

Anouk Kruithof

Portfolio 2015 – 2017

1. Selected works

2. Biography

3. Curriculum vitae

Façade

2015
sculptural situation,
110 × 141 × 100 cm,
inkjetprint on plexiglas radiant
90-140 cm, inkjetprint on plexiglas
clear 62-120 cm, polystyrene
blocks of 25-50-100 cm,
15-50-100 cm, 10-50-100 cm with
3 photostickers (24-30 cm and
2 x 100-132 cm) cellophane foil,
5 bricks

group exhibition Picture/Thing,
Wesleyan University
Middletown USA



Sweaty Sculptures

2015

solo exhibition at Green Is Gold,
Copenhagen

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.

Sweaty Sculptures

2015
solo exhibition at Green Is Gold,
Copenhagen



Sweaty Sculpture (uneven)

2015

sculpture, 115 × 110 × 102 cm,
photo-stickers on polystyrene,
cellophane, sponges,
radiant plexiglass.



Sweaty Sculpture (front)

2015
sculpture, 101 × 65 × 100 cm,
photo-stickers on polystyrene,
cellophane, sponges,
radiant plexiglass



Sweaty Sculpture (back)

2015
sculpture, 167 × 90 × 107 cm,
photo-stickers on polystyrene,
cellophane, sponges, radiant
plexiglass

Sweaty Sculpture (denim)

2015
sculpture, 112 × 100 × 50 cm,
flatbed print on plexiglass,
photo-stickers on polystyrene,
cellophane, sponges



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

2015
window installation at Printed Matter,
New York



AHEAD

2015
window installation at FOUR A.M.,
New York



#EVIDENCE

2015

For #EVIDENCE Kruithof is taking inspiration from the momentous book Evidence by Larry Sultan and Mike Mandel, which, when published in 1977 was ahead of its time in questioning photography-as-art and ideas of authorship. Sultan and Mandel used photographs they selected from the archives of various institutions throughout the west coast of the US, mixed together and shown in a sequence of autonomous images that formed a visual essay predicting America's ambiguous future. Their book also served as a demonstration that the meaning of a photograph is conditioned by the context in which it is seen.

Anouk Kruithof has resided in New York City for the past four years. There she developed a curiosity that she shares with Sultan and Mandel as to what America's ambiguous future will look like. In #EVIDENCE Kruithof researches whether a similar act can be performed in a digital age where the image as pure evidence has lost its integrity. The source of imagery Kruithof chose is one with clear promotional intent and thus questionable integrity: the Instagram accounts of various American corporations, institutions and governmental agencies.

An extensive research into the complete Instagram output of 27 corporations, 15 government agencies and 11 institutions lead to a selection of around 650 screenshots that form the source of the whole new body of work. In each of the various types of work that Kruithof derived from this source material she twists, alters, stretches and combines the material in different ways. By doing so Kruithof claims the imagery as her own and robs it of its promotional intent, instead adding new, varying intentions and messages. In a fashion quite similar to Mandel and Sultan, a new merit arises, this time a less concrete, less stable and less transparent one.

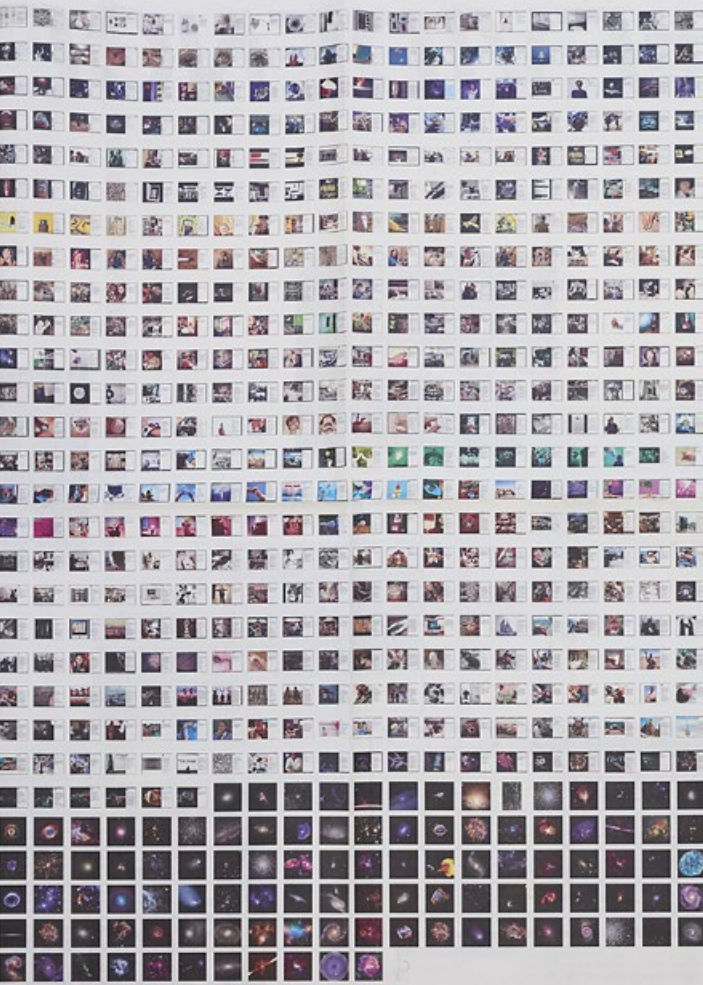
Kruithof made a variety of works such as sculptures and photographed analogue screenshot-montages re-interpreting the imagery in a search for new value and new meaning. The works acknowledge that the strategically staged, sometimes Photoshopped and cropped imagery filling the Instagram accounts, which she has researched lack integrity to be viewed as pure evidence. To her the bigger issue remains of what are the strategies of the various corporate/bureaucratic entities doing the posting, and how much effect the images and accompanying text they post are having on people's thoughts and actions in order to achieve their goals. Yet her main reason for studying these images is not to question the entities' goals and interests, but to express the inspiration that the images and the information contained in this new digital medium have given her. Together they communicate progress and the ambition of human endeavor in a very convincing manner.

According to Kruithof, now that everyone is to a certain degree a 'pirate', questions about the act of appropriation itself are no longer that relevant. However all the works in #EVIDENCE revolve around the question of how a re-contextualization of an image can add meaning. To explore a range of different possible meanings, Kruithof used different criteria when selecting the source screenshots that would comprise the starting point for a given work.

While the imagery that made the original Evidence series is homage to humanity's relentless curiosity, the technological advances this curiosity resulted in has caused Kruithof's project #EVIDENCE to strike a more dystopian note. The activities of institutions, governmental agencies and corporations can still lead to interesting photographs, but their intent robs the image of its innocence. It is precisely this fact that is so easy to forget, and that #EVIDENCE reminds us of in a variety of unexpected ways.

2015
newspaper
stresspress.biz

stresspress.biz



#EVIDENCE

2015
solo exhibition at BoetzelaerINispen,
Amsterdam



Sorry no definitions found...

2015

sculpture, 207 × 103 × 60 cm,
selfie-stick in concrete and papier-
mâché with resin and + 150 inkjet
prints 20 × 20 cm each

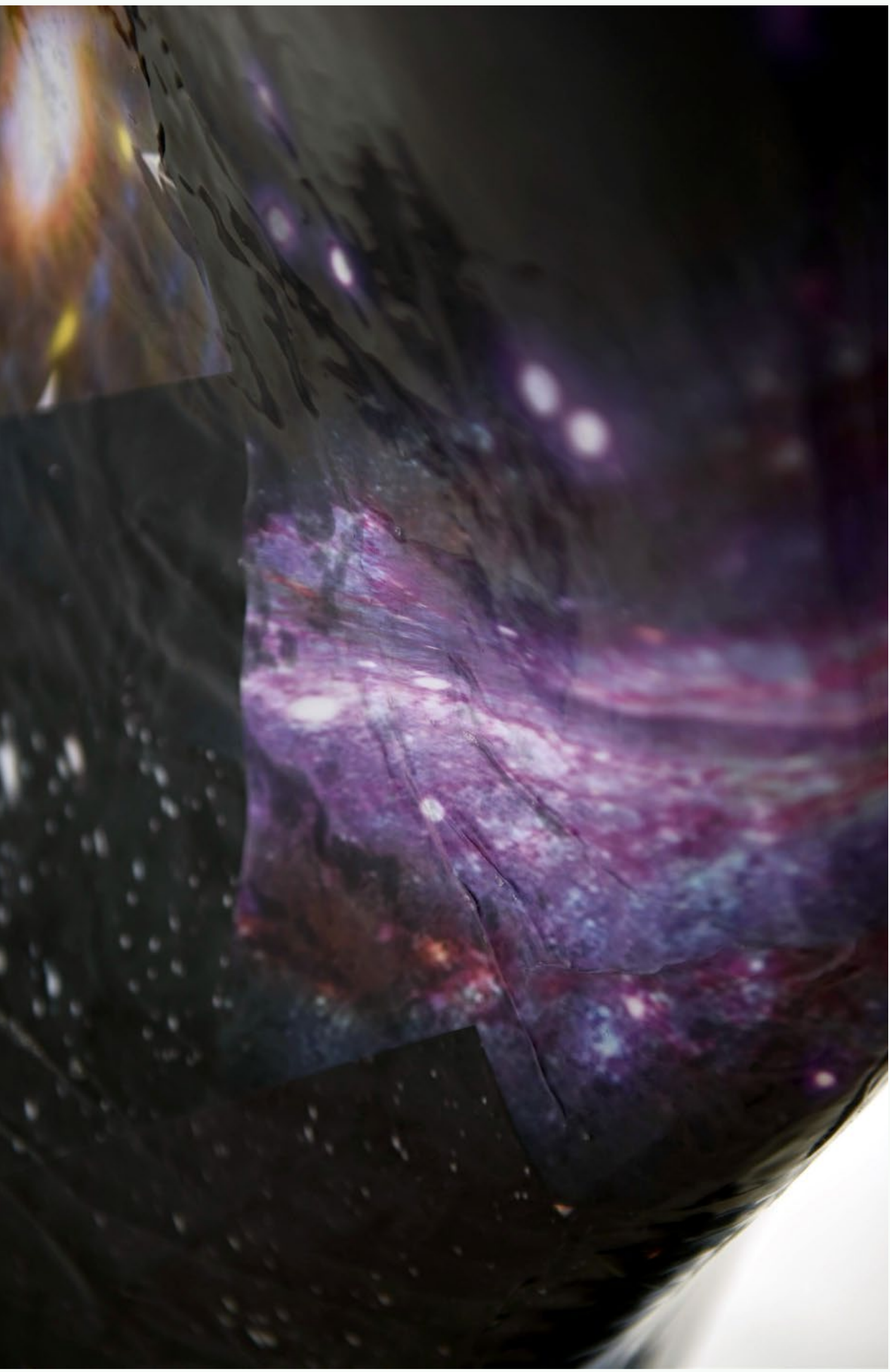
Kruithof took a group of different
screenshots into the third dimension
by turning them into an amorphous
3D object. The work Sorry, no definitions
found is an object covered with a mix
of high-tech-curiosity filled imagery
taken from all the different researched
Instagram accounts. The Inkjet prints
of the screenshots are sprayed with
hairspray, with the effect of leaving a
mirrored image on their own back.
Those backs of the prints cover the
object and what remains is nondescript
information in a trivial shape.



Another Universe

2015
sculpture, 230 × 95 × 80 cm,
selfie-stick in concrete and papier-
mâché with resin and + 200 laser
prints 28 × 40 cm each

The work Another Universe is a tall
amorphous object, which is covered
with A3 prints of screenshots out
of the NASA Instagram feed. The NASA
images are deliberately twisted in
Photoshop thus creating a misleading
universe. Where the universe usually
surrounds us, we can now surround
this new universe with our physical
presence.

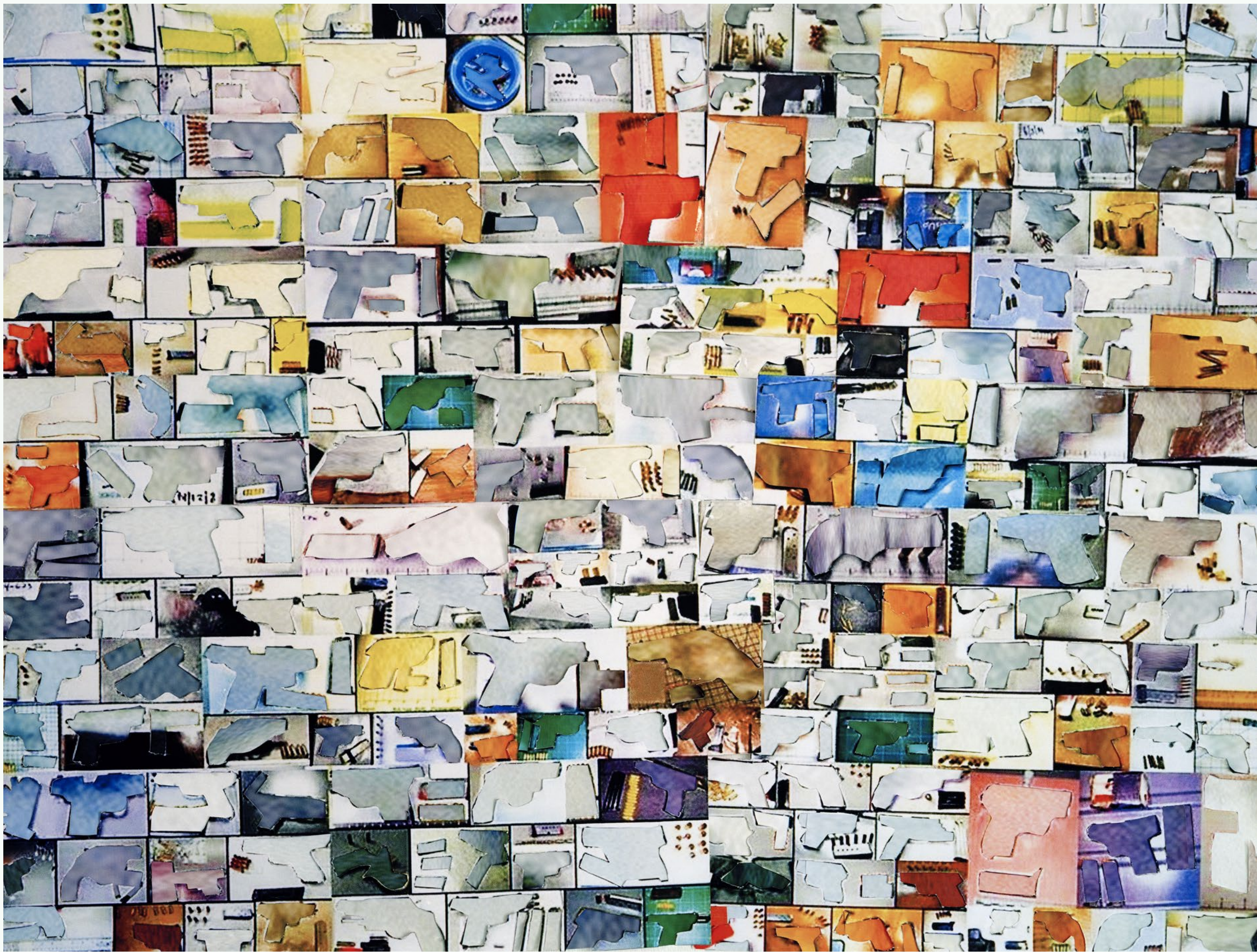


Carry On

2015

photograph, 80 × 120 cm,
matt white metal frame with UV
protected glass and Fine Art Print
on Hahnemühle matt paper
edition of 4+2AP

Carry On... takes on a re-photographed analogue screenshot-montage showing 2,212 firearms, which were confiscated in 2014 at airport security checkpoints all over America. A collage of all these weapons was made by an employee of the TSA and posted on Instagram as an impressive violent but also creative warning against such behavior. For this work Kruithof has carefully cut out the actual firearms; the result, surprisingly, looks more clandestine than the original image. For the TSA, the original images were evidence documenting various concealed weapons violations. For Kruithof, the act of cutting out the weapons and filling the holes with the same pixel color as the original background was purposefully creating anti-evidence, removing all furiosity the weapons represent, truly concealing the weaponry and all its connotations.



Green is more than just a color

2015

installation, 200 × 143 × 12 cm,
100 × 120 cm flatbed print on
5 mm plexi-glass 140 × 200 cm
print on PVC curtain and pipe-
insulation, edition of 3+2AP

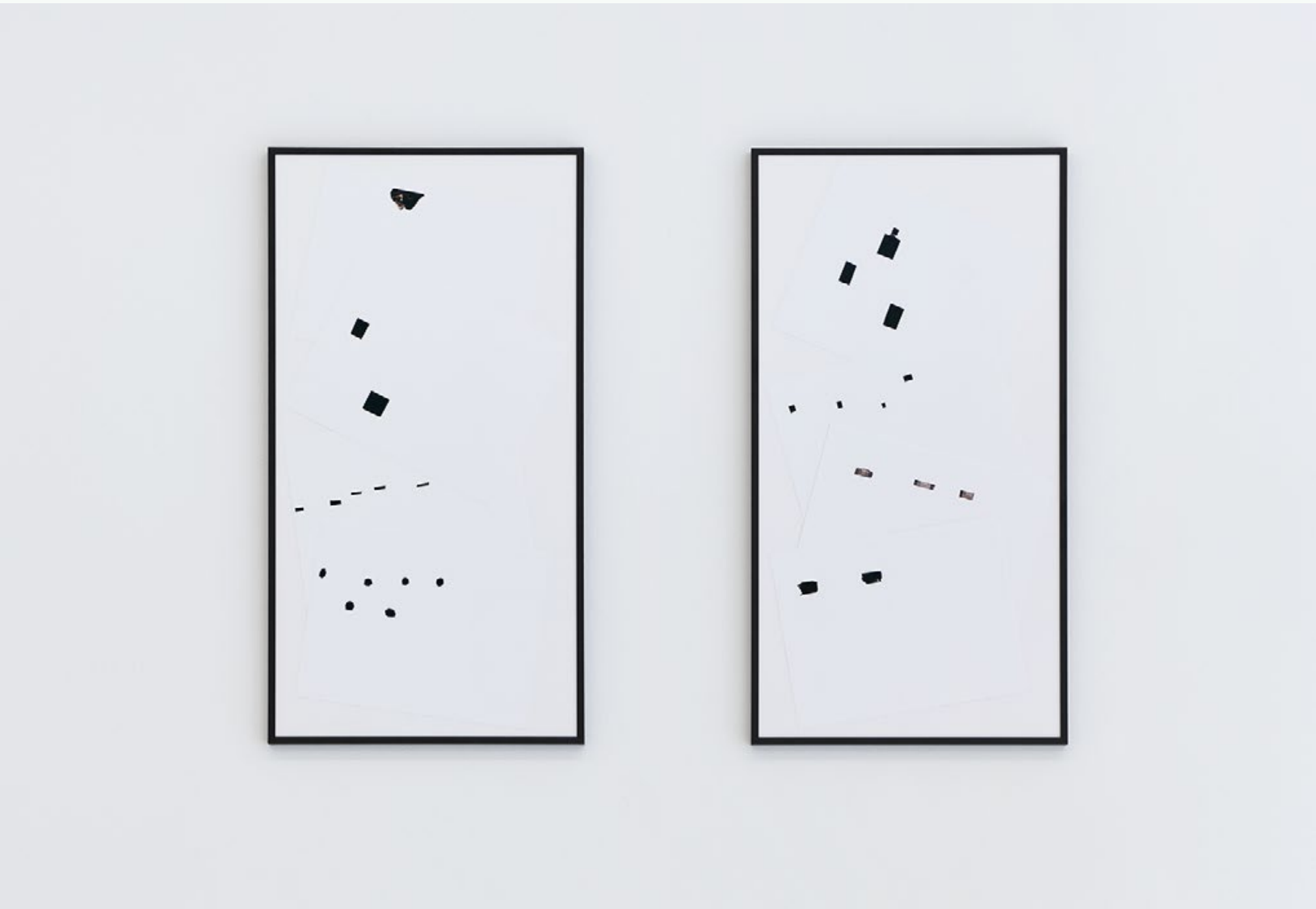
In the work *Green is more than just a color*, Kruithof takes on rather innocent promotional material posted by the corporation Waste Management Inc. consisting of amateurish photos of employees posing in front of a green curtain with a chalkboard in their hands, on which they wrote a sentence displaying ideas for the future brought forward by concerns over the environment. One employee wrote *Green is more than just a color*. However, Kruithof's collage made from this material takes a much darker and familiar shape. Identities of the employees and their future-themed messages have been erased; only their smiles, some eyes and the green backdrop curtain remain on the new created re-photographed screenshot-collage. The figurants in these images, stripped from their identities, holding signs with empty messages, create an ominous attitude, which strongly shows the dubious promotional intent of the chosen Instagram account.



This Pic is Sick

2015
37 × 71 cm, 2 matt black metal frames clarity + UV protected glass with each 5 Fine Art Prints 20 × 30 cm on MOAB matt paper arranged on white sour-free cardboard

The 2 framed works which comprise This Pic is Sick are related to a work called Rainbow Strategies, where Kruithof did a similar simple erasing act. In all the Instagram output she researched, there were only five images containing a rainbow. This time she left the rainbows and erased the skies on the images that were originally posted in the corporate feeds of Procter & Gamble, General Dynamics and 3M, and the government feeds of the White House and NASA Ames.



Rainbow Strategies

2015
56 × 131.6 cm, matt white metal frame clarity + UV protected glass, 5 Fine Art Prints 20 × 30 cm on MOAB matt paper, arranged on white sour-free cardboard

Since time immemorial, a rainbow symbolizes life’s essences, such as peace and equality. Posting a rainbow on Instagram is therefore a strategically meaningful act, which receives enthusiastic smiley’s and many likes in response. This work is inspired by Kruithof’s initial surprise when she discovered that this simple but powerful symbol was not used more often.



Screenshots-montages

2015
28 photos 28.4 × 28.4 cm,
matt white metal frames with UV
protected glass and inkjet print
on Hahnemuhle matt paper,
edition of 5+2AP

Kruithof made a large series of
photographs of analogue screen-
shot-montages out of hundreds
of prints; mirroring the square
format of their source, the photos
measure 27 × 27 cm and were
taken with an analogue 6 × 6 format
camera. Those new photographs

are mixed up Instagram-realities
of all those institutions and form
a new story. Primarily they form
a portrait of human endeavor that
is also present throughout the
original selection of screenshots.
And secondarily they play with the
importance of the subconscious;

when one is confronted with such
an overload of images, the brain
tends to form rather unexplainable
affinities that allow us to organize
and interpret the visual information
provided.



#EVIDENCE

2017

solo exhibition at [Gallery Casemore Kirkeby](#), San Fransisco



Neutral

2016
solo exhibition at
Galerie Jo van de Loo,
Munich

For the exhibition, Neutral (2016), at Galerie Jo van de Loo in Munich, Anouk Kruithof displayed the work Carry On (out of the project #Evidence, 2015) together with works from her latest series, Neutrals (2015) and Concealed Matter(s) (2016), the first consisting of metal structures combined with images printed on PVC, vinyl and latex, and the second made up of images printed on latex, draping over security camera bracket arms. Those prints are based on TSA Instagram images of neatly displayed groups of confiscated items, mainly weapons. The identity cards of the contraband owners were part of the display, but for privacy reasons they were blurred to a point where the gender or race of the person was no longer recognizable. The artist printed images of these identity cards on different flexible materials. The metal constructions, on which the prints hang, constitute the sculptural bodies of a new physical existence. This serves as a parallel to the original digital existence of images on Instagram accounts. The metal structures appear to have a de-humanized emotionality equal to the imagery added to them.

Neutral

2016
solo exhibition at
Galerie Jo van de Loo,
Munich



Neutral (confident)

2015
sculpture, 105 × 46 × 80 cm,
graphite grey metal construction
with pipe-isolation and
98 × 16 cm flatbed print on latex
and 55 × 87 cm flatbed print
on vinyl



Neutral (puzzled)

2015
sculpture, 154 × 120 × 110 cm,
graphite grey metal construction
and flatbed print on latex, thin
plastic and vinyl



Neutral (mellow)

2015
sculpture, 110 × 40 × 40 cm,
graphite grey metal construction
with pipe-isolation and
125 × 71 cm flatbed print on thin
plastic (PVC 0,5 mm)



Neutral (openhearted)

2015
sculpture, 178 × 123 × 30 cm,
graphite grey metal construction
and 87 × 61 cm flatbed print
on vinyl and black rubber band



Neutral (restless)

2015
sculpture, 300 × 115 × 88 cm,
graphite grey metal construction
with pipe-insulation and
140 × 200 cm print on PVC curtain



Neutral (ashamed)

2015
sculpture, 145 × 60 × 37 cm,
graphite grey metal construction
and 98 × 158 cm flatbed print
on latex



Neutral (psyched)

2015
sculpture, 65 × 100 × 65 cm,
graphite grey metal construction
and 80 × 76 cm flatbed print on
thin plastic (PVC 0,5 mm) and
50 × 47.5 cm flatbed print on vinyl



Concealed Matter(s) 01

2016
wall-sculpture, 35 × 25 × 70 cm,
surveillance camera bracket
arm, flatbed print on latex



Concealed Matter(s) 02

2016
wall-sculpture, 40 × 15 × 105 cm,
surveillance camera bracket
arm, flatbed print on latex



Concealed Matter(s) 03

2016
wall-sculpture, 35 × 25 × 90 cm,
surveillance camera bracket arm,
flatbed print on latex

Concealed Matter(s) 09

2017
wall-sculpture, 30 × 12 × 8 inches,
surveillance camera bracket arm,
flatbed print on latex



Neutral

2016
artist book
[video](#)
[stresspress.biz](#)



Subconscious Travelling

2015-2016
installation, at ‘New Photography 2015: Ocean of Images’, at MoMA, New York.

installation out of 99 photo stickers (18-23 cm) and 5 pieces of colored glass (18-23 cm) size 660 × 73 cm

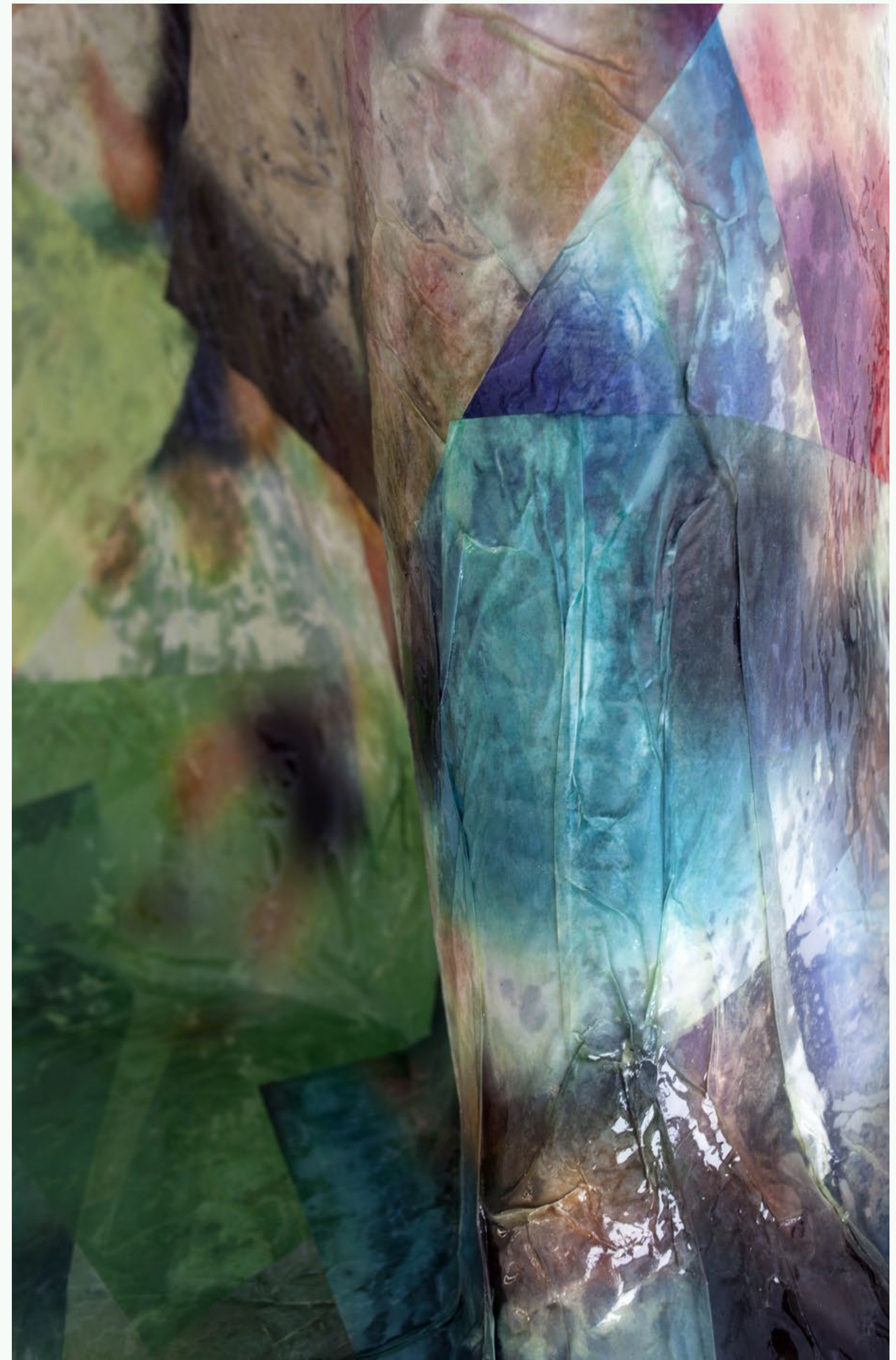
This installation was shown in New Photography 2015: Ocean of Images at MoMA New York 2015/2016, Loin des yeux at OPTICA, Montreal, Canada 2016 and in WIT at Het Nederlands Fotomuseum 2013/2014

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



Unshielded window

2016
sculpture, 190 × 50 × 100 cm,
steel, papier-mâché with resin
and around 50 laser prints of
20 × 38 cm each



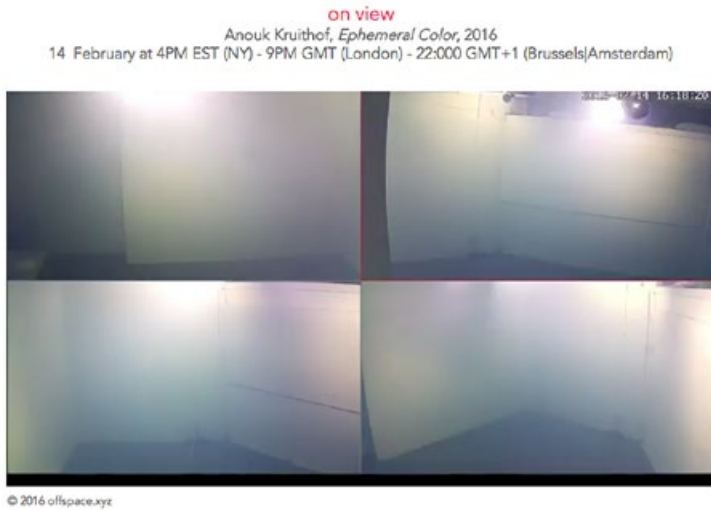
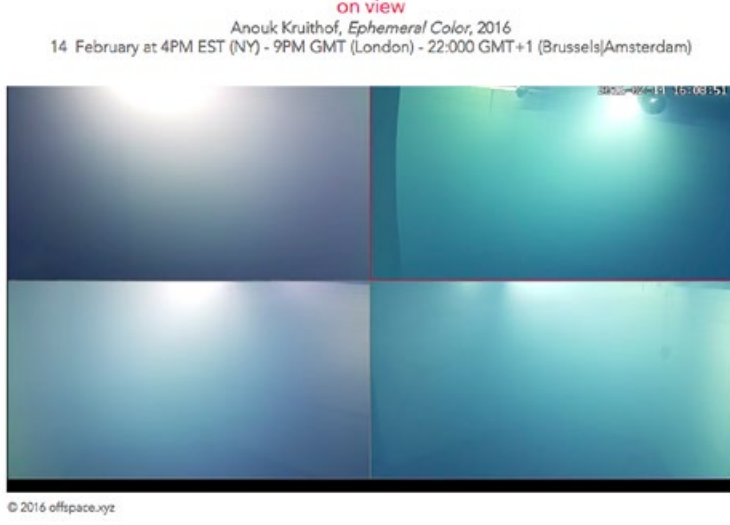
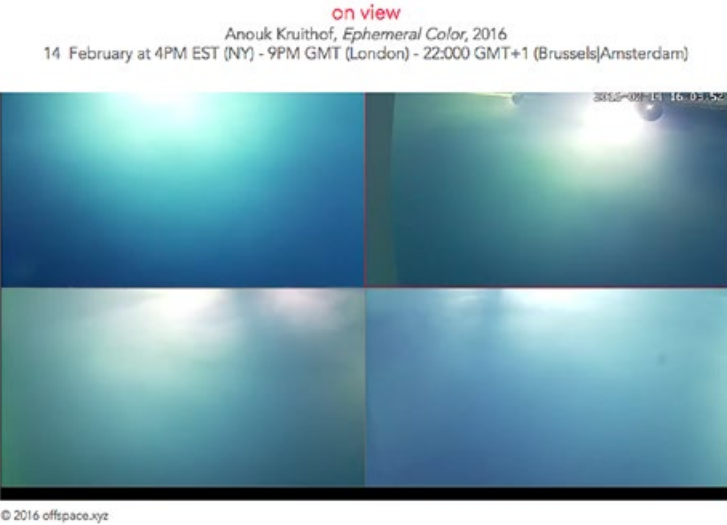
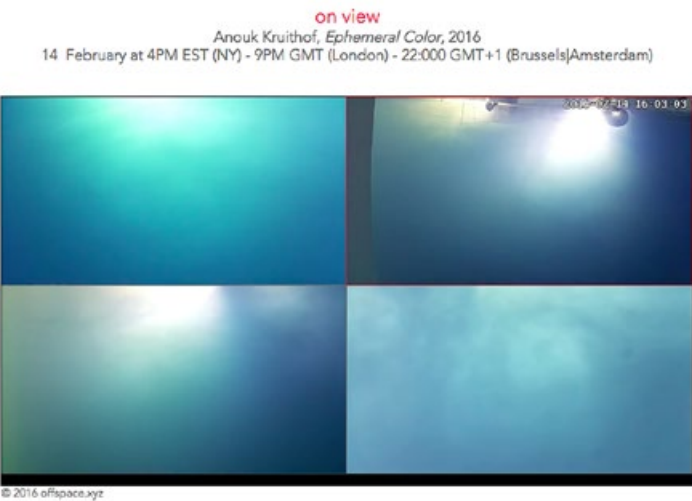
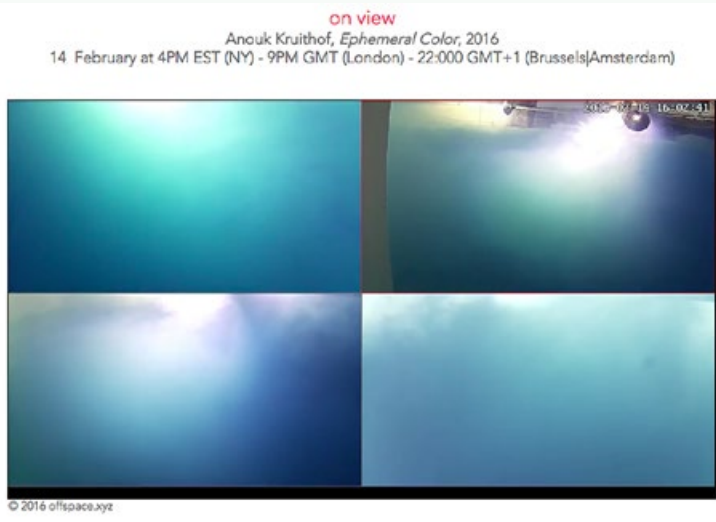
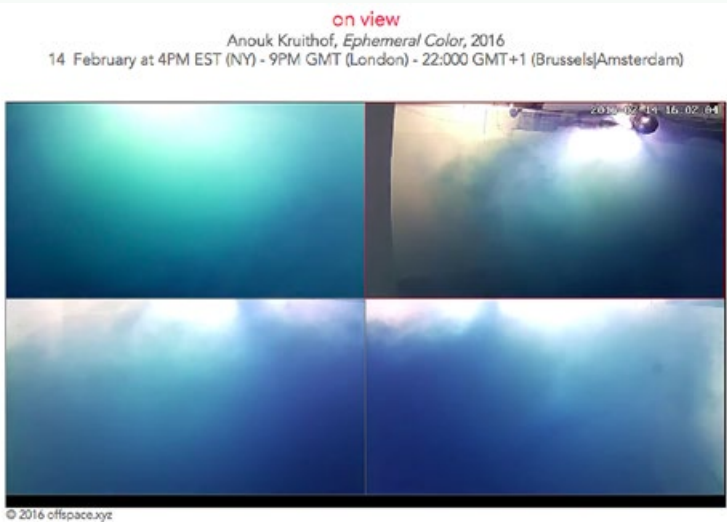
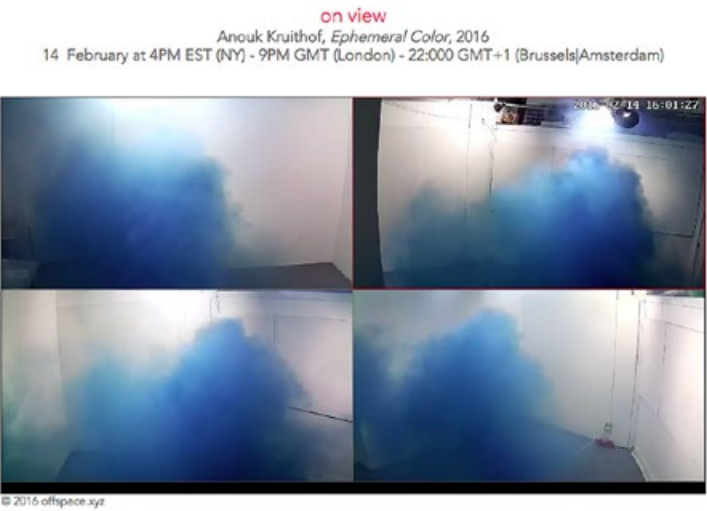
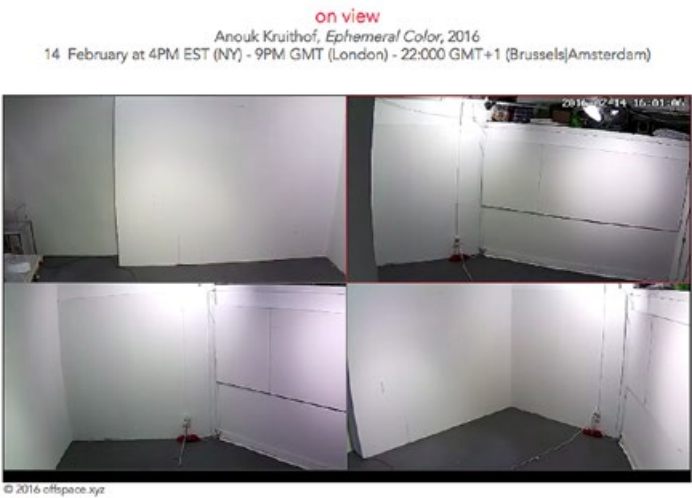
Ephemeral Color

2016
intervention at offspace.xyz,
New-York
[video](#)

From January 15 till February 28 Belgium curator Maxime van Melkebeke used Anouk Kruithof’s studio at 195 Chrystie st. in New York to create his project offspace.xyz, which is a construct challenging the notions of the traditionalist experience within the space between the artist and audience. offspace.xyz enables artists to explore their practice through a virtual portal. offspace.xyz controls the perception of the audience via the gaze of the camera, excluding the physical experience. offspace.xyz functions as a social experiment of the participatory relationship that exists between artist, curator and audience.

On February 14th at 4 pm in New York Anouk Kruithof participated with here intervention Ephemeral Color:

“...something simple,” she said .
“I want to change the void with energy, like with ephemeral color.”
“How?”, I asked her.
“Well....”



Concealed Matter(s) 04, 05, 06

2016

part of a group exhibition

'Au-delà de l'image III' at

Gallery Escougnou Cetraro, Paris

Concealed Matter(s) is a series of wall-sculptures where screen-shot's taken from the Instagram feed of the TSA (Transportation Security Agency) form the source. Among these documents of confiscated weapons, some include the blurred-out identification cards of the individuals whose weapons were seized.

The software used to blur the ID cards distorts the subjects into a smear of color in which race and sex are indistinguishable. In the Concealed Matter(s) works, Kruithof has enlarged these individual blurred ID images onto thin sheets of latex, and draped them these flexible, translucence photos over metal security camera mounts protruding from the wall.



<CONNECTION>

May 21th, 2016
performance at [Offprint](#),
Tate Modern, London in the frame
of SPBH ‘Making Memories’

Performers: Eleonora Seilles,
Sasa Stucin, Rebecca Lee, William
Bianchi, Sophie Wright, Clemence
Seilles, Vicky Samuel, Christopher Tym,
Francesca Tamse, India Windsor-Clive,
Meeus van Dis, Maria Serena, Ellie
Summers, Marina Bye, Nathalie Turner,
Hsuan Chen.

Video documentation:
Sasha Bajac
Video editing:
Ashiq Jahan Khondker
Music track:
Mortal Recordings
Photo documentation:
Anouk Kruithof, Harry Mitchell,
Corey Bartle-Sanderson,
Thandi Mbire
Make-up:
Roseanna Velin, Hali Christou
Thanks:
SPBH, Bruno Ceschel,
Catalina Lopez Imizcoz,
Simon Baker

<CONNECTION> is a performance and social intervention, addressing the idea of connectedness. The performance by Dutch artist Anouk Kruithof shows how colour can be used to erase social features and how people’s bodies together can become a sculptural whole. The group of performers dressed in several monochrome colours forms a circle together, changing position in sync. Through rhythm, movement and colour the performance creates harmony; seducing the public into spontaneously documenting it. On the SPBH Instagram account the public can upload their photos and videos by using the #makingmemeries tag. Two monitors show the feed of this Instagram account and its ongoing activity. The feed on Instagram builds a bridge between the physical (offline) and the digital (online) experience of the performance. It propagates the harmony. The public and two monitors together become the author of the Instagram feed, blurring the authorship. The performance <CONNECTION> underlines the importance of community on and offline.

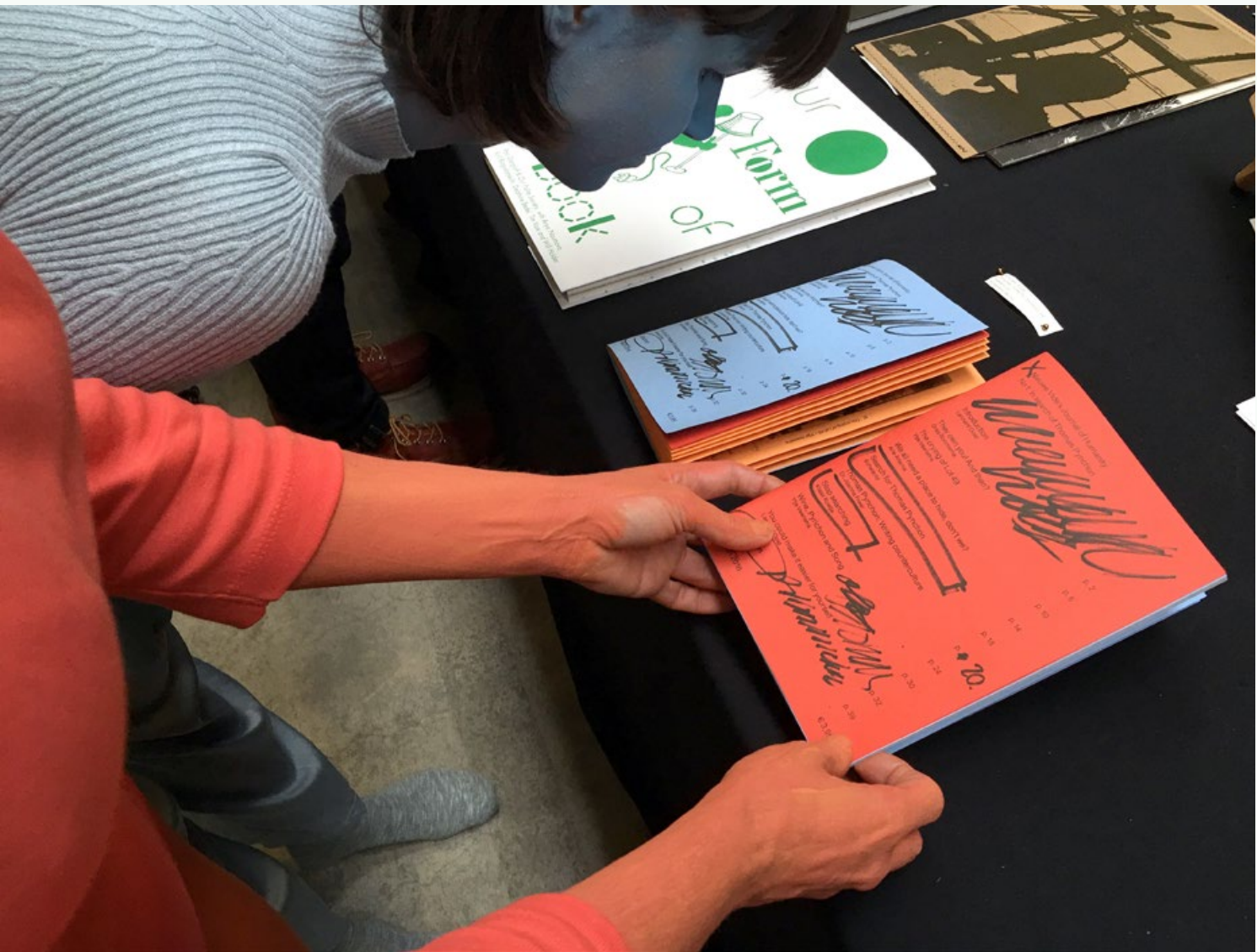
<CONNECTION>

May 21th, 2016
performance at Offprint,
Tate Modern, London in the frame
of SPBH 'Making Memories'
[video](#)



<CONNECTION>

May 21th, 2016
performance at Offprint,
Tate Modern, London in the frame
of SPBH 'Making Memories'
[video](#)



<CONNECTION>

May 21th, 2016
performance at Offprint,
Tate Modern, London in the frame
of SPBH 'Making Memories'
[video](#)



AHEAD

2015-ongoing
site specific installations
(versions), [a website](#) and
[an edition](#)

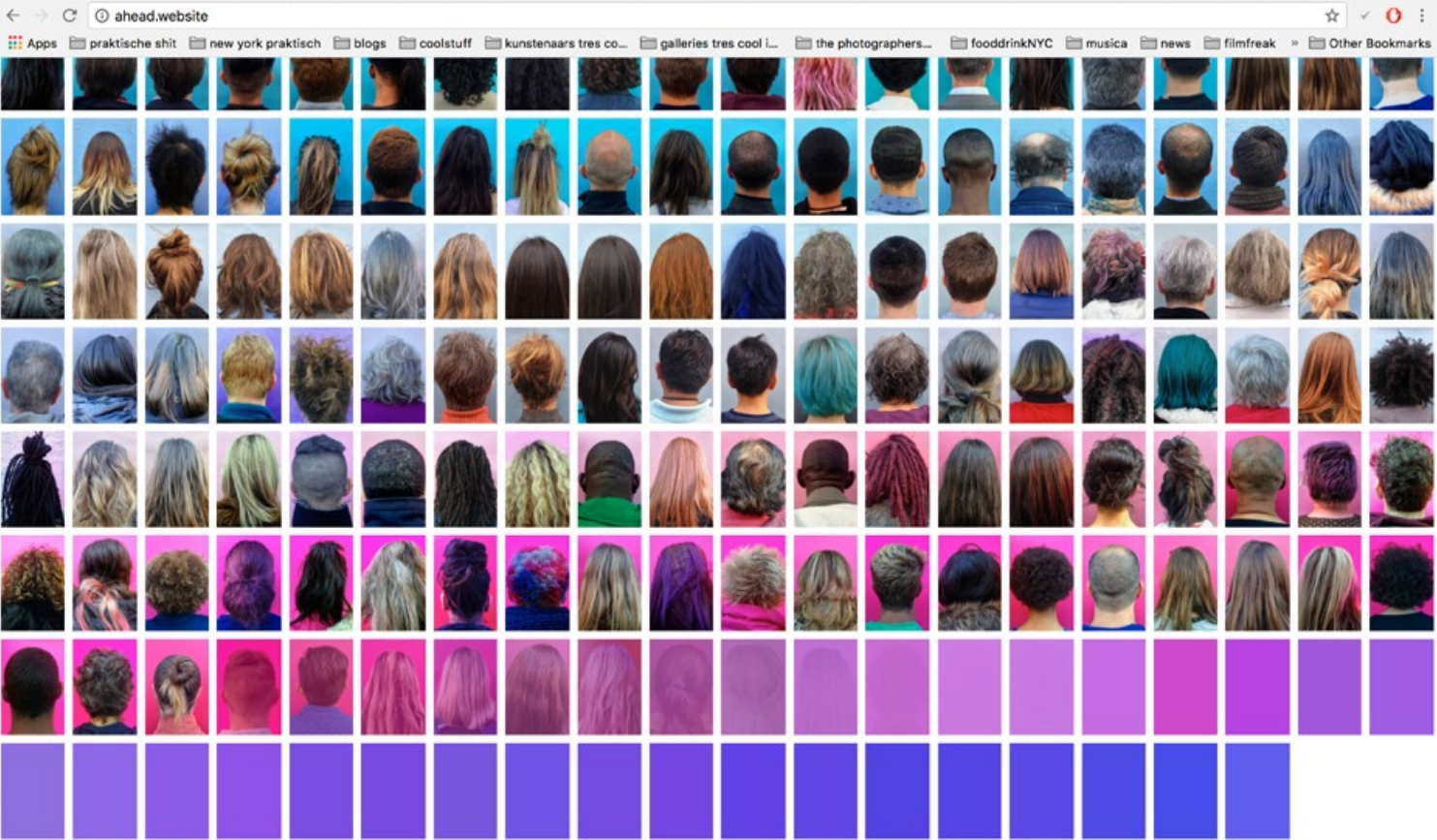
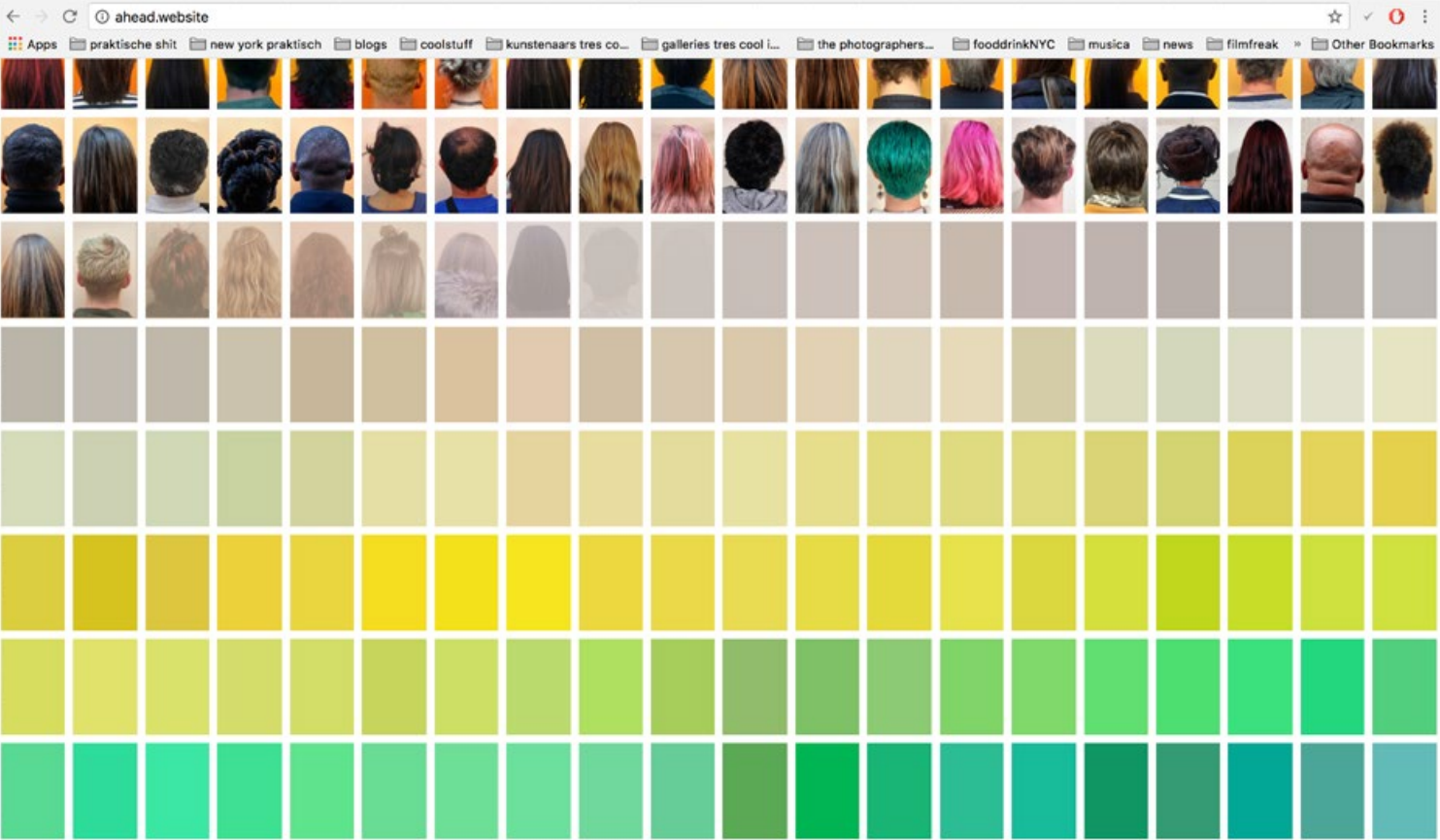
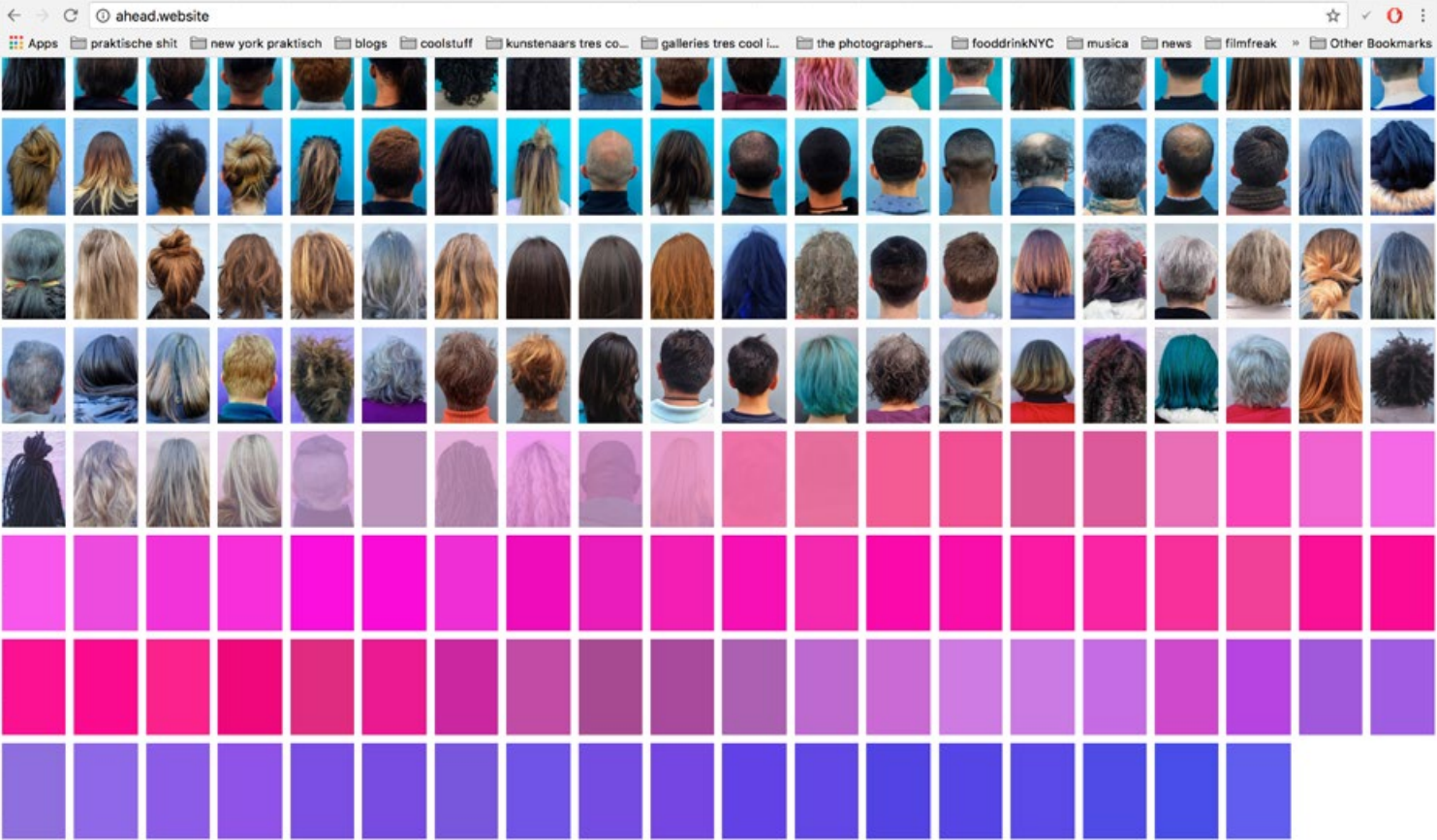
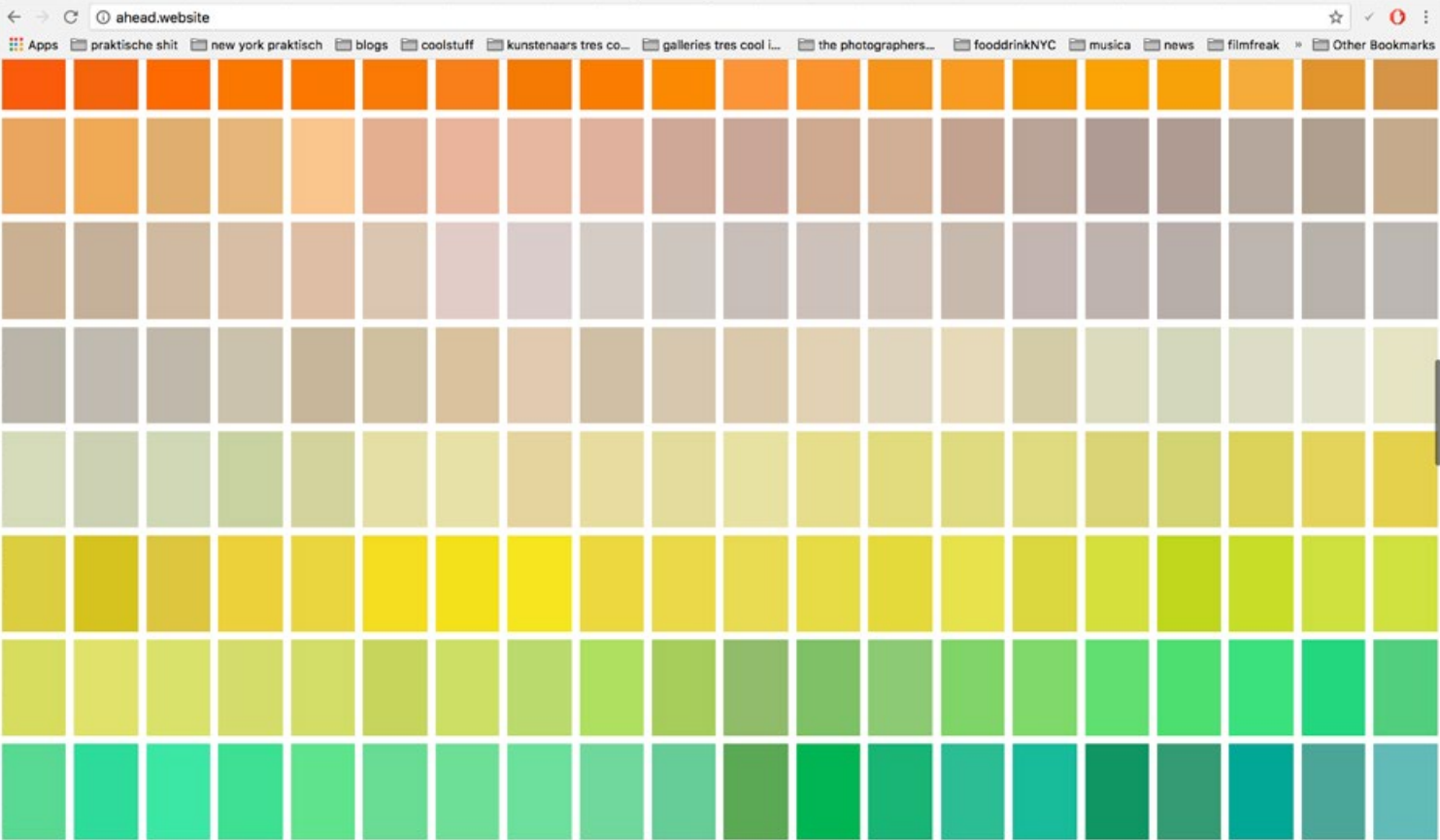
In English, AHEAD means to move forward, to lead or progress.
The title is also a pun: A HEAD (one head).

Kruithof began this project by questioning how to create an anonymous portrait, where the subject's identity remains private. By capturing the back of the head, one cannot recognize gender, nationality, age, facial expressions or emotion. Removing all of these features, which are so often included in indexes within the tradition of portrait photography, unifies all of the portraits. It is important to Kruithof that facial recognition systems are unable to identify or verify a person's identity from these photos.

Anonymity is central to this project and AHEAD shows a failure in the human encyclopedic tendency by means of anti-labeling and anti-classification. For this installation, the artist processed the images by their color values, which unifies the diversity of the people depicted; this differs from the usual archiving methods of organizing by date or location. AHEAD provides a visual meditation because of the minimal effort the brain requires to interpolate visual stimuli. The entire collection of photos are 1,080 in total; together it appears as if they are composed of individual dots, like pixels making up an image. Each photograph is taken with an iPhone; the subject chooses their own background color as they would when taking a selfie, facing the background instead of posing in front of it. Kruithof then arranges these photos into a grid, the way digital photographs are organized online and in our mobile devices, a now common way to view archives of images.

[AHEAD.WEBSITE](#) is a webpage organized by an algorithm in which the grid is visualized in different ways depending on the device it is being seen with. AHEAD is an ongoing project that appears in an edition ([PDF](#)) of 12 works and different site-specific versions, shown previously in the project space FOUR A.M. in New York (2015), PhotoRoad Festival in Gibellina, Sicily (2016), Centro de la Imagen, Mexico City (2017) and was part of FAÇADE, open-air art festival, Middelburg, The Netherlands (2017).





AHEAD

2017
Centro de la Imagen,
Mexico City
[video](#)



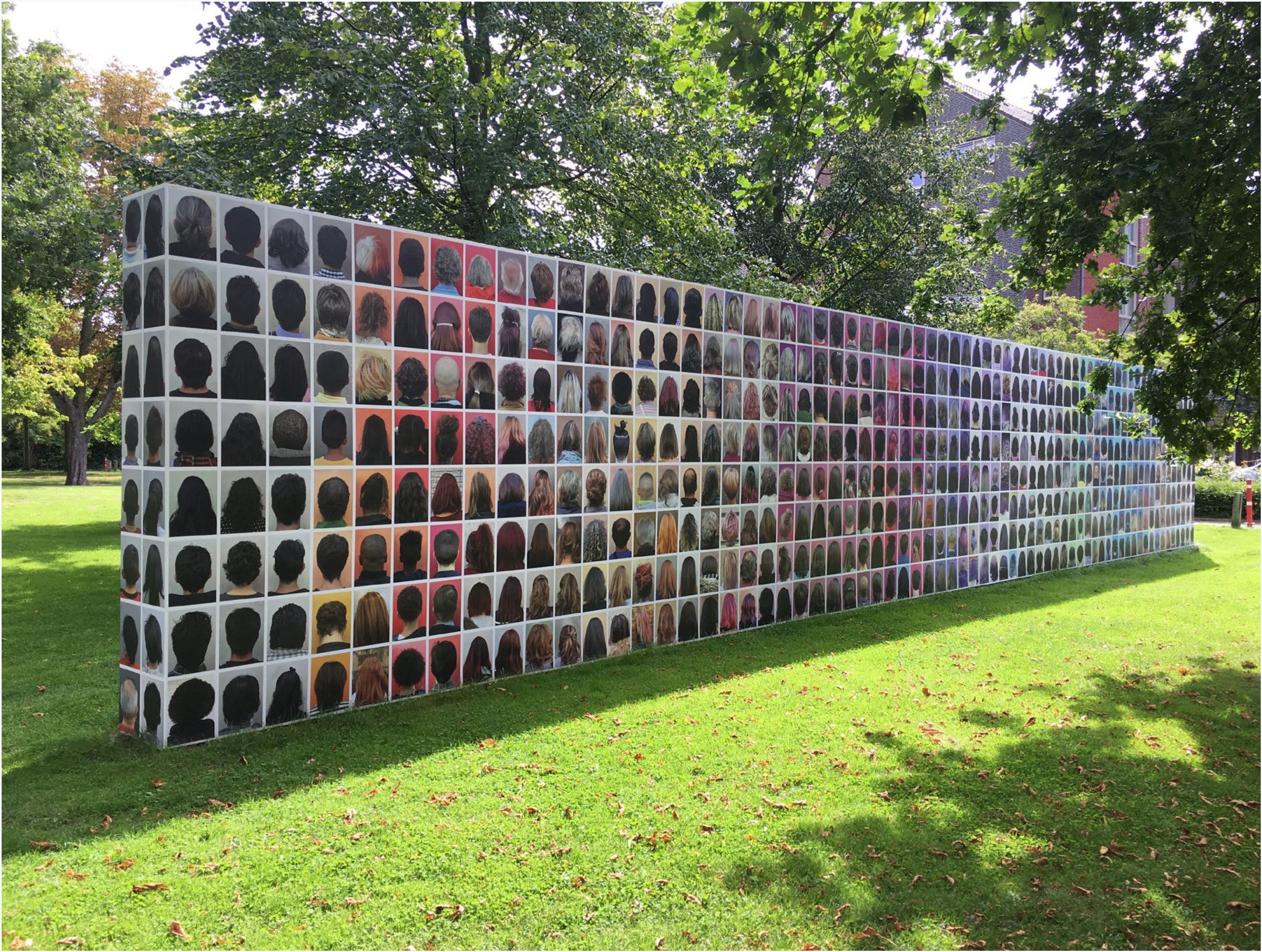
AHEAD

2017
Centro de la Imagen,
Mexico City
[video](#)



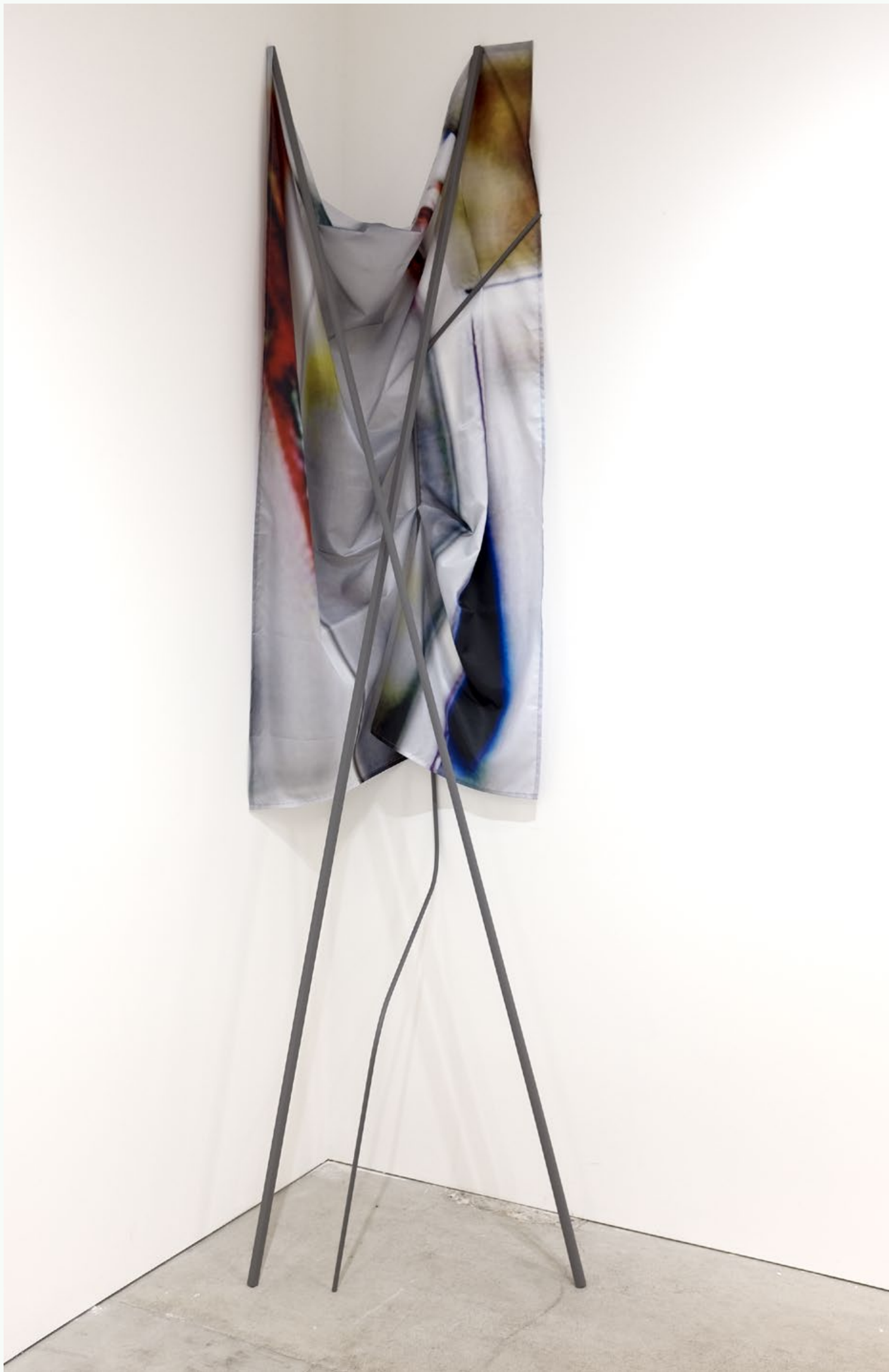
AHEAD

2017
FAÇADE, open-air art festival,
Middelburg, The Netherlands



Neutral (itchy)

2017
sculpture, 118 × 45 × 34-1/2 inches,
graphite grey metal construction
with pipe insulation, 140 × 200 cm
print on PVC curtain



Neutral (nomadic)

2017
sculpture, 118 × 45 × 34-1/2 inches,
graphite grey metal construction
with pipe insulation, 140 × 200 cm
print on PVC curtain



Neutral (footloose)

2017
sculpture, 118 × 45 × 34-1/2 inches,
graphite grey metal construction
with pipe insulation, 140 × 200 cm
print on PVC curtain



Enclosed Content Chatting Away in the Colour Invisibility

2017

installation of approximately
3,500 found colored
books, at Casemore Kirkeby,
San Francisco
410 × 230 cm

This is the work's first installation in the United States, and its eleventh iteration worldwide.

Throughout the year of 2008, Kruithof collected these 3,500 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 "1 Euro Bookshops" or end up at the "Papierbank", a recycling dump for paper, where they are destroyed or slowly decay. Kruithof revitalizes these books by using them as objects to build a new structure.

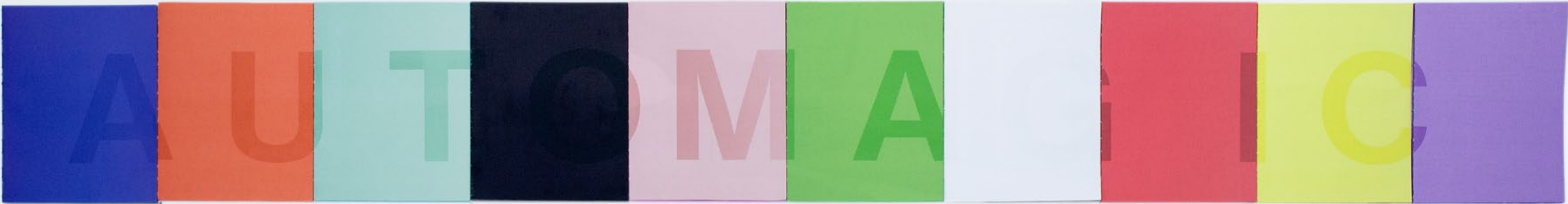
Color and size determine the rhythm of this haptic installation that is always presented in a different order. Seen from up-close, these books might evoke abstract landscapes. Yet, these piles of old books can also trigger the idea of pixels and thereby allude to the continuous progress of digitalization (e.g. e-books) in the 21st century. In doing so, Kruithof plays with notions of stability and precariousness.



AUTOMAGIC

2016
artistbook, edition 1000
[video](#)
[stresspress.biz](#)

AUTOMAGIC is a book-object by Dutch visual artist Anouk Kruithof, which contains images drawn from her “automagic archive,” taken with iPhones and small digital cameras over the past twelve years. The book does not seek to present a clear narrative, which is created rather by the viewer’s own memories and associations provoked by the nine visual stories presented in nine different books, joined together with a book of text in a transparent acrylic glass box. Automagic is an exploration of an image archive transformed by means of analog photomontages, screenshots, reproductions, editing, and the addition of text. The diversity of topics and concepts in each book is highlighted by the use of different papers, which make a multi-layered sculpture of this book-object. It demonstrates the resourcefulness, the adventurousness, the sheer infinity of possibilities of the medium of photography, and shows how the computer and the human mind can act as processors of ways of looking look at our world.



AUTOMAGIC

AUTOMAGIC is a publishing collaboration between RM and stresspress.biz.

RM is one of Spain and Latin America’s most prestigious publishers of art books. Focusing principally on photography, contemporary art, and little-known literary treasures or “rarities,” RM is known for the meticulous care it lavishes on each one of its titles, in terms of content, design and production details. Stresspress.biz is the publishing platform of Dutch artist Anouk Kruithof and is located in Rotterdam, the Netherlands.

In the future stresspress.biz will publish concept-oriented books, where other authors are involved next to Kruithof’s own artist-books.

For more information read the interview out of the purple text book between Iñaki Domingo and Anouk Kruithof.

Please note that this book was produced using a manual process and as such, minor imperfections may appear. And it is exactly this quality that makes the book unique and gives it that automagical final touch.

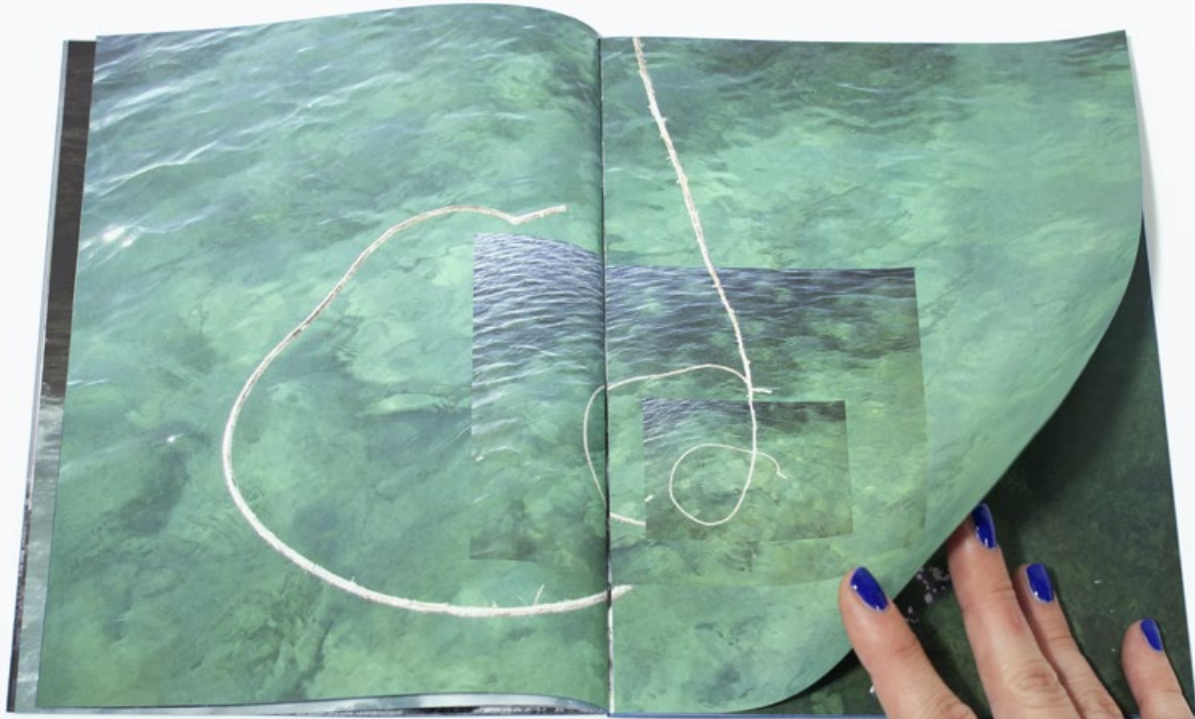
AUTOMAGIC is made possible thanks to the generous support of Mondriaan Fonds and all the big-hearted backers of AUTOMAGIC’s successful Kickstarter campaign.



concept, edit, image, design:
Anouk Kruithof
design: Piera Wolf
text: Iñaki Domingo,
Anouk Kruithof
publisher: Editorial RM,
stresspress.biz
publishing date: november 2016
ISBN: 9788426282524
10 no-cover books in
transparent Acrylic box (3 mm)
Size of each book is
228 (H) × 170 mm (W)
Outside size of box is
173 (W) × 235 (H) × 53 mm (D)
Color, bw & duo-tone offset
print on different papers
Section sewn in 16pp,
with exposed colored thread
Book edges color sprayed
total pages: 768
total images: 528

AUTOMAGIC

2016
artistbook, edition 1000



AUTOMAGIC

2016
artistbook, edition 1000



11 artistbooks

Installed at Stedelijk Museum Schiedam, part of the group exhibition 'Oogst' 10 years Volkskrant Beeldende Kunstprijs of which Anouk Kruithof was a nominee and won the public prize in 2016.



Ego, Eco, Crescendo

2017
solo exhibition at The French Pavillion, Zagreb Croatia,
part of Organ Vida - International Photography Festival

Dismembered synthetic bodies, smooth and sleek artificial hybrid forms unveil themselves partially. Only casually protected with a soft adhering cover, they do not allow us to completely explore their structure. Initially barely familiar shapes actually reveal traces of human presence. Prostheses, walking sticks, crutches and bandages hint at objects made to relax, comfort, support or heal us. Our bodies reduced to medical objects as a material reference to our way of coping with malfunctioning and degradation.

Mutated anthropomorphic forms inhabit the fragments of seemingly natural, rocky structures that have been carelessly cut off from a much bigger natural origin, then further glazed, adding to its texture a smooth, shiny and colorful coating. A soft protective cover for dismembered body-structures is materialized out of the ephemeral and seductive flow of images. Images of environmental disasters, found or bought online, are printed on latex, plastic and rubber anti-slip mats in order to unveil an underlying non-human shape.

Those anthropogenic images of natural catastrophes are appropriated, dissolved and transformed into objects. Aerial views of oil spills, toxic waste dumps, various other immense environmental disasters symbolize contamination at large, the human effect on environment. Even though these images depict irre-

versible and non-reasable damage, they are extremely aestheticized. In that sense, as T.J. Demos noted, those constructed images emphasize awesome visuality and support the technological apparatus of advanced capitalism that has created environmental problems in the first place. Further, he claims, they form an edited selection of visuality that reinforces the premises of the Anthropocene.

Anouk Kruithof positions her new work ‘Ego, Eco, Crescendo’ in a world seduced by alienated images that have lost their integrity. By appropriating the anthropocentric visual language, she examines the human nature relationship as one entailing contamination, displacement, mutual alternation and, finally, normalization. Her alternative post anthropocentric view tackles human nonhuman relations perceived through resilient practices similarly described by Donna Haraway in her concept of Chthulucene: ‘The unfinished Chthulucene must collect up the trash of the Anthropocene, the exterminism of the Capitalocene, and chipping and shredding, and layering like a mad gardener, make a much hotter compost pile for still possible pasts, presents, and futures.’² The untouched natural ideal is being severely tampered with so as to reveal an unpredictable and estranged vision of the human nature bond.

1. T.J. Demos, Against the Anthropocene: Visual Culture and Environment Today, (Berlin: Sternberg Press, 2017.) 37.

2. T.J. Demos, Against the Anthropocene: Visual Culture and Environment Today, 88.

Ego, Eco, Crescendo

2017
solo exhibition at The French Pavillion, Zagreb Croatia,
part of Organ Vida - International
Photography Festival



Ego, Eco, Crescendo

2017
solo exhibition at The French Pavillion, Zagreb Croatia,
part of Organ Vida - International
Photography Festival



Squabble

2017

sculpture, 91 × 70 × 64 cm,
inkjet print on plastic, polystyrene,
fiberglass, paint



Stonewall

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

Snug-fit

2017
sculpture, 140 × 85 × 47 cm,
inkjet print on latex, polystyrene,
fiberglass, paint, metal, rubber



Skimmer

2017
sculpture, 94 × 49 × 53 cm,
inkjet prints on latex and anti-slip
mat (rubber) fiberglass, paint

Flat Head

2017
sculpture, 128 × 82 × 120 cm,
inkjet print on latex, fiberglass,
paint, metal, rubber



Huff

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



Puff

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



Folly

2017

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



MIND(fool)NESS

2017
sculpture, 103 × 117 × 63 cm,
inkjet prints on plastic, radiant
plexi-sheet, crutches, rubber,
metal, polystyrene, paint, bandage
[video](#)



MIND-MATE

2017
sculpture, 15 × 37 × 40 cm,
inkjet print on plastic,
polystyrene, paint, bandage



Aesthetics of Contamination

2017
solo exhibition, at Gallery Escougnou-Cetraro, Paris

What do we see when we’re looking at an oil slick darkening the surface of the ocean? The answer is simple: we see nothing. Nothing, or at least, nothing we can match to the usual perception scheme, where the image duplicates a real object. Nothing, because more fundamentally, nothing in our constitution prepares us to grasp a phenomenon such as this one, so deeply conditional of human activity. Synthetic and unforeseen, it disrupts more than the natural equilibrium: it also disrupts the definition previously in effect of what an object is. This oil slick, although we can’t have direct physical contact with it or discern it in its entirety, no one questions its existence. Therefore, it is indeed the object, the existing thing, that is not human, nor animal, nor natural, that takes a hit: an object doesn’t necessarily relate to a human scale. We can’t access it with our senses, because its scale exceeds our comprehension. De facto, many philosophers used that same black and viscous example to substantiate their attacks against the anthropocentrism fortress¹. In Graham Harman, Bruno Latour or Timothy Morton’s writings, the oil slick belongs to the family of the unclassifiable, named – for lack of a better term – hyperobjects or quasi-objects. Hyper-, quasi-: it’s in the prefix that the modern classification system gets its first hit. Yet although we see nothing of the thing itself, we do see something else: we see an image. This visual stimulus we instantly identify as a reality called “oil slick”, we have already seen in the media, through several aerial photographs duly captioned. We thus have learnt to correlate the quasi-abstract black patch to a few key words such as “oil spill” or “chemical pollution”: a correlation that makes us believe in our knowledge, an identification that reassures by withdrawing all unthinkable aspects of the sudden appearance.

Anouk Kruithof’s exhibition Aesthetics of Contamination nestles precisely in this mental interstice, inhabiting the grey area that distinguishes intuition from destruction and slumber from reason. What strikes at first is the presence of a whole range of medical and paramedical tools arraying all sorts of prostheses: an oxygen mask, an anaesthesia mask, a crutch, a walking stick, jellified face masks or breast enhancement pads made from the same material. Here, these machine extensions come to enhance, heal and repair body-like sculptures, rocky structures wrapped as if in a cocoon made from a protective layer of silky and colourful synthetic material.

On latex or plastic, the artist printed aerial views of natural disasters she collected from the Internet. Now turned into soft surfaces that fold and bend that languidly drape the steel structures holding them, these images-now-become-material arouse ambiguous emotions in which attraction and repulsion mingle and become indistinguishable, one contaminating the other in a disturbing recursive loop. The shortcut one could establish is therefore obvious, although nonetheless striking: in Anouk Kruithof’s work, the image is a prosthesis-like image. It is quasi-, hyper-, in any case a not-quite-image, trying to make physically present what is yet to be experienced: this new flesh in which the usual partitions between nature and culture, human and machine, real and fictive, come undone.

The prosthesis-like images demonstrate not only a modification of the real, but also of the nature of the images we know as belonging to the real. Besides, it would be more accurate to speak of prosthesis-like photographs, as Anouk Kruithof’s work explores the contemporary photography field, specifically in its loosest meaning, as a not produced but reproduced image. Precisely, the machine-like quality points the finger at the major split between photography as a duplication of the real and photography as becoming the real itself. If the photograph of a disaster is our only proof that the disaster did happen and therefore exists, the photograph becomes the substitute for a reality we endure without ever experiencing it. As accurately pointed out by François Laruelle, one of the few who linked contemporary photography to metaphysics², we are now facing the existence of a “photo-fiction” which turns the traditional conception of photography – for the author, Platonic photography – into a lie. The image and the world, the subject-like-world and the technological device merge together and create a new reality – a reality that is not less real, but just different, alternative.

Facing this post-produced ecosystem where the representation of a thing is not what hides it – as the post-moderns wanted to believe – but is the thing itself, Anouk Kruithof’s works act as emotional laboratories. At the same time images and materials, their physicality is of this particular ambiguous quality that suspends all attempts at rational understanding: are they too teasing, and therefore toxic?

1. Voir notamment Bruno Latour, Nous n'avons jamais été modernes. Essai d'anthropologie symétrique, Paris : La Découverte, p. 100 : «La prolifération des quasi-objets a fait craquer la temporalité moderne en même temps que sa Constitution. La fuite en avant des modernes s’est arrêtée (...) avec la multiplication d’exceptions dont personne ne pouvait reconnaître la place dans le flux régulier du temps».

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

Aesthetics of Contamination

2017
solo exhibition, at Gallery Escougnou-Cetraro, Paris

Petrified Sensibilities
2017
sculptures, various dimensions
[see complete series](#)



Aesthetics of Contamination

2017
solo exhibition, at [Gallery Escournou-Cetraro](#), Paris

MIND-MATE

2017
sculpture, 15 × 37 × 40 cm,
inkjet print on plastic,
polystyrene, paint, bandage

MIND(fool)NESS

2017
sculpture, 103 × 117 × 63 cm,
inkjet prints on plastic, radiant
plexi-sheet, crutches, rubber,
metal, polystyrene, paint, bandage



Aesthetics of Contamination

2017
solo exhibition, at Gallery Escougnou-Cetraro, Paris

Petrified Sensibilities
2017
sculptures, various dimensions
[see complete series](#)



Petrified Sensibilities 01

2017
sculpture (unique),
86 × 50 × 14 cm,
inkjet print on latex,
oxygen mask, oxygen tubing.
Complete series



Petrified Sensibilities 04

2017
sculpture (unique),
90.5 × 51 × 7 cm,
inkjet print on latex,
oxygen mask, oxygen tubing.
Complete series



Petrified Sensibilities 07

2017
sculpture (unique),
64.7 × 36.2 × 7 cm,
inkjet print on latex,
oxygen mask, oxygen tubing.
Complete series



Petrified Sensibilities 09

2017
sculpture (unique),
110 × 43 × 16 cm,
inkjet print on latex,
oxygen mask, oxygen tubing.
Complete series



Petrified Sensibilities 12

2017
sculpture (unique),
70 × 30 × 8 cm,
inkjet print on latex,
gel-mask, oxygen tubing.
Complete series



Petrified Sensibilities 14

2017
sculpture (unique),
110 × 58 × 12 cm,
inkjet print on latex, anaesthesia
mask, oxygen tubing.
Complete series



¡Aguas!

2017
solo exhibition at [FOAM](#),
Amsterdam
[text](#) / [video](#)

Foam presents the first major solo museum exhibition: ¡Aguas! by Anouk Kruithof as part of the exhibition series Next Level. The work of Kruithof is a refreshingly original contribution to contemporary photography. Approaching the medium from a great variety of angles, her works are equally versatile, ranging from photographs, sculptures and installations to videos, animations, publications and performances. A common denominator is her fascination for our complex relationship with the physical environment in the digital age. Reality as depicted on our screens consists largely of processed and constructed images that, in Kruithof's view, have lost their integrity. At the same time we readily embrace the photographic medium as a means of promotion and self-validation. With her work Anouk Kruithof bridges the gap between the tangible world and the way it manifests itself online.

The exhibition centres on Kruithof's recent investigation into the online representation of urgent societal themes. Over the past few years she collected circulating images related to issues like privacy, government surveillance, pollution and climate change. Kruithof subjects these to critical scrutiny by extracting existing imagery from the digital sphere, and translating the photographs into her own three-dimensional visual idiom.

For the series #Evidence (2015 – 2017) – on display in rooms 3 and 4 – she visually dissected the way various American organisations present themselves via Instagram. In her latest work, Kruithof questions the aesthetical way the causes and consequences of climate change are depicted online.

This series – on display in rooms 1 and 2 – was commissioned by Foam and created especially for this exhibition. In addition to her recent work, the exhibition presents a complete overview of her publications, giving insight into the versatility and development of her professional practice. Kruithof's hybrid works present a critical and playful approach to the (digitally) mediated way in which we perceive the world. Water functions as a both subject and metaphor for our contemporary visual culture: it is fast-flowing, fluid and malleable. The exhibition title refers both to the element of water – that largely makes up the world and the human body – and to a commonly used Mexican warning cry: '¡Aguas!' also means 'Watch out! Beware!'

The exhibition constitutes an alarming and seductive visualization of how the incessant flow and consumption of digital images gradually alienates us from our physical reality.

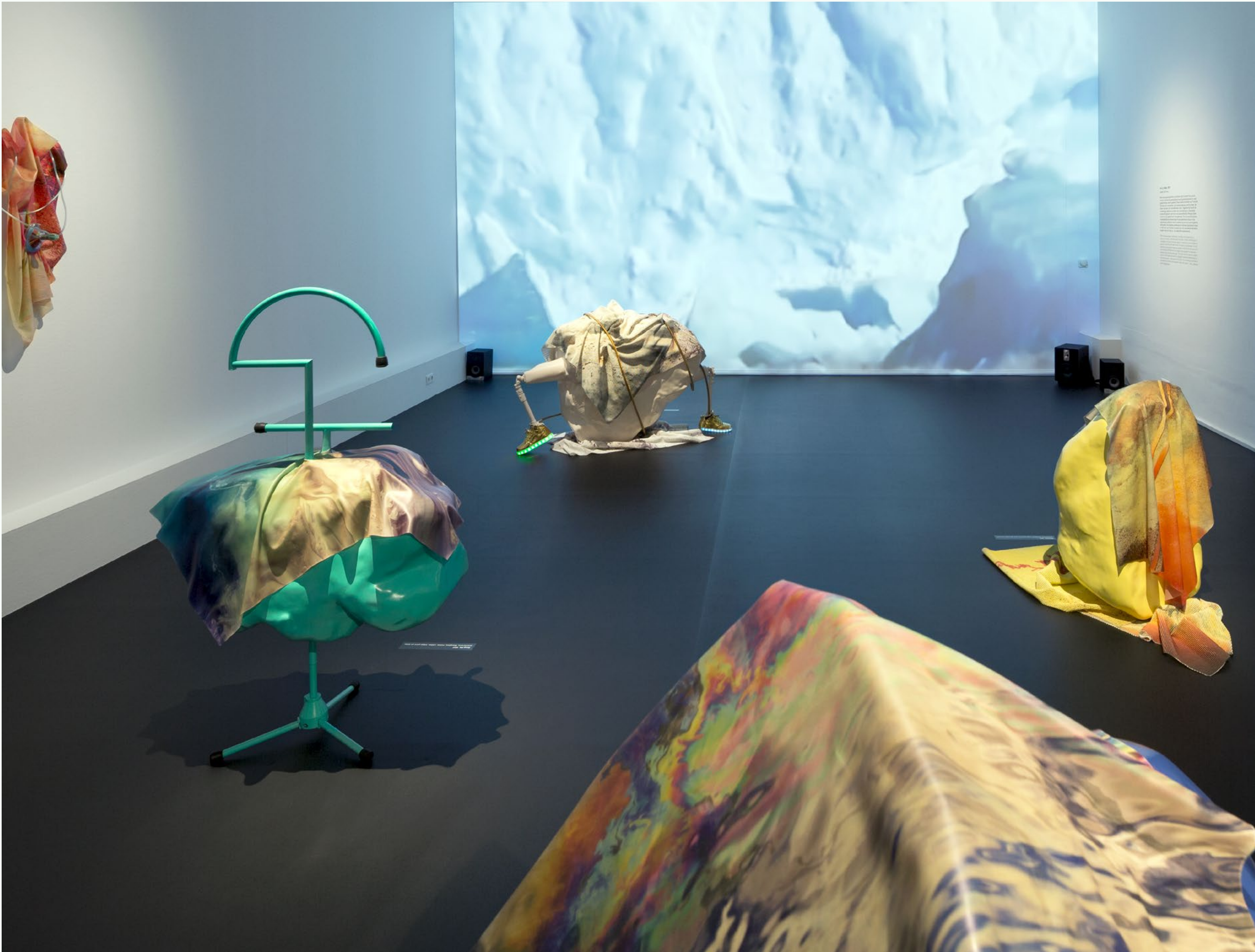
¡Aguas!

2017
solo exhibition at [FOAM](#),
Amsterdam
[text](#) / [video](#)



¡Aguas!

2017
solo exhibition at FOAM,
Amsterdam
[text](#) / [video](#)



Ice Cry Baby

2017
video 3 min, repeated 8x
(24 min total) with sound.
Edited with Laetitia Jeurissen
[video](#) / [installation](#)

With her apocalyptic installation, Kruithof emphasizes how a disastrous reality is aestheticized and often shared unthinkingly. A compilation of found Youtube videos of melting ice and collapsing glaciers confronts the viewer with an ongoing catastrophe. At the same time, excessive image consumption may eect oversaturation and eventual indierence; the original clips appear to have been posted mainly for the spectacle. The artist critically queries today’s culture of the spectacle and our digitally mediated relationship to the environment. In the work of Kruithof, the crashing ice comes to symbolise the imbalance between man and nature – and collective moral degradation.



Gloss-Over

2017

animation, videomapping
on sculpture, 11:36 min

[installation](#) / [video](#)

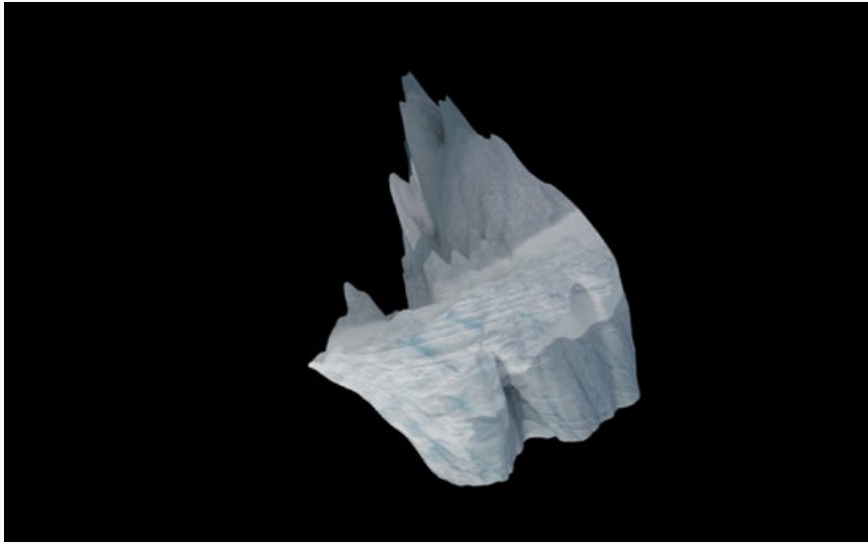
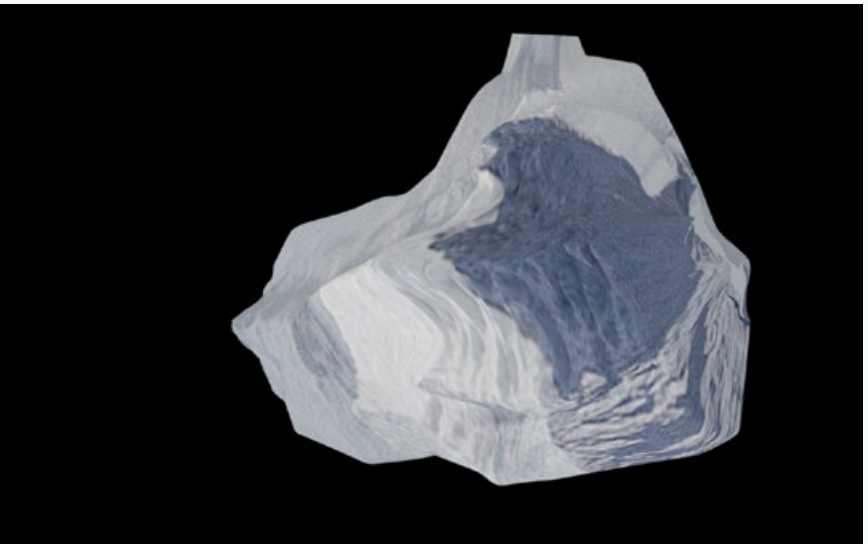
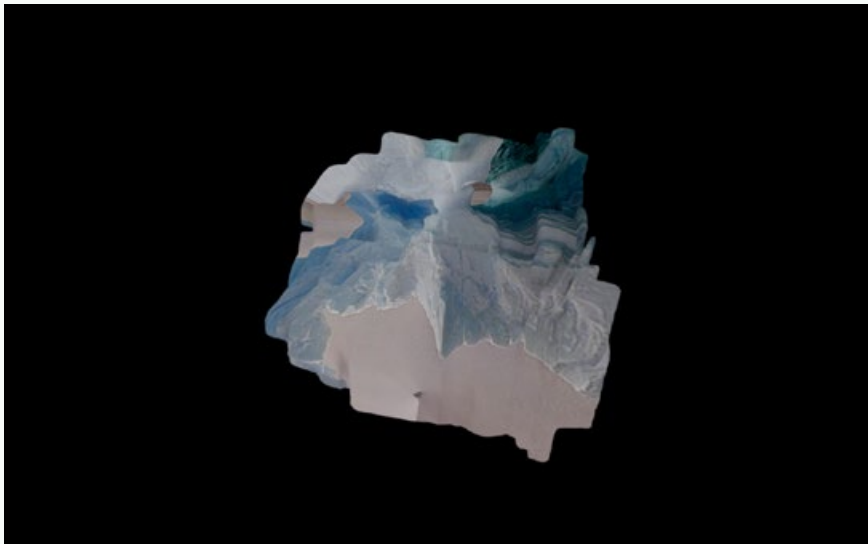
The work of Kruithof sits on the interface between the digital and the analog. The artist rarely confines herself to the flat rectangular format of the photograph. The installation Gloss Over consists of a layering of two and three-dimensional images. Found photographs of floating ice are draped over digitally modeled rock shapes, that are in turn projected over a sculpture. The still image is transformed into a moving, hypnotizing landscape that unfolds in the digital and physical realm simultaneously. The image morphs constantly and is as dynamic and flexible as the water.

Animation by Rodrigo Hernandez
(wombat.mx)



Gloss-Over

2017
animation, videomapping
on sculpture, 11:36 min
[installation](#) / [video](#)



¡Aguas!

2015
part of solo exhibition ¡Aguas!
at FOAM, Amsterdam: ‘Carry On’,
‘Neutrals’ and ‘Concealed Matter(s)’

She also enlarged the confiscated identity cards of the weapon owners, printed them on PVC, vinyl and latex and draped them over security camera bracket arms and other metal structures. The abstract sculptures render the portrayed individual as anonymous and unhuman. The work raises questions about the integrity of online profiling and privacy violation in the name of surveillance and safety. Individual, institutional and corporate profiles can be freely shaped through an endless flow of online posts. The constructed image rarely corresponds with reality. For Carry On, Neutrals and Concealed Matter(s), Kruithof scrolled through the Instagram account of the American Transport Security Administration. She found numerous images of confiscated weapons that formed the basis for a colourful yet haunting photomontage.



¡Aguas!

2015

part of solo exhibition ¡Aguas! at
FOAM, Amsterdam: Carry On,
Neutrals and Concealed Matter(s)



¡Aguas!

2015

part of solo exhibition ¡Aguas!
at FOAM, Amsterdam:
[Screenshot-Montages](#)

[pdf](#)

For her sizeable project #Evidence, Kruithof trawled through the Instagram profiles of 27 businesses, 15 government entities and 11 other organisations, including NASA and the Transport Security Administration. A total of 650 screenshots formed the basis for a series of photomontages and sculptures. The work was informed by the book *Evidence* (1977), in which artists Larry Sultan and Mike Mandel questioned the role of the photograph as evidence by showing how its meaning depends on the context and the form in which it is displayed. By extracting the 'visual DNA' of various American organizations from their digital context and manipulating them, Kruithof divests the image of its static (often promotional) significance. The artist describes the process as akin to dreaming: fragments from daily reality are associatively transformed to form fictional narratives.



Enclosed Content Chatting Away
in the Colour Invisibility

2009-ongoing
wallpaper

‘Enclosed Content Chatting Away in the Colour Invisibility’ is a wall constructed of 3500 discarded books that slowly collapses. With her installation the artist questions the status of the book as a (at once disappearing and persistent) physical object in the digital age. By buying the books in bulk and rendering them into a sculpture, she emphasizes and undermines their (im)material value.

Display of 11 artist-books

2017

On stresspress.biz u find all
Anouk Kruithof's artist-books.



11 artist-books displayed

2017



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

mail@anoukkruithof.nl +31 6 83427536		<u>Education & Artist in Residences</u>		<i>The life of things</i> , MOMENTA Biennale de l'image, Montreal, Canada		<i>York Stories</i> , ISCP New York		& Het Nederlands Fotomuseum Rotterdam & Photography festival Fotofrüling Kassel	
anoukkruithof.nl stresspress.biz ahead.website anamorphosisprize.com		2018	Kleine Humboldt Galerie, Humboldt University Berlin		<i>Joy before the object</i> , Seventeen Gallery, London	2013	<i>The Spectrum of Ethereal</i> , Trafo, Budapest		<i>Territoires</i> MAMAC museum for modern and contemporary art Liege
			Casa Wabi, Oaxaca, Mexico		<i>Handless Operative</i> , Casemore Kirkeby, San Francisco		<i>Undercover</i> , Erarta Museum, st. Petersburg Russia		<i>Untitled u= A photographic group show</i> Fette's gallery Los Angeles
		2013/14	ISCP New York, USA		<i>Model Staan</i> , Stedelijke Kunstacademie Tielt, Belgium		<i>Still/Life</i> , Multimedia Art Museum Moskow		<i>Dutch Dare contemporary photography from NL</i> Erasmushuis Jakarta
		2013	Lightwork Syracuse, USA		<i>Mexico on my mind</i> , Cultuurcentrum van Berchem, Antwerpen, Belgium		<i>Papierkunst</i> , Stedelijk Museum Kampen NL	2007	<i>Dutch Dare contemporary photography from NL</i> ACP Sydney
		2011	Het Vijfde Seizoen, Den Dolder, NL		<i>Trouble in Paradise</i> , Collection Rattan Chadha, Kunsthall Rotterdam		<i>Artist book installation</i> part of ICP triennial at ICP New York		<i>DE: Amsterdam</i> L'espace bellevaux Lausanne Switzerland
		2009	Meetfactory Prague, Tsjech-Republic		<i>Aanwinsten 2018</i> , Kunstruimte van De Nederlandsche Bank	2012	<i>Bookhouse, la forma del libra</i> , MARCA museum in Catanzaro, Italy	2006	<i>Fotodrukwerk</i> Stedelijk Museum Amsterdam
		2008/9	Künstlerhaus Bethanien Berlin, Germany		<i>Inside/out: Family, Memory, Loss, Displacement</i> , Center for Book Arts, NYC		<i>The Feverish Library</i> Capitain Petzel gallery Berlin		<i>Retour Breda-Amsterdam-Den Haag</i> Museum de Beyerd Breda
		2007	Kunsthuis SYB Beetsterzwaag, NL		<i>Beautiful Distress</i> (part of 'Zomergasten') Museum Dr. Guislain, Gent		<i>The Legend of the Shelves</i> Autocenter Berlin		
		1999-2003	AKV St. Joost Art Academy Breda, NL		<i>SCENE/UNSEEN, Forum Triangulare</i> , Kasteel, Oud-Rekem,NL		<i>New Wight Biennial</i> UCLA Los Angeles		
		<u>Selected Solo Exhibitions</u>					<i>The Youth Code</i> Dague Photo Biennial	2003	
		2021	(forthcoming) <i>Universal Tongue</i> , Museum Folkwang, Essen, Germany		<i>[INSERT TITLE]</i> Kleine Humboldt Galerie @ Humboldt-Universität zu Berlin		<i>Photographic</i> Dague Korea		
		2019/20	(forthcoming) <i>Universal Tongue</i> , Museum Kranenburgh, Bergen, the Netherlands		<i>Human Nature</i> , Fotofestiwal at Art Inkubator, Lodz, Poland	2011	<i>Gentle War</i> Moholy-Nagy Galerie Berlin		
		2018	<i>Tranformagic</i> , Association for Contemporary Culture Fotopub, Ljubljana		<i>CONCEALER</i> , Peckham 24, Copeland Gallery, London		<i>Dutch Doc Award</i> Tropenmuseum Amsterdam		
			<i>Swiped Circumstances</i> , Escougnou Cetraro at Material Art Fair, Mexico City		<i>10 Years Base-Alpha Gallery - Part III: Prospects</i> , Antwerp		<i>Real versus Role</i> Rabbithole gallery New York		<u>Published Artistbooks</u>
		2017	<i>¡Aguas!</i> Next Level, FOAM Amsterdam		<i>Duo show with Erin Mitchell, Buffering</i> , MELK gallery, Oslo		<i>Photography is...</i> Higher Pictures gallery New York		
			<i>Ego, Eco, Crescendo</i> , French Pavillion, Organ Vida, Zagreb,		<i>San Isidro's Still</i> , Anonymous gallery, Mexico City	2010	<i>New Research</i> 3rd annual Month of Photography (MOPLA) Los Angeles	2016	<i>AUTOMAGIC</i> (edition 1000) Editorial RM Spain & stresspress.biz
			(solo booth) <i>Concealed Matter(s)</i> , Escougnou Cetraro, Approche, Paris		<i>Duo-booth Anouk Kruithof Indrikis Gelzis</i> , Cinnamon, ARCO Madrid		<i>Terra incognita-weltbilder welterfahrungen</i> Altana galerie, TU Dresden		<i>Neutral</i> (edition 200) galerie Jo van de Loo Munchen & stresspress.biz
			<i>The Aesthetics of Contamination</i> , Escougnou Cetraro, Paris		<i>Noir Fluo</i> , BIP Liege, at La Boverie, Liege, Belgium		<i>Still/Life contemporary Dutch photography</i> FOAM Amsterdam	2014	<i>The Bungalow</i> (edition 1200) Onomatopee Eindhoven
			<i>Enclosed Content...</i> , Casemore Kirkeby, San Francisco	2017/18	<i>Chapter 3, The Image of Control</i> , Foto Forum, Bolzano		<i>Second Act, a festival on photography</i> De Brakke Grond Amsterdam		<i>Untitled (I've taken too many photos / I've never taken a photo)</i> (edition 500) stresspress.biz
		2016	<i>AHEAD</i> , Centro De La Imagen, Mexico City		<i>Beautiful Distress</i> , De School + Nieuw Dakota, Amsterdam		<i>Sunny side up</i> Margate photo festival Margate UK	2013	<i>Pixel-stress</i> (edition 1000) RVB-books Paris
			<i>#Evidence</i> , Casemore Kirkeby, San Francisco		<i>Paperworks</i> , Museo Tamayo, Mexico City		<i>Crossroads</i> , KIT Düsseldorf	2011	<i>A head with wings</i> (edition 1000) LBM USA
			<i>Sweaty Sculptures</i> , Not Fair, Palace of Culture and Science, Warsaw		<i>FAÇADE</i> , open-air art festival, Middelburg, The Netherlands		<i>Quickscan #1</i> , Het Nederlands Fotomuseum Rotterdam	2011	<i>Lang zal ze leven / Happy birthday to you</i> (edition 500) self-published
			<i>Neutral</i> , galerie Jo van der Loo, Munchen		<i>Burning with Pleasure #3</i> Archipelago, Seen Fifteen Gallery in London		<i>a Groupshow</i> CroxhaPox Gent Belgium	2010	<i>The daily exhaustion</i> (edition 5000) Kodoji Press Switzerland
			<CONNECTION> performance, Offprint, Tate Modern, London		<i>Life in the Conditional</i> , The Pfizer Building (SVA) LLC, New York		<i>Leben Elementar at Fototage Trier</i> curated by Christoph Tannert, Trier	2009	<i>Playing Borders (this contemporary state of mind)</i> (edition 400) Revolver Publishing by VVV Berlin
			<i>AHEAD</i> , Gibellina Photoroad Festival, Gibellina Sicily		<i>Face + Identity</i> , Silkeborg Bad Art Center in Silkeborg, Denmark		<i>Spirits and Landscapes / Ada van Hoorebeke</i> WIELS Bruxelles		<i>Becoming blue</i> (edition 750) Revolver Publishing by VVV Berlin
		2015	<i>Sweaty Sculptures</i> , Green is Gold studio, Copenhagen		<i>You can tell I'm alive and well because I weep continuously</i> , Knockdown Center, NYC		<i>Holland Papier Biennial</i> CODA museum Apeldoorn NL	2009	<i>Het Zwarte Gat / The Black Hole</i> (edition 1000 icw Jaap Scheeren) Episode Publishers Rotterdam
			<i>AHEAD, (version 1)</i> FOUR A.M. New York		<i>Objectivism (visual philosophies)</i> KARST Projects, Plymouth, UK		<i>Quickscan NL #01</i> Dutch Culture Center Sjanghai	2006	
			<i>Untitled</i> , window-installation at Printed Matter Inc. New York		<i>Keep Control</i> , Jo van de Loo, KnustxKunz, IC Collection, Munchen		<i>Zero budget biennial</i> curated by Chris Sharp and Joanna Fiduccia, gallery Pianissimo Milan, gallery Rockeby London, Klemm's Berlin		<u>Selected Bibliography</u>
		2014	<i>Untitled (I've taken too many photos / I've never taken a photo)</i>		<i>Volkskrant Beeldende Kunstprijs</i> , Stedelijk Museum Schiedam NL		<i>Von Peer to Space</i> curated by VVORK at Multiplex Munchen Germany		2018 <i>Tubelight</i> - "Een plasticsoep van beeld" by Maarten Buser
			Festival Images, Vevey, Switzerland		<i>Me, myself, & IRL</i> , Daap: Meyers galleries, University of Cincinnati		<i>Equinox part 2: Highlight what you love</i> Grimmuseum Berlin		NRC "Knutselers met digitaal kosteloos materiaal op Cinekid", T. van Huut
			<i>Paulien Oltheten & Anouk Kruithof</i> Stedelijk Museum Amsterdam	2016	<i>BYOB</i> , Stedelijk Museum Amsterdam		<i>Equinox part 1: Speederbike primitive</i> Grimmuseum Berlin		Akademie Schloss Solitude - "Becoming the Other" by Æther
		2012	<i>RUHE</i> performance Autocenter Berlin		<i>Temporary Highs</i> , bitforms gallery, New York		<i>SPWTP&E</i> Time to meet photography festival Antwerp		PF magazine - "Dubbele lagen in Beeld" by Evelien Lindeboom
			<i>Untitled (I've taken too many photos / I've never taken a photo)</i> Tour des Templiers, Hyeres, France		<i>Loin des yeux</i> , OPTICA, Montreal, Canada		<i>2009 Contemporary Hungarian Photo</i> gallery of the city Pecs Hungary		Musee Magazine - "Photographic Alphabet: K is for Anouk Kruithof"
		2009	<i>Becoming Blue</i> museum het Domein, Sittard		<i>Ocean of Images: New Photography 2015</i> , MoMA New York		<i>Zero budget biennial</i> gallery Carlos Cardenas / Schleicher+Lange Paris		See all this #10 - "99 geniale vrouwen"
			<i>Becoming Blue</i> Künstlerhaus Bethanien, Berlin, Germany	2015	<i>Picture/thing</i> , Zihlka gallery, Wesleyan University Middletown USA		<i>La 2,33é Dimension'</i> Gallery 1m3 Lausanne Switzerland		De Telegraaf - "Betaal kunstenaars fatsoenlijk" by Stan Huygens
		2006	<i>The Black Hole</i> (icw Jaap Scheeren) FOAM Amsterdam				<i>Temporary City</i> Kunst in Kreuzberg ev Berlin		Catalogue La Boverie - "Fluo Nuoir"
							<i>The moi non plus remixed</i> W139 / Trouw building / Atheneum Amsterdam		Beaux Art Magazine - "Big Data" by Julie Ackermann PDF
							<i>In real life</i> Capricious gallery New York		OBJECTIV Hinde Haest in conversation with Anouk Kruithof
							<i>Video screening at montagsbar</i> Temporary Kunsthalle Berlin		
							<i>Oog in Oog</i> stichting KOP Breda NL		

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	2015	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>	2014	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		De Groene Amsterdammer, <i>Opdrukkende Zakenmannen</i> R. Welagen		<u>Selected Awards</u>		Jury-member of <i>The Anamorphosis Prize #1</i>
	Mister Motley - <i>Anouk Kruithof - ¡Aguas!</i> by Mirthe de Leeuw	2013	<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>		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)	2014	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)	2009	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)		<u>Collections</u>		Workshop at AKV st. Joost, Breda
	FOAM magazine, <i>Signs & Symbols</i> , Hinde Haest		C-Print magazine <i>Photographicness</i> , Charlotte Cotton, Ivory Press		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.		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)		<u>Selected Related work experience</u>		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)				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:))				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)				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				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			2013	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>				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>				Lecture at The Hartford photography MFA program Hartford
	Volkskrant, <i>Anouk Kruithof is publiekswinnaar</i> , Bob Witman		Kunstbeeld #2 <i>exposities</i> , Anouk Kruithof, Jurriaan Benschop	2019	Operator Radio: Conversation with Samira Ben Messaoud ‘The Perfect Night’, Kunsthal Rotterdam		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	2017	Gallery conversation with Hinde Haest <i>¡Aguas!</i> FOAM Amsterdam		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		Artist-talk, French Pavillion, Organ Vida Festival, Zagreb		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)		Organizer event <i>The Anamorphosis Prize #3</i> Rubber Factory, NYC		Lecture at ICP (International Centre for photography) New York
	VOP magazine Taiwan - <i>Interview</i> by Wei-I Lee		Volkskrant <i>Nieuwelingen zijn de bob de bouwers van de fotografie</i> , European Photography, <i>Self-Publish, Express Yourself, and Be Happy</i>		Jury-member of <i>The Anamorphosis Prize #3</i>		Workshop ‘ <i>off the wall</i> ’ at Fotodepartement st. Petersburg Russia
	Bijtsu Techo magazine Japan		Elsevier magazine <i>Top 100 Dutch Artists (nr.37 Anouk Kruithof)</i>		Lecture, El Museo Universitario Arte Contemporáneo (MUAC) Mexico City		Workshop <i>Van Kijker naar Kunstwerk</i> at Stedelijk Amsterdam
	#photograph - <i>interview</i> by Miki Kanai		Frankfurter Allgemeine <i>Unter die Haut</i> Christoph Schütte (21-03-10)	2016	Tutor: ISSP Summer School, Kuldiga, Latvia	2012	Lecture at KABK Studium Generale organized by Hanne Hagensnaars
2015	Art Report Insta(nt) <i>Gratification</i> by Jazia hammoudi	2009	The Independent <i>Cultural Life</i> Martin Parr		Organizer event <i>The Anamorphosis Prize #2</i> in the frame of David Senior’s Classroom project at NYABF, MomaPS1 New York	2011	Visiting Artist (lecture+critiques) Leeds College of Art, United Kingdom
	YET magazine, <i>A Day with Anouk Kruithof</i> , Paola Paleari		Mister Motley <i>Playing Borders, this contemporary state of mind</i> Volkskrant ‘ <i>Visuele ontregeling</i> ’ Merel Bem (20-10-2009)		Jury-member of <i>The Anamorphosis Prize #2</i>		Lecture at TATE ‘ <i>the Photobook and Photography Now</i> ’ London
	Intern magazine, <i>Doing Everything Always</i> , Lila Allen		NRC NEXT <i>Wat doet stress?’n Mens in het blauw</i> Margot Pol		Visiting artist (lecture+crits) at Colombia University New York		Lecture at The Hartford photography MFA program New York
	See All This no 1, <i>Een boek als sculptuur</i> , Victor Schiferli		FOAM magazine #20 <i>Talent</i> , Jorg Colberg		Visiting artist (lecture+crits) at The College of New Jersey		Lecture at photo/art books at Deichtorhallen Hamburg
	VAULT magazine #12, <i>Shifting Realities</i> , Dan Rule (11-2015)	2007	NRC <i>De afwijking in het doodgewone portret</i> Lucette ter Borg		Visiting artist (lecture+crits) at Syracuse University, College of Visual and Performing Arts, Department of Transmedia		Workshop + lecture at Officine Fotografiche Roma
	Volkskrant, <i>Flitscarriere</i> , Anne van Driel (13-11-2015)	2006	NRC NEXT <i>Het zwarte gat</i> , Stijn Bronzwaer (26-09-2007)		Lecture, at INDEX Art book fair, El Museo JUMEX, Mexico City	2010	Curator/ production: <i>a groupshow about artistbooks</i> Bar Babette Berlin
	Artforum Critics’ picks <i>Picture/Thing</i> , Sabrina Mandanici (19-02-2015)		VPRO Kunsthalfuur <i>De Avonden</i> , LJAD Creghton				
			Volkskrant <i>Zwarte-gat-spel zet associatievermogen van kijker op scherp</i>				

