

**ANOUK
KRUIHOF
BY
JASON
EVANS**

The Daily Exhaustion (2010) is a book of photographs featuring a young woman, the artist, looking thoroughly

spent, wearing alternating colours that match each of the backdrops that she stands in front of – fizzy yellows, bright pinks or purples. In each image she glistens with perspiration as she photographs herself over and over again.

Increasing the sense of discomfort, her image, which always stretches across a double page spread, is bisected through the centre of her face by the folds in the newspaper on which the images are printed. It's a pile of effort, a spectrum of exhaustion, recorded and ready to take away. ¶

Winner of last year's Hyères photography festival prize, Anouk Kruithof makes very social work. She engages with various human experiences, her own included, measured in relation to specific processes of production and dissemination. Best known for her genre-defying publications (they stood out a mile alongside the various formulaic and self-published efforts at the recent rash of photobook fairs), she is in fact a multidisciplinary artist making work in film, text and installation alongside her photographic, enquiry-based projects. Her outlook is generous and warm while remaining vigorous and critical. It could

make you laugh and it could provoke deep melancholy, often simultaneously. There is plenty of room for negotiation. Central to her work is motivating the viewer to engage: lazy looking goes unrewarded. She is far from complacent and rewards participation accordingly. ¶

In other works we find ritualised choreography in an abandoned office block – various components in varying type and scale, the lifesize shadow of a dartboard – arranged in a secret dialogue.

Another project sees the artist transforming a wall of books into a collapsing, colourful wave by arranging the books according to the colours of their pages.

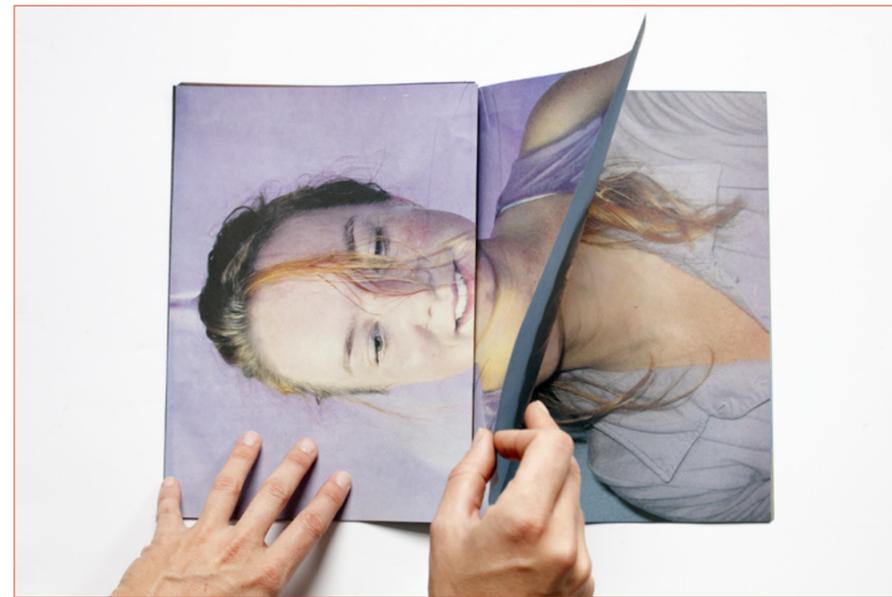
In the artist's work the strange and the ordinary swap coats and walk arm-in-arm, waiting to be unfolded, turned over, reassembled.

**TAHI
MOORE
BY
CHRIS
SHARP**

Tahi Moore is arguably New Zealand's best-kept secret. Having graduated with a BFA from Elam School of Fine Arts in Auckland in 2005, Moore has primarily exhibited in the antipodes. He collaborated early on with his compatriot Simon Denny, and has since managed to operate with relative discretion, creating strange and idiosyncratic videos and exerting a subtle but legendary influence on the local scene. What initially bewitched me was his video *Marlowe vs the Star Chamber* (2011), presented in his exhibition that year at Auckland's Hopkinson Cundy gallery,

Nonsuch Park. Allegedly departing from 'no idea', the mute, subtitled narrative follows a string of apparently random yet interrelated associations, beginning with (from the press release): 'a movie frame of an empty room when Jane Birkin has just left, to images of Birkin bags, to a tattoo on Birkin's second daughter's arm of the scrawled word Marlowe, to the murder of Christopher Marlowe by his patron's servant and the proximity to the Queen at Nonsuch Palace'. These anfractuuous leaps and bounds are then paired with a nervous montage, which sometimes jibes with the narrative and, at others, ostensibly has nothing to do with it – all of it suffused with an oddly lyrical beauty full of warm interiors and rich landscapes (a lyrical beauty, moreover, rendered tenable by how random and unsentimental it is). ¶ To paraphrase a shrewd observation made about this work by Elam School of Fine Arts's Jon Bywater: what else but the Internet could engender such far-reaching and unlikely associations? Considered in the context of the equally fragmented exhibition, which featured mysterious pieces of wood, paintings, lightbox photos and a printed A4 image of the entrance to Nonsuch Park taped to the wall, such a comment inevitably underlines Moore's capacity to allegorise contemporary narrative, meaning and the perfectly aleatory clues from which it might issue into an intelligible form.

Elaborately imitating a search engine, the artist could be said to pull back the reality curtain on the asubjective, authorless, exquisite-corpse generator lurking behind it. What is more, Moore seems particularly preoccupied by the increasingly complicated nature of desire – to whom it belongs and where it comes from – in our current web 2.0 paradigm. It is just such universal preoccupations, and the spontaneous formal finesse with which he articulates them, that both merit this underexposed artist the attention he so richly deserves and promise more compelling work to come.



left
Anouk Kruithof
The Daily Exhaustion, 2010,
newspaper zine, 48 pages,
full colour, 20 x 28 cm.
Courtesy the artist

below
Anouk Kruithof
Playing Borders, *This
Contemporary State of Mind*,
2009, artist publication, 28 pages,
32 x 41 cm, 14 pages colour
images, five 21 x 17 cm booklets,
one 17 x 17 cm booklet, one
21 x 17 cm postcard, one 68 x 88
cm poster. Courtesy the artist



I know what you mean, but I've been reading too many self help books to care

above and right
Tahi Moore
Marlowe vs the Star Chamber,
2011, digital video on DVD,
colour, silent, 7 min 26 sec.
Courtesy the artist and
Hopkinson Cundy, Auckland



I was looking for images of
Jane Birkin