

REVIEWS JUN. 01, 2017

Anouk Kruithof

SAN FRANCISCO,
at Casemore Kirkeby

by Matt Sussman

Anouk
Kruithof: *Neutral*
(*openhearted*), 2015,
metal, flatbed print
on vinyl, and black
rubber band, 70 by
48½ by 12 inches; at
Casemore Kirkeby.



Between the normalization of “alternative facts” and the speed with which false information spreads through social media, evidence doesn’t seem to count for much these days. Anouk Kruithof’s “#Evidence,” the Dutch artist’s first solo exhibition in the United States, presented a suite of novel works, many of them sculptural—some wall-mounted and others floor-based—that test the concept’s elasticity. Although rooted in the techniques and technologies of digital image-making, the pieces are not photographs proper. Conceptually sticky, materially beguiling, and heavily shaped by online processes of sharing and exchange, the prints and print-based assemblages provide a very contemporary way to visualize an old problem: the treachery of images.

Kruithof looked to a classic for the conceptual scaffolding of the works. “#Evidence” functioned as both a tribute to and an extension of Larry Sultan and Mike Mandel’s highly influential 1977 exhibition, and later book, of similar name. For “Evidence,” Sultan and Mandel selected and re-presented cropped versions of photographs taken for research and other internal purposes by government and corporate entities including NASA, the Bechtel Corporation, the Los Angeles Police Department, and the Stanford Research Institute, creating an ambiguous procession of context-less images with a decidedly futuristic bent. Kruithof likewise drew her source material from such corporations and agencies, pulling images from the organizations’ Instagram accounts. Whereas Sultan and Mandel presented their archival material in a distanced, elegant way—the photographs at once attracting and repelling meaning—Kruithof disseminates what amount to digitally manipulated data dumps. The distortions witnessed in her works suggest the shifting