

PRESS RELEASE
15 NOVEMBER 2022
AMSTERDAM

SCARLETT HOOFT GRAAFLAND, *TRACKS*, 2022
25 NOVEMBER 2022—31 JANUARY 2023

With *Tracks*, EENWERK presents a cross-section of the multidisciplinary work of Scarlett Hooft Graafland (b. 1973, Maarn, The Netherlands).

She has won international fame for her images of uncultivated landscapes that she contrasts with cultured stagings, often in collaboration with local people.

Inhabiting the border between straight photography, performance and sculpture, her photographs are records of highly choreographed live performances. In these isolated and often surreal landscapes she constantly refers to a more profound cultural discourse of her surroundings.

In *Tracks* she shows her latest work: these are embroideries on photographs, through which the viewer can experience how her embroidery on photos intensifies and accentuates visual perception. By far the largest piece is *Rock, Socotra* (2014–2022), an immense boulder standing out against the coastline of the island of Socotra, southeast of Yemen. The photos were taken on Socotra, in Bolivia, Turkey, Madagascar, the arctic Canada, Norway and in the Netherlands.

In addition, there is a seldom exhibited installation from 2002, *Au Castor (dedicated to the beaver)*, also featuring embroidery, in which the artist highlights the animality of the female reproductive organs. This work originated when Hooft Graafland was studying in New York and delved into the city's seventeenth-century beginnings as a Dutch trading post for the beaver hides Native Americans brought for exchange. This trade grew to such an extent that by the early twentieth century the beaver was almost extinct in North America. Hooft Graafland got the idea to produce a *gesamtkunstwerk*, a collaborative work of art, in rural upstate New York: works of art were created by the beavers gnawing on wood and building dams. She happened upon the American slang word 'beaver' and discovered that many animals are used in slang in various languages to refer to female genitalia. She embroidered this extensive collection of animals on 64 satin cushions, along with the name of each country, and grouped them in categories like 'Fish', 'Birds', 'Rodents', 'Amphibians', 'Cats', 'Insects' and 'Other Mammals'.

Scarlett Hooft Graafland's work is included in the collections of museums worldwide, such as Fotografiska, the photo museum in Stockholm, the Museum of Photography in Seoul, South Korea, the Landskrona Museum in Sweden, the Museo Nacional de Arte in La Paz, Bolivia, and Huis Marseille, Museum of Photography in Amsterdam. Her work has been shown at numerous international exhibitions such as at the MOCA museum in Toronto, Canada, the MAC museum in Lima, Peru, Dubai Photo, Rencontres d'Arles and Photo Phnom Penh in Cambodia. She received a BFA at the Royal Academy of Art in The Hague, The Netherlands, and an MFA at the Parsons School of Design in New York.

PUBLICATIONS INCLUDE:

Scarlett Hooft Graafland, Shores like you, with essays by Maarten Doorman, Gert Tinggaard

Svendsen and SHG, Nai010, 2016

Scarlett Hooft Graafland, Unlikely Landscape, with essays by Sunyoung KIM and Maarten Doorman, Youngsook SONG / Ga-Hyeon Foundation of Culture, Museum of Photography Seoul, Republic of Korea, 2014

Scarlett Hooft Graafland in Altiplano, with an essay by Allain-Paul Mallard, WBooks & Van Vlissingen Art Foundation / Inspiration Series, 2012

Scarlett Hooft Graafland, Soft Horizons, with essays by Sue Steward, Els Barents, Nanda van den Berg, Kehrer Verlag, 2011

Scarlett Hooft Graafland, Tracks, with an essay by Els Barents, published by EENWERK, 2022

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SCARLETT HOOFT GRAAFLAND, *KISS*, 2014–2022



SCARLETT HOOFT GRAAFLAND, *AU-CASTOR*, 2002