



# KUNSTRAUM RICHARD SORGE

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Strich & Faden, Heimat, Volkskunst und Travestie

## Ari Versluis & Ellie Uyttenbroek

### Personal

Live and work in Rotterdam

Cooperation on the Exactitudes since 1994

### Solo Exhibitions (selection)

2008

- Exactitudes, One of a Kind, Toledo Museum of Art, Toledo, Ohio, USA.
- Exactitudes at Selfridges, a collaboration with the Photographers Gallery catherijneconventSalon Exactitudes“, Cokkie Snoei, Rotterdam

2006

- “Exactitudes“, Galerie LH, Paris, France

2003

- “Exactitudes“, Galerie V!ps, Rotterdam, Netherlands

2000

- “Exactitudes“, Musea da Repulica, Rio de Janeiro, Brazil

1998

- “Exactitudes“, Kunsthal Rotterdam, Rotterdam, Netherlands

### Group Exhibitions (selection)

2008

- “Strich & Faden“, Kunstraum Richard Sorge, Berlin

2007

- “MOCA Taipppei Zone - V2“, Museum of Contemporary Art Taipei, Taipei, Taiwan

2006

- “God Among the Dutch“, Catherijneconvent, Utrecht, Netherlands
- “Contact Toronto Festival“, Toronto, Canada, curated by Bonnie Rubenstein
- “Family Viewing“, Curatorspace, London, U.K.

2003

- “Apotheke-Mitte“, Berlin, curated by Tulip Art Projects & Tine Lippert

2001

- “Face Off“, Aeroplastics Contemporary, Bruxelles, Belgium

Rotterdam-based photographer Ari Versluis and stylist Ellie Uyttenbroek have worked together since October 1994. Inspired by a shared interest in the striking dress codes of various social groups, they have systematically documented numerous identities over the last 13 years. Rotterdam's heterogeneous, multicultural street scene remains a major source of inspiration for Ari Versluis and Ellie Uyttenbroek, although since 1998 they have also worked in cities abroad.

They call their series Exactitudes: a contraction of exact and attitude. By registering their subjects in an identical framework, with similar poses and a strictly observed dress code, Versluis and Uyttenbroek provide an almost scientific, anthropological record of people's attempts to distinguish themselves from others by assuming a group identity. The apparent contradiction between individuality and uniformity is, however, taken to such extremes in their arresting objective-looking photographic viewpoint and stylistic analysis that the artistic aspect clearly dominates the purely documentary element.

Wim van Sinderen, Senior Curator Museum of Photography, The Hague

“L' exactitude n'est pas la vérité” - Henri Matisse

Inspired by a shared interest in the striking dress codes of various social groups, the Rotterdam-based photographic team of Ari Versluis & Ellie Uyttenbroek have been systematically hamstringing such permutations of received identity for ten years. They call their series Exactitudes, a contraction of “exact” and “attitudes”. It's August Sander and Eugène Atget turned on their heads by Bernd and Hilla Becher - a direct assault on the mythic formula that photography plus the street equals authenticity.

By dragging the repertory of the street kicking and screaming to the studio backdrop, the series offers a purposely absurd response to the sentimentality of Jamal Shabazz (“Back in the days”) and the beloved and utterly bogus spontaneity of the photo booth. It's a perfect fit for an age that's made the “cool hunt” a corporate pursuit. Of course the photos are starchy and obdurately posed and ever so consciously styled, because there can be no meaningful limit to the cross-contamination between those notions of authenticity and supreme self-awareness.

GIL BLANK, INFLUENCE Magazine, NYC

**Online**

[www.exactitudes.com](http://www.exactitudes.com)