

Annegien van Doorn

“Children treat play as an absorbing and essential aspect of their everyday relation to the world,” says Annegien van Doorn. “Why do we lose this natural playfulness when we grow up?”

Luckily for the Dutch photographer, she says, she never did, creating photographs, videos and installations that have a serious sense of fun. By disrupting the fabric of the everyday, she draws attention to it, highlighting the apparently unremarkable conventions which both govern and reflect our lives. “The banal, the quotidian, the obvious, the common and the ordinary fascinate me,” she says. “How do we give meaning to our daily lives? I am looking for the places where we use and transform our surroundings from one day to another. The traces we leave behind to make changes that give form to our needs and desires. These interventions speak about who we are and who we want to be in this world.”

Born in the Netherlands in 1982, van Doorn graduated from the St Joost Art Academy in 2004, and the University of Barcelona, where she completed an MA in 2008. Her work has been shown in solo exhibitions at Espacio [f] Fotografía and Espacio Menosuno in Madrid, Youkobo Art Space Tokyo and DeFKa in Assen, and she has worked with organisations such as the Goethe-Institut and the KesselsKramer communications agency. “With a very good eye for the ordinary, Annegien van Doorn uses her camera to transform the familiar into something extraordinary,” says co-founder Erik Kessels. “She has the ability to make small events into monumental ones.”

Van Doorn seems equally at home in each of the media she uses, and says she sees no hierarchy between them – sometimes an installation will stand on its own; at other times she uses photography or video to help separate it from everyday life. She’s also happy to mix both documentary and staged photography, playing with the boundary between the two and arguing that it doesn’t matter if she or some unknown individual creates the intervention. “Sometimes it is even the real world which turns out to be way more absurd or unbelievable than the fictive one,” she says. “I think that’s pretty exciting.” BJP