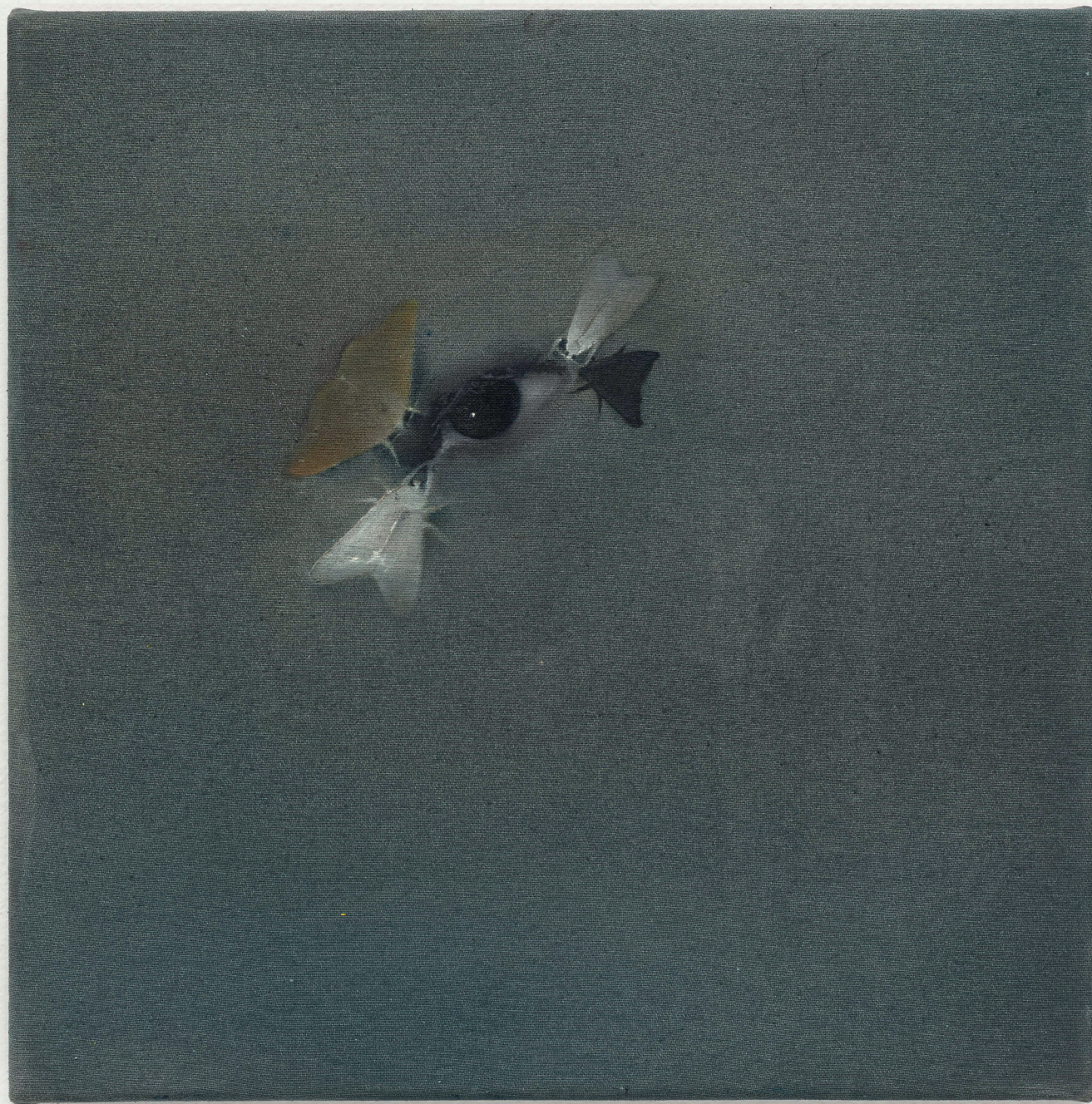


# ANNA RUTH

INTERVIEWED AND CURATED BY  
CEREN TAŞPINAR & SELİN KİTAPÇI



Anna Ruth, Thirst II, 2024  
Acrylic and pigment on canvas 35 x 35 cm | 13 3/4 x 13 3/4 in

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**HOW DOES SENSUALITY EMERGE THROUGH THE INTERPLAY OF PAINTING, SOUND, AND INSTALLATION IN YOUR MULTI-DISCIPLINARY APPROACH?**

For me, sensuality is more about perception and emotional presence. Music is the most physical medium for me. It acts directly on the body and emotions, and I experience it together with the audience in real time. Painting is more solitary. The emotional state happens during the process, and the viewer reaches it later. My work often emerges from an inner necessity to give form to something that is otherwise difficult to name or capture. I want the work to be felt, not only understood intellectually.

**WHAT DOES SENSUALITY MEAN TO YOU, BEYOND ITS CONVENTIONAL ASSOCIATION WITH THE BODY?**

For me, it is primarily a state of presence, a kind of creative tension I enter while creating. I see sensuality more as sensitivity than as eroticism. It is connected to attention, vulnerability, and the ability to perceive subtle emotional atmospheres. Many of my works grow from a desire to materialise feelings that are otherwise difficult to articulate. It is less about depicting the body and more about creating a state of perception.

**IN YOUR OPINION, HOW HAS THE DIGITAL AGE, IN WHICH IMAGES ARE CONSTANTLY CONSUMED, CHANGED THE MEANING OF SENSUALITY IN ART?**

In a world saturated with images, sensuality can act as an inner compass. It helps us recognise what nourishes us and what only exhausts our attention. The images that truly resonate often stay with us almost obsessively. In this decentralised landscape, genuine uniqueness stands out even more. Sensuality in art might lie in slowness and attention. A painting can still create a moment where the viewer stops and becomes present.

**YOUR WORK OFTEN BLURS THE LINE BETWEEN DESIRE AND DREAM. HOW DO YOU BALANCE THE SENSUAL WITH THE SURREAL?**

I think desire, memory, and imagination naturally overlap in how we experience reality. I am interested in creating images that feel familiar but slightly displaced. The sensual element grounds the work emotionally, while the surreal opens space for interpretation. I prefer when the meaning remains fluid.



Anna Ruth, 'Two' and 'Burned to Ashes', 2025  
Acrylic and pigment on canvas in steel frame, diptych 36.3 x 71.4 cm | 14 1/4 x 28 1/8 in

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**HOW DOES THE ACT OF LOOKING SHAPE THE SENSUAL CHARGE OF YOUR PIECES?**

Looking is never neutral. When we look at an image, we inevitably project ourselves into it. I often use symbolic or archetypal figures that allow viewers to recognise something of their own experience.

**YOUR WORK WEAVES TOGETHER FRAGMENTS OF MEMORY, MYTH, AND SOCIAL REALITY. HOW DOES SENSUALITY SURFACE WITHIN THESE LAYERED LANDSCAPES?**

My work grows from personal mythology and symbolic thinking. I am interested in images that exist outside a specific time and move closer to archetypes.

**IN A WORLD SATURATED WITH IMAGES, WHAT DOES GENUINE SENSUALITY STILL HAVE THE POWER TO REVEAL?**

Presence. It is a human-made, physical record of time — a physical sediment of the artist's time and experience. A painting can still create a moment of attention and slow down the way we look.

**LOOKING AT YOUR BODY OF WORK, WHAT SENSATIONS DO YOU HOPE REMAIN ELUSIVE?**

A work should never fully explain itself. I want curiosity and ambiguity to remain. That openness allows viewers to return to the work again and see something new. Once you name beauty, you never really see it again.

*Anna Ruth's exhibition "Close Quarters" is currently on view at the Amsterdam gallery until May 23.*



Anna Ruth, Final Form, 2024  
Acrylic and pigment on canvas 250 x 150 cm | 98 3/8 x 59 in

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