

AKINCI Amsterdam

# Juul Hondius

Portfolio

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Moiré 1  
2010  
c-print, diasec, dibond  
110 x 137 cm

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Terranova  
2010  
c-print, diasec, dibond  
110 x 137 cm

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Terranova 2  
2010  
c-print, diasec, dibond  
110 x 137 cm

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Cover  
2010  
c-print, diasec, dibond  
110 x 137 cm

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Humboldt  
2010  
c-print, diasec, dibond  
110 x 137 cm

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Seahawk 1  
2009  
c-print, diasec, dibond  
110 x 137 cm

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Calais Dune  
2009  
c-print, diasec, dibond  
110 x 137 cm

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Calais Dune 2  
2009  
c-print, diasec, dibond  
110 x 137 cm

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Wheels 2  
2009  
c-print, diasec, dibond  
120 x 148 cm

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Busfront # 1  
2007  
c-print, diasec, dibond  
124 x 163 cm

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Rainbow  
2007  
c-print, diasec, dibond  
124 x 163 cm

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Richy  
2007  
c-print, diasec, dibond  
124 x 163 cm

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Whiteout  
2006  
c-print, diasec, dibond  
124 x 154 cm

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Noordergesig  
2006  
c-print, dibond, perspex  
125 x 100 cm

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Newtown  
2006  
c-print, dibond, perspex  
125 x 100 cm

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Teledrama Sun Set 1  
2005

c-print, dibond, perspex, aluframe  
120 x 158 cm

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Teledrama Sun Set 2  
2005

c-print, dibond, perspex, aluframe  
120 x 158 cm

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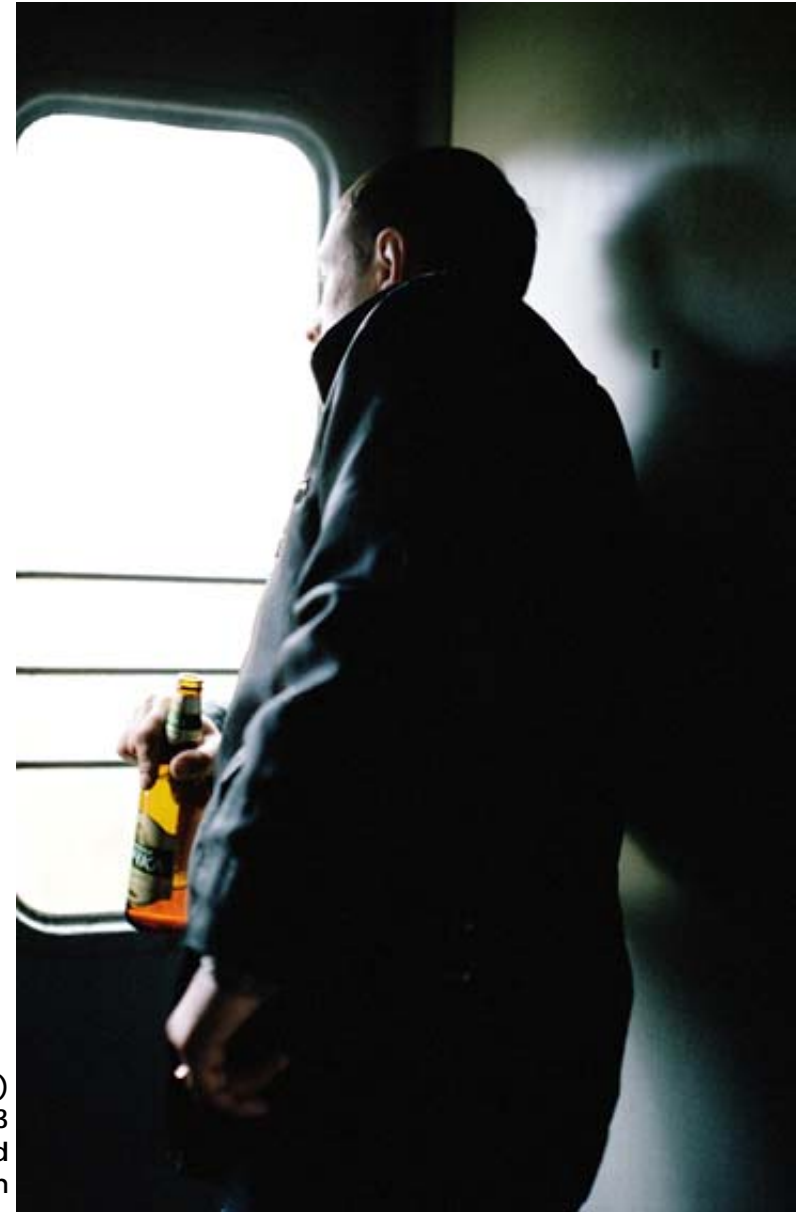
May 24  
2004  
Installation view  
Boijmans van Beuningen

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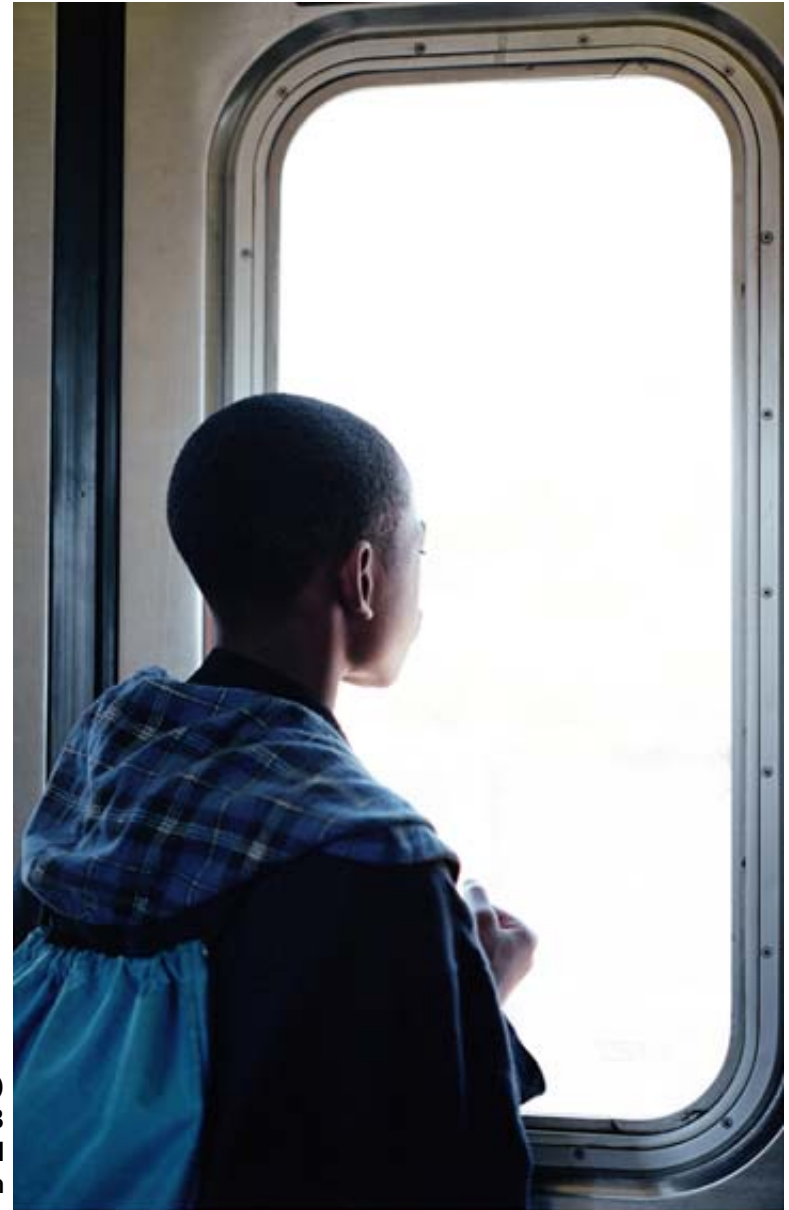
May 24, 8 minutes ago  
2004  
c-print, diasec  
162,5 x 200 cm

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H12.6 Moscow (Project Harmless)  
2003  
c-print, diasec, dibond  
175 x 110 cm

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H13.1 New York (Project Harmless)  
2003  
c-print, diasec, dibond  
175 x 106 cm

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H15.4 Amman (Project Harmless)  
2003  
c-print, diasec, dibond  
175 x 112 cm

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Maboge # 7  
2003  
c-print, diasec, dibond  
125 x 160 cm

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Maboge # 10  
2003  
c-print, diasec, dibond  
125 x 160 cm

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Blue  
2002  
cibachrome,dibond, perspex  
124 x 160 cm

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Motion  
2001  
c-print, diasec, dibond  
125 x 160 cm

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Bus  
2001  
cibachrome, dibond, perspex  
123 x 162 cm

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Plastic  
2001  
c-print, diasec, dibond  
125 x 160 cm

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Bus  
2000  
cibachrome,dibond,perspex,aluframe  
115 x 145 cm

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Crossing  
2000

cibachrome,dibond,perspex,aluframe  
98 x 120 cm

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UN/Defender  
2000

cibachrome,dibond,perspex,aluframe  
125 x 158 cm

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Man#1  
1999  
c-print, diasec, dibond  
165 x 117 cm

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Man#2  
1999  
c-print, diasec, dibond  
124 x 165 cm

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Auto  
1999  
c-print, dibond, perspex, aluframe  
125 x 164 cm

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### Juul Hondius

They never look you in the eye, the protagonists in Juul Hondius' photos. They stare, they gaze, their motionless glance focused on something that escapes you. Hondius' models are conscious fellow players in a game that the photographer is playing with them. His photos are not about the people in the image. Hondius enquires of the beholder not what or whom the photo is portraying, but how the beholder takes it in. Both his theoretical approach to photography as a medium and his preoccupation with the viewer's moment of realisation with regard to the image practically force Hondius the photographer to disappear from the photo that he has so carefully staged. The question that serves as the starting point in his quest for the ultimate image clarifies his ambiguous position. It is not so much: 'Which image is going to sink in?' but rather: 'What kind of image is most apt to stick with the beholder?'

The series implicitly formulates a critical perspective on those same media images on which the individual photos are based. The ways in which politically precarious themes are depicted, linked for example to the policy on refugees or to the treatment of diseases or the struggle against violence or natural disasters, but also the ways wars are represented – they are all grounded on identical principles. 'architypal images' keep coming back. Think of the age-old image of mother-and-child that has lost very little of its dramatic eloquence. But more recent examples would also fall under this category. The image of the collapsing Twin Towers has been indelibly impressed upon our collective retinas, for example. And who has not seen the photo of the Abu Ghraib prisoner, standing on a crate, the wires on his fingers and the black hood covering his head? These more or less contemporary archive images are the models for Hondius' photos. In that sense, he has joined the ranks of what we by now can call a movement of photographers and filmmakers who reflect penetratingly on the images in the media and on their consequences.

Hondius deconstructs the media image and subsequently recontextualises it. Dubious, or in the case of Hondius: ambiguous, forms of reporting enter into the foreground. But Hondius does not show us his source material. After all, the emphasis in his work lies not on the sender of the message but on its receiver. The one who views it is the co-creator of the image. The viewer is likewise responsible for the image that has been constructed for him or her. Not only the media image serves as a frame of reference but also the language of cinematographic imagery.

These formally charged photos ultimately creates, time and again, the momentum that is denied by the staring characters. That is the eloquence of the photographic works of Juul Hondius. And the visual paradox.

Text extracted from: 'Hondius' 'Individuals'  
Author: Ilse van Rijn  
Publication: Foam Magazine #18, 2009

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Hondius depicts in large colour photographs the travellers who file past, day in day out, in the news: migrants, exile-seekers and seasonal workers, from all over the world. From the newspapers and television we have become quite familiar with them, these aliens among the individuals. Hondius focuses on the other side of the advancing Europeanization: on the outsiders, denied freedom of movement, who still try to find their way. They come in the back way. On foot, clambering up the banks of a stream, presumably through a border region (Crossing, 2000). Or else huddled in a cart under a sheet of plastic wearing headscarves or thick knitted hats (Plastic, 2001). The uncomfortable aspect of Hondius' pictures is primarily their familiarity, their demonstration of the fact that we have become accustomed to someone else's desperation. But they contain more: several striking incongruities, which make it difficult to place these photos.

The work is seemingly documentary, yet too slick for that. Although we can again picture the hordes of refugees who left their homes during the ethnic cleansings in the former Yugoslavia, the photo Plastic which triggers that memory was clearly not taken there or in those circumstances. It is precisely stage-managed image. The cart is spotless, the makeshift plastic cover equally spotless and the colours of the bags and coats attractively coordinated. The stereotype of impoverished misery has been spruced up with the gleaming aesthetics of the advertising world and the film industry. It is an effective strategy. The 'cross-breeding' of worlds, which are hard to unite, ethically and aesthetically, harsh reality mixed with skin-deep beauty, produces a picture which differs from past images- and which is a critical reflection of them. The gleaming photos mirror the clichés in the mass media and the people who are caught up in them, as tragic protagonist rather than as individuals.

The result of that crossbreeding is sometimes extremely oppressive. UN/Defender (1999) is the title of a photo showing a man leaning, exhausted, against the bonnet of an olive drab Land Rover. Although the vehicle is covered in mud, the man is squeaky clean. As handsome as a film star, definitely, but considering his clean hands and elegant sunglasses, this dreamed-up saviour is not of this world when it comes to the crunch. Within seconds, UN/Defender has turned from a supposed press photo or film still into a personification: the hero stands for the failing peacekeeping mission of Dutch troops in Srebrenica, where in 1995 the greatest massacre in Europe since World War 2 took place. Serb nationalists murdered seven- to eight thousand Muslim men, although the United Nations had declared the Bosnian town a safe refuge in 1993. Reality creates obligations, in Hondius' opinion, and in art too. With his work he rips open a world-view of safety, harmony and solidarity. His photos are fantasies based on facts- but facts made up of complex relations. Take the answer to the question of where Europe starts and ends: the edges can be delineated, but are not enough to go by. When the alliance is part of transnational networks it oversteps the boundaries. Europe is also present in the Middle East, where Dutch military personnel are part of occupation force in Iraq until the end of January 2005. 'Europe is in a state of war and its denial', Hondius observes. In his recent photos of billowing clouds of smoke, he brings a spirit nearer which we would have preferred to leave to haunt at a distance. The photos are painterly, black-grey marbled monochromes, in which tongues of orange flames flash, though otherwise smoke smothers the entire view.

Text Wilma Sütö, 2004 "Delay- Old and New Europe: artists investigate the transit zone".

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### CV JUUL HONDIUS

1970 Born in Ens, The Netherlands  
92-96 Royal Academy of Fine Arts, The Hague, NL  
94-95 Famu, Film & TV School, Prague, CZ

#### EXHIBITIONS (solo shows)

2011 Kunsthalle Düsseldorf, 'Raumproduktion', Düsseldorf  
Joan Miro Foundation, 'You Are Not Alone', Barcelona  
Galerie Akinci, 'Melting Point', Amsterdam  
Yours Gallery, 'Juul Hondius', Warsaw solo

2010 Museum de Fundatie, 'Louvre in Heino', Collectie Reyn van der Lugt, Heino  
Lagos Photo International, EkoHotel Victoria Island, Lagos, Nigeria  
Fotomuseum Den Haag, 'Photography! A Special Collection at Leiden University, Leiden, NL  
Projectstudio Janowitzbrücke, 'Works in progress', Berlin solo

2009 Kunsthalle Mannheim, 'Images Recalled', Fotofestival Mannheim/H'berg/L'hafen, curated by Esther Ruelfs & Tobias Berger  
Galerie Tanja Rumpff, 'Found images', Haarlem, NL  
Deutsches Architektur Institut, 'Becoming Istanbul", groupshow, Frankfurt

2007 Platform Garanti, 'The Photographers', curator Vasif Kortun, Istanbul solo  
Galerie Akinci, 'Layers', Amsterdam solo  
Centraal Museum, The Suspended Moment, H+F Collection, Utrecht  
Open Eye Gallery, 'Bound', Liverpool  
Institute Neerlandais, "Choix d'Artiste', Paris  
Stedelijk Museum Prinsenhof, 'Continuïteit', curator J.H.Sassen, Delft  
Crac Alsace, 'So close/So far away', H+F Collection, curated by Hilde Teerlinck & Han Nefkens, Altkirch, F

2006 Stedelijk Museum Amsterdam, IDFA: Paradocs II, 'The Reality in Scenes'.  
Leeds City Art Gallery, 'Paranoia', Leeds  
Freud Museum, 'Paranoia', London  
NP3, 'Supermerk', Groningen  
Maison Européenne de la Photographie, L' Ecole du Nord', Paris

2005 The Chicago Art Institute, 'In Sight', curator Hripsime Visser, Chicago  
TENT, 'Documentary Now', Rotterdam  
Photo-London, 'New Photography', curator Mario Testino, London  
Quarantine Series, 'Juul Hondius', curator N. Folkersma, Amsterdam, solo  
CBK Dordrecht, 'Making Public', curator Gert J. Kocken/A.Mevis, Dordrecht

2004 Museum Boijmans van Beuningen, 'Delay', curator Wilma Sütö, Rotterdam

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- 2003 Galerie Akinci, 'Factions', Amsterdam, solo  
Busan Biennale, 'Chasm', curated by M. Park/T.M. Choi, South-Korea  
De Appel, 'Potrc, Hondius/Bekirovic, Castro/Olafsson', curated by Theo Tegelaers, Amsterdam  
2002 'Juul Hondius, Huis Marseille, Amsterdam solo  
Nai, 'Reality Machines', curated by Linda Vlassenrood, Rotterdam  
Stedelijk Museum Amsterdam, 'Life in a Glass House', Municipal Art Acquisitions 2001/2002, Amsterdam  
Musée des Beaux-Arts de Nantes, Acquisitions Fonds National d'Art Contemporain 2001/ 'Objects du desir', Nantes, F

## WORK IN PUBLIC COLLECTIONS

APT Artist Pension Trust – APT London  
Dutch Ministry of Foreign Affairs  
Dutch Ministry of the Interior and Kingdom Relations  
H+F / ArtAids Collection  
Prentenkabinet Universiteit Leiden  
Stichting ABNAmro Bank Kunstverzameling  
Stedelijk Museum Amsterdam  
De Nederlandsche Bank, Amsterdam  
Fonds National d'Art Contemporain FNAC, Paris  
Paleis van Justitie, Arnhem  
Gemeente Haarlemmermeer  
Rabobank Nederland  
Royal Dutch Embassy in South Africa, Pretoria SA

## AWARDS

- 2002 Charlotte Köhler Prize, Prins Bernhard Cultuurfonds  
2001 Encouragement Award, Amsterdam Fund for the Arts

## ASSIGNMENTS

- 2009 National Monument Concentrationcamp Vught- Portraitserie Detinees - EBI - Extra Secure Detention Center, Vught  
2007 Assignment for ArtAids/H+F Collection, 'Stigma', Johannesburg, NL/SA  
2004 Atelier Rijksbouwmeester/Rijksgebouwendienst. Permanent installation OCW Hoftoren, Den Haag

## ARTIST RESIDENCIES

- 2010 Projektstudio Janowitzbrücke Fonds BKVB, Berlin  
2009 Cité des Arts / Atelier Holsboer, Paris  
2006 Platform Garanti CAC, Istanbul

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### BOOKS / EXHIBITION CATALOGUES

- 2010 'Afterwards', Contemporary Photography confronting the Past, Nathalie Herschdorfer, Published by Thames & Hudson
- 2009 'Images Recalled', text by Christiane Kuhlmann, Kehrer Verlag  
Fotografie in het Stedelijk-De geschiedenis van een collectie. Nai Uitgevers
- 2007 'Photo Art', Fotografie im 21. Jahrhundert, Uta Grosenick & Thomas Seelig, Dumont Verlag  
'Eigenlijk Eigentijds', Art Collection De Nederlandsche Bank  
'Dutch Eyes', A Critical History of Photography in the Netherlands, NL/ENG  
'The Lost Moment', BikvanderPol/Fatosh Ustek  
'Choix d'Artistes/Artists' Choice, Institut Neerlandais  
'So Close/So Far Away', H+F Collection, text by Hilde Teerlinck
- 2006 L'Ecole du Nord/Netherlands Now, Editions du Regard, Willem van Zoetendaal / Maison Européenne de Photographie  
Paranoia, Paranoia Publishing London, interview with Christel Vesters
- 2005 Reflect#4, Documentaire Nu!, Nai Publishers
- 2004 Oponthoud/Delay, Nai Publishers.  
In sight, Contemporary Dutch Photography from the Collection of the Stedelijk Museum, Amsterdam, text by Femke Lutgerink & Hripsimé Visser  
Les cahiers du Fonds National Art Contemporain #1, text by Catherine Francblin  
Life in a Glass House, Stedelijk Museum Amsterdam, text by Renske Janssen  
Quarantine Series, concept Nina Folkersma, design Luna Maurer
- 2003 Kunst in de Hoftoren, Ministerie van O.C.&W., Atelier Rijksgebouwendienst  
Reality Machines, Mirroring the Real in Contemporary Dutch Architecture, Photography and Design, Nai Publishers

### ARTIST'S PUBLICATIONS/PORTFOLIO (selection)

- 2009 'Displaced', FOAM Magazine, text Ilse van Rijn
- 2007 'Turkije/Turkye', De Gids#12, portfolio & text Lex ter Braak
- 2002 'A Complex Newspaper, Concept/Design by Thomas Buxo, Texts by C. Vesters and Patrice Joly, Published by Artimo, Amsterdam
- 2001 'Trafikant, icw De Designpolitie, Zoogalerie, Nantes, F

### TEACHING/LECTURES (selection)

- 2010 Lecture at Parsons MA Fine Art Dept, The New School, NYC
- 2010 Lecture at African Artist' Foundation, Lagos, Nigeria
- 2009 St.Joost MA teacher on Documentary Concepts & Strategies, Breda
- 2007 Lecture at Market Photo Workshop, Johannesburg, South Africa