

KIM NUIJEN (1984, NL)

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Studio located in The Hague, The Netherlands

BIO

From a young age the seductive side of advertisements and image building fascinated me. I studied the power of images during my Communication BA, followed by a career in advertising and later on by obtaining a BA in Photography and recently a MA in Photography/ Fine Art.

ARTIST STATEMENT

Based on the viewer's vantage point I question not only what we see, but also what we perceive to be real.

I create photographic works & moving images that are presented as sculptural installations. My works are all about perception: I look for the connection and overlaps between the digital and physical world.

My starting point is society's visual output – advertisements, pop culture, interface technology and mass media. I am curious how this output circulates, seduces us, (re)shapes identity and what effect it has on our sense of reality.

I defunctionalize and aestheticize this output until it is an object of pure contemplation in which the viewer can discover its “dysfunctional, absurd, unworkable character – everything that makes them nonusable, inefficient, obsolete.”¹

Alongside my artistic practice, since 2013, I hold a teaching position at the photography BA of the Royal Academy of Art (KABK), The Hague (NL).

Recent exhibitions include: Bring Your Own Beamer with Rafael Roozendaal, Upstream Gallery, Amsterdam (NL) 2019; Contemporary Visions #9, Beers Gallery, London (UK) 2019; Unsettled Tensions, Nieuw Dakota, Amsterdam (NL) 2019.

¹ (Groys, In the Flow, 2016).

Simulations of a grey card

Simulations of a grey card, 2019, 56 colour samples, video wall on five 49" screens, 4 sec., looped.

As a photographic tool the grey card has one job; display an exact mid grey that gives a photo a correct exposure and colour correction. The card is a visual norm that guarantees a visual resemblance between the object and the image. The grey card embodies the illusion that reality can be depicted. But as we fail to depict an object, we invent new realities.

The installation visualizes the colour variations found amongst grey cards in the physical and digital world through sculptural color swatches of real grey cards and a screen installation on which colour samples of digital grey card's (product photography) pulsate.

These mid grey tones are both non-existent and very real; they visualise a hyperreality where objects and images trick us into thinking they're real – becoming a model for reality. The work disconnects the viewer from a point of reference – leaving him questioning what he perceives to be real as the grey card is no longer a norm in itself, but its own imitation.



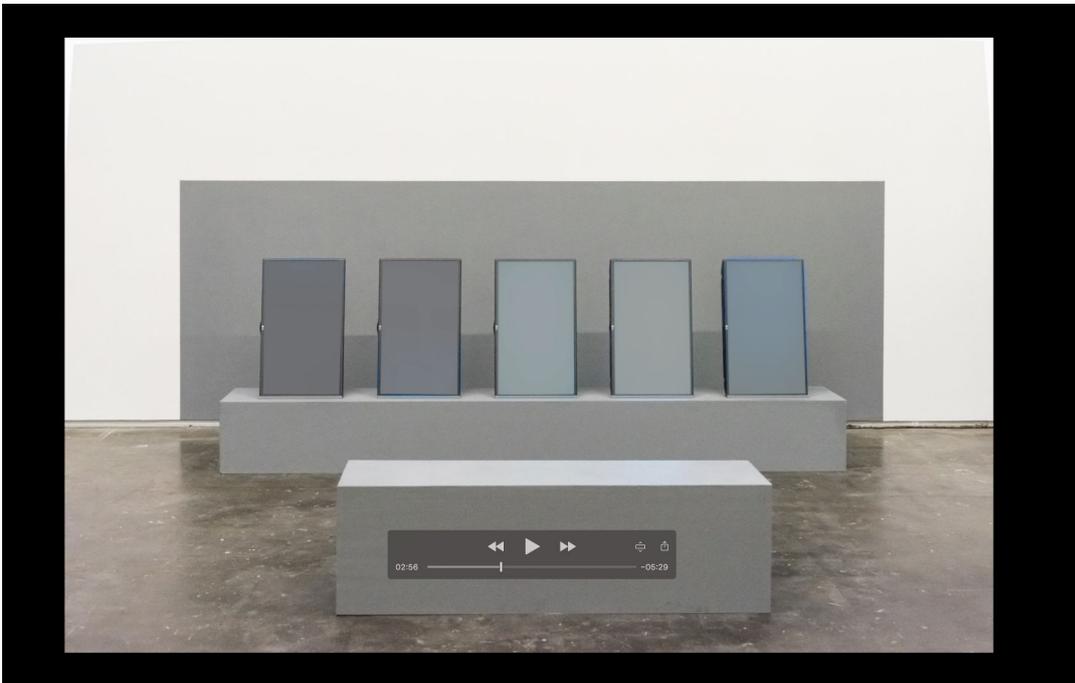
Installation view Sept '19, Josilda da Conceicao Gallery:



Vimeo installation view Sept '19, Josilda da Conceicao Gallery:
<https://vimeo.com/377380329>



Installation view febr '19, Nieuw Dakota.



Vimeo installation view febr '19, Nieuw Dakota: <https://vimeo.com/317114488>



Left: Research image, overlapping grey cards, Dec '19

Right: Grey card on pedestal, installation view Sept '19, Josilda da Conceicao Gallery.

Reversed depth

Reversed depth, 2018, moving image in loop, HD, 57 seconds, projection on stand-alone wall 244x434cm.

Society is flushed with imagery and representations that seduced and tricked us into thinking they're real. In this work I used the classic painting technique of trompe-l'oeil as a metaphor for our society that uses imagery to mask an inherent flatness.

The video installation shows a modern, digital anamorphosis as the perspective distortion of the camera deconstructs a Baroque trompe-l'oeil painting, filmed in Palazzo Rosso, Genoa, Italy. The work merges suggested depth and masked flatness into one endlessly looped moving image that characterizes the gap between the classic and contemporary trompe-l'oeil interface.



Vimeo installation view: <https://vimeo.com/277640003>



Film still 'Reversed depth', Vimeo original work: <https://vimeo.com/277641523>



Research image 'Reversed depth', Genova, Italy, 2018

Selfie hand anatomy

Selfie hand anatomy, 2018, animation in loop, 4K video, 25 seconds, 55-inch screen.

With new technology comes new behaviour. With the introduction of the smartphone came the selfie. This work shows a rendering of a hand while taking a selfie – a typical 21st century gesture, pointing inwards. It visualizes our desire to look at ourselves and fabricate contemporary trompe-l'oeil footage for social media.

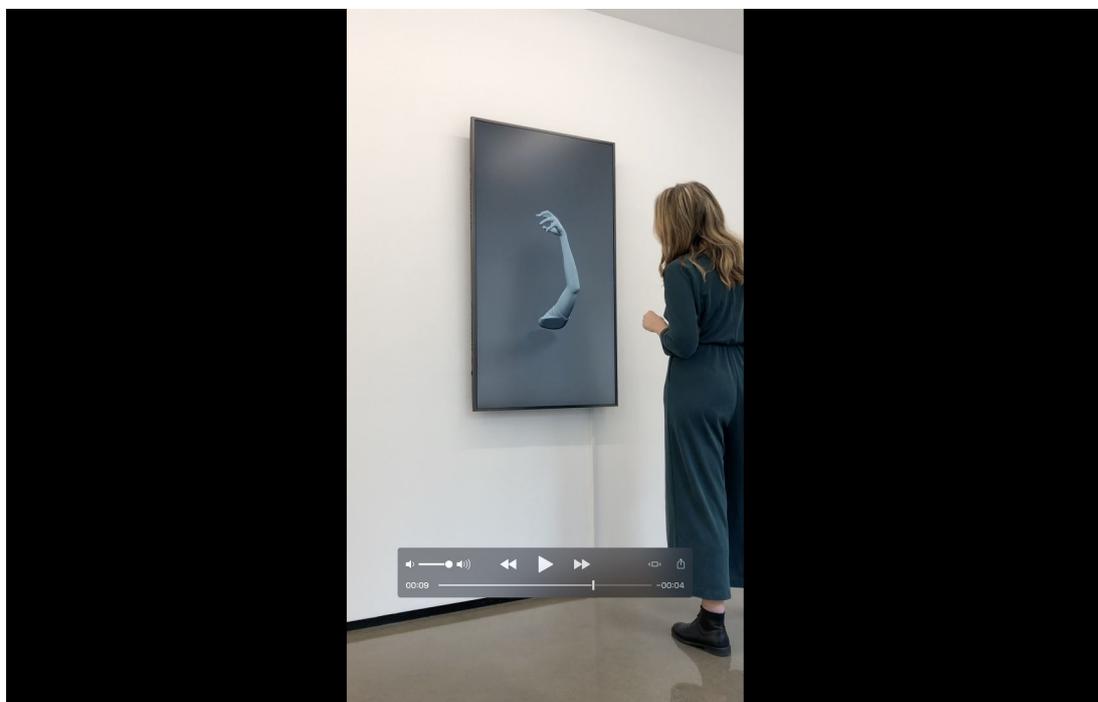
The photogrammetry consists of a 115 photos and is presented as an endlessly looped animation. It deconstructs the selfie hand as a contemporary machine in which technology became an extension of oneself.



Film still 'Selfie hand anatomy', Vimeo original work: <https://vimeo.com/278133996>



Installation view Athens Photo festival, June 2019



Vimeo installation view Beers gallery, March 2019: <https://vimeo.com/324797300>

CV KIM NUIJEN (1984, NL)

Education

- 2016 - 2018 Master of Photography/ Fine Art, AKV|St.Joost, Den Bosch (NL)
2007 - 2011 Bachelor of Photography, Royal Academy of Art (KABK), The Hague (NL)
2001 - 2005 Bachelor of Communication, InHolland, The Hague (NL)

Exhibitions

- 2020 The New Current (side-program Art Rotterdam), Rotterdam (NL),
2019 Upstream Gallery, Bring Your Own Beamer with Rafaël Rozendaal, Amsterdam (NL)
Josilda da Conceição gallery, Amsterdam (NL)
Athens Photo Festival, main show, Benaki Museum / Pireos 138, Athens (GR)
Contemporary Visions #9, Beers gallery, London (UK)
Unsettled Tensions, Nieuw Dakota, Amsterdam (NL)
2018 Currents #6, Good Intentions, Marres, Maastricht (NL)
A small part of everything, 't Fijnhout, Amsterdam (NL)
2017 Night of Photography, Tblisi Photofestival, Tblisi (GE)
My name in 100 Colophons, Vincent van Baar, Photo festival Schiedam (NL)
2016 My name in 100 Colophons, Vincent van Baar, LhGWR, The Hague (NL)
DIS expo, various locations (NL)
2015 20 jaar, The Hague (NL)
DIS expo, The Hague (NL)
2014 Helved New Documentary, Amsterdam (NL)
2013 Humanity House, The Hague (NL)
2012 Making Room, Royal Academy of Art, The Hague (NL)
2011 You All Fell For My Act, showroom Mama, Rotterdam (NL)
#14, Bob Smit Gallery, Rotterdam (NL)
The Hague Talent, The Hague Central Station (NL)
Instant Reflex (solo), Affiche Gallery, The Hague (NL)
Goldener Kentaur, European Art Award, House of Artists, Munich (DE)
2010 Harvest Photography Award, Bob Smit Gallery, Rotterdam (NL)
GKF One Minutes, Foam, Amsterdam (NL)
Fresh photography 2, Pulchri Studio, The Hague (NL)

Grants

- 2019 Personal honorarium, Stichting Stokroos (NL)
Project subsidy, exhibition costs, Amsterdams Fonds voor de Kunst (NL)

Awards & nominations

- 2014 Helved New Documentary, Amsterdam (NL)
GUP NEW, Amsterdam (NL)
2011 Munchner Kunstlerhaus Award, out of the picture, Munich (DE)
2010 Harvest Photography Award, "Best Young Photographer of 2010" (NL)

Published books

- 2011 Instant reflex. Self published, edition of 103, purchased by oa Frits Gierstberg, Marcus Schaden en Hans Eijkelboom (NL)

Other professional experience

Alongside my artistic practice I hold a teaching position at the photography department of the Royal Academy of Art (KABK), The Hague (NL).

- 2013 – pr. Teacher Photography department, Royal Academy of Art (KABK), The Hague (NL)
2017 – pr. Teacher field trip Les Rencontres Arles, Royal Academy of Art (KABK), Arles (FR)
2016 Mentor, Blikvangers, Stedelijk Museum Amsterdam (NL)
2015 Curator & producer exhibition 'Seven views', Nutshuis, The Hague (NL)

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