

Check double Check, group exhibition at
Marthouse gallery Amsterdam

ENCLOSED CONTENT CHATTING AWAY IN THE COLOUR INVISIBILITY

Enclosed content chatting away in the colour invisibility is a work consisting of an installation of approximately 3500 found colored books, a video loop with sound, and a photograph depicting the respective books. Throughout the year of 2008, Kruithof collected these 3500 books, most of which are from the early 20th century. Some were acquired from Eastern Europe, but had been written in the DDR and consequently dismissed after the state had collapsed. In today's Germany, these books are usually sold in '1Euro Bookshops" or end up at the 'Papierbank,' a recycling dump for paper, where they are destroyed or attending their slow decay. Kruithof revitalizes these books by using them as objects or building materials to construct a wall. Color and size determine the rhythm of this haptic installation that is always presented a different order. Seen from a closer distance, these books might evoke abstract landscapes. Yet, these piles of old books can also trigger the idea of pixels and thereby allude to the continuous progress of digitalization (e.g. e-books) within our 21st century society. In doing so, Kruithof plays with not only physically, but also conceptually with the notions of stability and precariousness. It is particularly this notion of instability that sets the main theme of Kruithof's video, in which she features one version of her book installation. Projected 1:1, the viewer witnesses the sudden collapse of the wall, which is accompanied by the sound of a crash, to see it then being re-built by an invisible hand. With this unexpected, unpredictable cycle of transformation, Kruithof examines the status of physical objects in our digital age, and also redirects our attention to the immaterial value of enclosed, forgotten or disregarded cultural goods.

**ENCLOSED CONTENT CHATTING AWAY IN
THE COLOUR INVISIBILITY**
2013
*spatial installation + video loop + photograph
installation out of approximately 3500 so
found coloured books*
410×230 cm

*The Feverish Library, group exhibition at
gallery Capitain-Petzel Berlin*

ENCLOSED CONTENT CHATTING AWAY IN THE COLOUR INVISIBILITY
2013
spatial installation + video loop + photograph
installation out of approximately 3500 so
found coloured books
410×230 cm

The Feverish Library, group exhibition at
gallery Capitain-Petzel Berlin

*Becoming Blue, solo exhibtion Künstlerhaus
Bethanien Berlin*

ENCLOSED CONTENT CHATTING AWAY IN THE COLOUR INVISIBILITY
HD video loop with sound projected on a constructed wall
410×230 cm
Video

Becoming Blue, solo exhibtion Künstlerhaus Bethanien Berlin 2009

**ENCLOSED CONTENT CHATTING AWAY IN
THE COLOUR INVISIBILITY**
conventional C print
*125×100 cm: edition 10 (+2 ap) mounted on
dibond and framed without glass*
30×40 cm: edition 25 (+2 ap)

THE IMPOSSIBILITY OF A CONTEMPORARY SITUATION
2009
Lightjet print
30×40 cm

Anouk Kruithof (1981) is a Dutch artist.

Her work has been exhibited in international institutions, such as Stedelijk Museum Amsterdam, Musée des Beaux-Arts, Le Locle, Switzerland, Sprengel Museum Hannover, Trafo, house of contemporary arts, Budapest, He Xiangning Art Museum, Shenzhen China, Three shadows photography artcenter, Beijing, China, The Center for Photography at Woodstock, Multimedia Art Museum Moskow, Erarta Museum st. Petersburg, Culture and Arts Center Daegu Korea, Capitain-Petzel gallery Berlin, KIT (Kunst Im Tunnel) Düsseldorf, Temporare Kunsthalle Berlin, Autocenter Berlin, ICP New York, Capricious gallery New York, Higher Pictures gallery New York, Museum het Domein Sittard, the Netherlands, FOAM Amsterdam, Het Nederlands Fotomuseum Rotterdam, Boetzelaer|Nispen Amsterdam, MARCA museum Catanzaro Italy, MAMAC Liege, Belgium, Gallery of the city Pecs Hungary, Kunstraum Niederösterreich Vienna, Gallery 1m3 Lausanne Switzerland, Australian Center for Photography (ACP) Sydney and Dutch Culture Center Sjanghai.

She published nine artistbooks: *The Bungalow* (Onomatopee, Eindhoven) *Untitled (I've taken too many photos / I've never taken a photo)* (self published / stresspress.biz) *Pixel-stress* (RVB-books Paris), *A head with wings* (LBM Saint Paul USA), *Lang zal ze leven / Happy birthday to you* (self-published) *The daily exhaustion* (KODOJI-press Baden Switzerland) *Playing Borders, this contemporary state of mind* (Revolver publishing by VVV, Berlin) *Becoming Blue* (Revolver publishing by VVV) *Het Zwarte gat / The black hole* (Episode publishers Rotterdam)

She was invited for the *Larry Sultan visiting artist program* organized by CCA, Pier 24, and the San Francisco Museum of Modern Art. She was also a visiting artist at VCU Richmond, MASSART Boston, Hartford Photography MFA and part of *art in context* at Art Institute of Boston / Lesley University and she lectured at TATE Modern in London and at Deichtorhallen Hamburg.

In 2014 she is the recipient of the Charlotte Köhler price and in 2012 she got honoured with an ICP Infinity Award (young photographer) from the International Center for Photography in New York. In 2011 she won the Grand Prix Jury as well as the Photoglobal prize at Hyeres, festival international de mode et de photography.

Her work is collected by FOAM Amsterdam, Het Stedelijk Museum Amsterdam, Fotomuseum Winterthur Switzerland and Museum Het Domein Sittard. Kruithof's work is part of the public collection of the MOMA library, ICP library, Pier 24 library and the library of Het Stedelijk Museum Amsterdam.

Anouk Kruithof has been writing for Metropolis M magazine, Aperture photobook review and blogs such as 1000 Words magazine, Wanderingbears, PhotoEye and Photoq as well as fiction published in her own artistbooks. In the summer of 2014 she started her publishing platform called stresspress.biz, where she shares her love for artistbookmaking, critical writing about books and prepares for future publishing, both collaborations with others as well as her own artistbooks.