



GENERAL WORK

BASTIAAN WOUT

GENERAL WORK

Ongoing · Studio Practice

General Work is the ongoing body of work at the centre of Bastiaan Woudt's practice. It encompasses everything that exists outside of the defined projects: studio portraits, abstract compositions, nudes, silhouettes, still lifes, and the images that arise from impulse rather than assignment.

Where projects like Peak, HENRO, or Champions are bound to a location, a theme, or a collaboration, General Work has no such boundaries. It is the work that continues when there is no deadline and no destination. It is, in the most direct sense, what Woudt makes when he is simply making.

The series forms the visual foundation from which all other work departs and to which it returns. Many of the images that have come to define Woudt's career – the high-contrast portraits, the sculptural nudes, the studies of form and negative space – belong to this body. It is the most personal category of his output and the one that most accurately represents his artistic identity.

Central to this body of work is the long-standing collaboration with Tinotenda Mushore. Their partnership, which began with a simple moment of recognition more than ten years ago, has produced some of the most recognised images in Woudt's archive. Portraits, silhouettes, and studies of the human form that carry both precision and emotion.

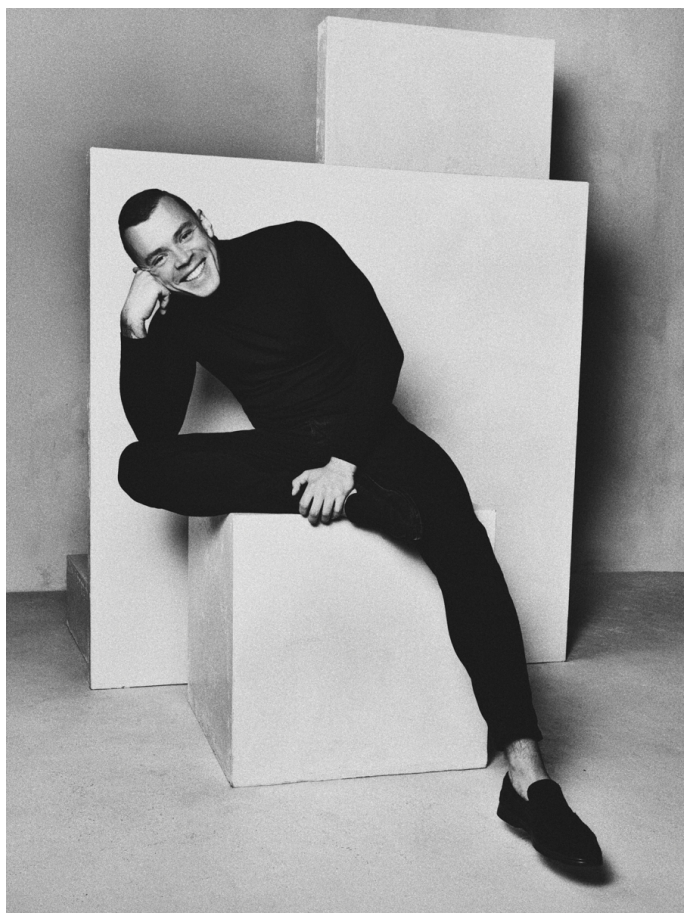
"I LIKE TO LOOK AT LINES, ABSTRACTIONS, STRUCTURE, AND TEXTURE. IN A PORTRAIT, I CAN BE EXTREMELY DISTURBED BY COLOR. IT DISTRACTS ME FROM THE ESSENCE OF SOMEONE'S FACE."

– Bastiaan Woudt

KEY FACTS	
PRACTICE	Ongoing since 2012
BASED	Studio Woudt, Alkmaar, NL
COLLECTIONS	Getty Museum, Rijksmuseum, Museum Kranenburgh
GALLERIES	Jackson Fine Art, Fahey/Klein, Atlas, Bildhalle



BASTIAAN WOUTD



Bastiaan Woudt (1987, Netherlands) is a self-taught fine art photographer known for his minimalist, monochrome visual language. His work spans portraiture, landscape, still life, and abstract composition, with an emphasis on form, contrast, and the sculptural treatment of the human body. Woudt has exhibited internationally at galleries including Jackson Fine Art (Atlanta), Fahey/Klein Gallery (Los Angeles), Atlas Gallery (London), and Bildhalle (Zurich/Amsterdam), and at fairs including Paris Photo, AIPAD New York, and Photo London. In 2022, he presented his first solo museum exhibition at Museum Kranenburgh. His work is held in the permanent collections of the Getty Museum, the Rijksmuseum, and Museum Kranenburgh. Two works entered the Rijksmuseum collection in 2025. Editorial collaborations include Harper's Bazaar, British Vogue, Numéro NL, L'Officiel, New York Magazine, and Chanel. Woudt is the founder of 1605 Collective, an independent publishing platform. He lives and works in Alkmaar, the Netherlands.

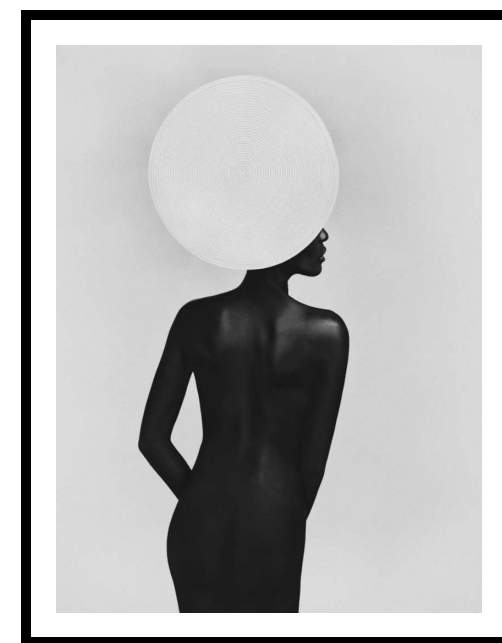
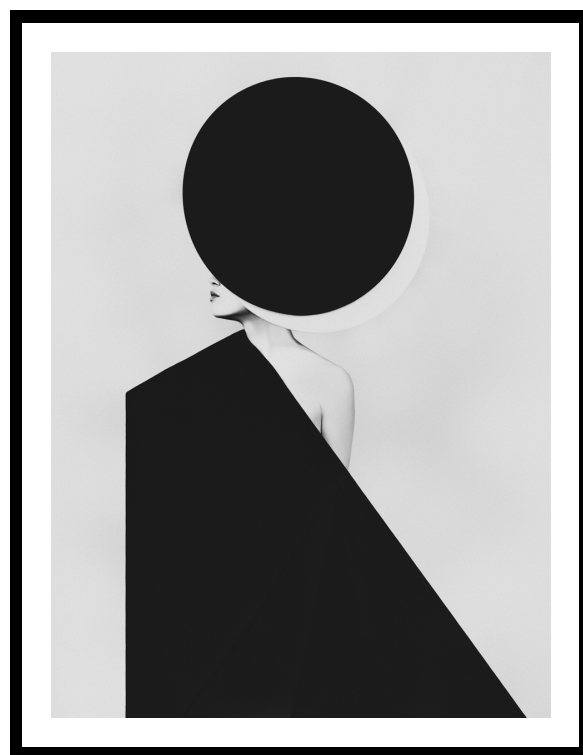
THE WORKS

All prints are archival pigment prints on Innova Fibaprint Baryta paper, 310 gsm – a heavyweight, fibre-based baryta paper with a smooth surface known for its deep blacks and tonal range. Prints are produced exclusively by The Final Art Print, the sole printing partner worldwide.

FORMATS & PAPER

45 × 60 CM	Innova Fibaprint Baryta, 310 gsm
90 × 120 CM	Innova Fibaprint Baryta, 310 gsm
135 × 180 CM	Innova Fibaprint Baryta, 310 gsm

All works are produced in strictly limited editions, individually numbered and signed. Each work comes with a signed Certificate of Authenticity.



INSTALLATION



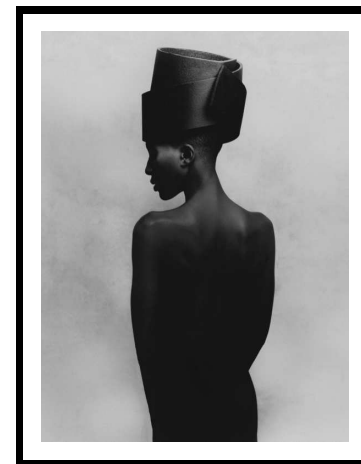
LATEST AVAILABLE WORKS



RESONANCE



TINO MOON



TINO X



TOTEM



FLY

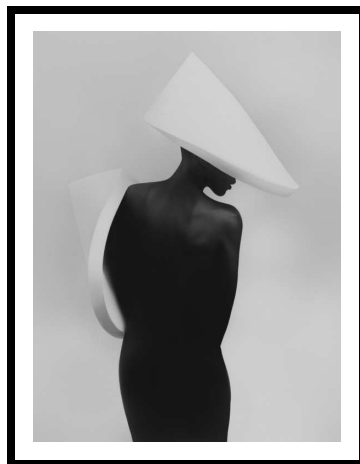


HAVEN

LATEST AVAILABLE WORKS



CAPTAN



OBLIQUE



ORGA



AURA



AXIS



BESPOKE

LATEST AVAILABLE WORKS



DRIFT



EXHALE



FASHONI



FLORET



HAZE

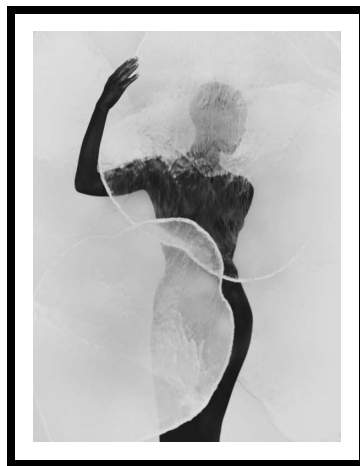


LINGER

LATEST AVAILABLE WORKS



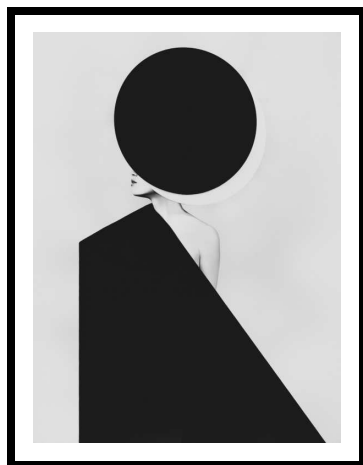
LUNE



MIRAGE



NGOWANI



REVOLVE



SOFT VEIL



SOLACE

LATEST AVAILABLE WORKS



SPECKLE



SPIRIT



TORQUE

KARAWAN

Morocco · 2016

Karawan is Bastiaan Woudt's visual journey through Morocco. A body of work born from the tension between a photographer's controlled studio practice and the overwhelming sensory reality of an unfamiliar land. The project was made possible by the Van Vlissingen Art Foundation, which in 2016 awarded Woudt the annual prize for a promising Dutch artist.

The journey lasted two weeks, from 14 to 28 September 2016. The route traced a large circle through the country: Marrakech, El Jadida, Rabat, Meknes, Fez, the Sahara at Merzouga, Taroudant, Essaouira, and back to Marrakech.

Portraits, landscapes, and still lifes merge into a single monochrome narrative about contrast, restraint, and the search for a personal visual language in foreign territory. Woudt arrived with the same blank state he brings to the studio. No preconceptions, no mood boards. Just the country, the camera, and himself.

The choice for black and white was not aesthetic but conceptual. Morocco, with its saturated colours and photogenic surfaces, could easily seduce a photographer into cliché. Monochrome strips that away. What remains is form, texture, light. The images become less about Morocco and more about seeing.

“THE REAL VOYAGE OF DISCOVERY CONSISTS NOT IN SEEKING NEW LANDSCAPES, BUT IN HAVING NEW EYES.”

— Marcel Proust

PROJECT DETAILS

LOCATION

Morocco

YEAR

2016

COMMISSION

Van Vlissingen Art Foundation

PUBLISHED

Bastiaan Woudt in Marokko, Waanders (2017)

TECHNIQUE

Archival Pigment Print



INSTALLATION



KARAWAN

SELECTED WORKS



FEZ



BERBER DRESS



CAMEL IN SAHARA



DANCING



DARK VASE



DAY



FATIMA



GATE OF FEZ



GIRL



GOAL



HANDS TAROUDANT



HIGH ATLAS PORTRAIT



KARAWAN



KASBAH



MADAM MAROC



MALIKA



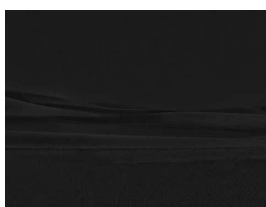
MAN IN K'NOB



MOHAMMED



NEAR MEKNES



NIGHT



NOMAD



OBJECTS



POT



SANNAE



SELF PORTRAIT EL



SHEPHERD



UNVEIL



VEILED WOMAN



WALKING BY III



WALKING BY II



WALKING BY I



WOMAN TAROUDANT



WOMAN WITH SCARF

MUKONO

Uganda · 2017

In October 2017, Bastiaan Woudt traveled to Mukono, Uganda, at the invitation of the Marie-Stella-Maris Foundation. He was given a single brief: find a link with water. He arrived without a plan. Three days later he had 107 images.

The resulting series — portraits, landscapes, still lifes — avoids the visual language of charity or crisis. There are no images of suffering. Instead, the work seeks out the beauty, dignity, and quiet humanity that persist in any community, in any circumstance. A girl in a pearl necklace and a fluttering dress, standing with the poise of another era. Children playing in lake shallows. Hands washing in water. Jerrycans arranged into sculptural forms, captured at the moment of collapse.

The work is monochrome throughout. Black and white removes the last layer of literalism, opening space closer to feeling than to documentation. The images do not explain their context. They carry it.

Central to the project was George, a local guide and partner who provided translation, access, and trust within the communities Woudt visited. Without that local connection, the images could not have been made. The depth of access this enabled is visible in every frame.

“WATER IS THE DRIVING FORCE OF ALL NATURE.”

— Leonardo da Vinci

PROJECT DETAILS LOCATION

Mukono, Uganda

YEAR

2017

PUBLISHED

Mukono, Hannibal Publishing (2018)

TECHNIQUE

Archival Pigment Print





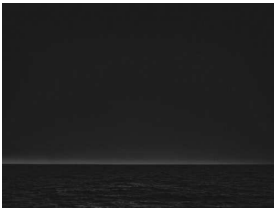
QUEEN OF MUKONO



GIRL



BROTHERS



HORIZON



WATER PLAY



BOY II



BOY



CHICKEN



DOORWAY



FAITH



FISHERSMEN



GIRL II



GIRL IN UNIFORM



GIVING WATER



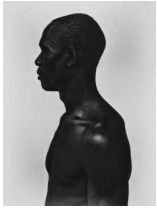
HAIRPIECE



HAND IN WATER



JACKET



LUTALO



MWANAMKE



OLD MAN



PORTRAIT LUTALO



REFIL



REFLECTIONS IN



SIBLINGS



SILHOUETTE



STANDING GIRL



THE FALL



TURN

PEAK

Nepal · Annapurna · 2019

Peak is a photographic series by Bastiaan Woudt, created during a journey through the Annapurna region of Nepal in 2019. The project marks a turning point in Woudt's practice – his first major body of work made entirely outside the studio.

The images move between landscape and portraiture, capturing the tension between the immensity of the Himalayas and the quiet persistence of the people who inhabit them. Woudt's signature monochrome language – strong contrast, graphic clarity, negative space – translates from the controlled environment of the studio to the unpredictability of altitude and weather.

Peak grew out of a personal desire to test the limits of Woudt's visual approach. Could the same formal discipline that defined his studio work hold in conditions that offered no control? The answer lies in the images: porters silhouetted against snow fields, monks framed by doorways, prayer flags dissolving into fog. The compositions are as deliberate as any studio portrait, yet shaped entirely by the landscape. The series is not a travelogue. It is an exploration of isolation, altitude and the human presence in extreme environments. Woudt photographs Nepal the way he photographs people: with restraint, with precision, and with an eye for the moment when form and meaning converge.

"THOSE WHO TRAVEL TO MOUNTAINTOPS ARE HALF IN LOVE WITH THEMSELVES AND HALF IN LOVE WITH OBLIVION."

– Robert Macfarlane

PROJECT DETAILS

LOCATION	Annapurna region, Nepal
YEAR	2019
PUBLISHED	Peak, 1605 Collective (2020)
TECHNIQUE	Archival Pigment Print

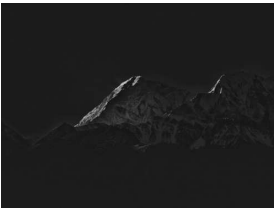




CREST



FALLING STAR



KALI LA



MANISA



MONK



PEAK



PRAYER



TAIZA



TILICHO



TRIANGLE



KITE



ANNAPURNA



BARREL



BIRDS EYE VIEW



CAIRN



CROSS



GLOVE



H



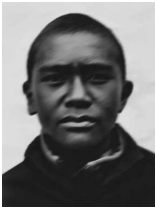
JUNGLE



KOTO



LADDER



MONK II



NAMUN LA PASS



NAMUN PHEDI



PORTER



ROCK VALLEY



SIKLIS



WOMAN IN KOTO

CHAMPIONS

Zambia · Orange Babies · 2023

Champions is a photographic series by Bastiaan Woudt, created in Zambia in October 2023 in collaboration with Orange Babies. The project marks the organisation's 25th anniversary and centres on a group of young Zambians who work within their own — J communities to break the silence around HIV.

The images do not document crisis. They show agency. Through Woudt's monochrome IMP lens, these young adults become what they are: advocates, educators, connectors. Orange Babies calls them Champions. Woudt photographs them as heroes, warriors, COL kings and queens.

The project grew out of a personal decision. Woudt had wanted to use his work for a LOC charitable cause for some time. When he connected with Orange Babies, the TOT Champions programme resonated immediately. Not because of the scale of the HIV crisis, but because of how Orange Babies chose to address it: from within. Through ONG people, not systems.

Woudt travelled to Zambia in October 2023 to photograph these Champions and the broader community they serve. The trip spanned roughly a week, moving through schools, compounds, and rural areas. The aim was never to photograph poverty or suffering. Woudt was looking for what he always looks for: form, dignity, presence.

“EVERYTHING THAT IS FACED CAN BE CHANGED, BUT NOTHING CAN BE NGED UNTIL IT IS FACED.” AMES BALDWIN

ACT
LABORATION

Orange Babies — 25th anniversary

ATION

Zambia, October 2023

AL CONTRIBUTION

€ 200,000+

ING DONATION

10% of all sales



INSTALLATION



CHAMPIONS

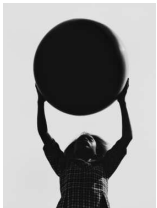
SELECTED WORKS



ATLAS



BOY AND GIRL



CARRY



CHAMPIONESS



CHAMPION



CHERISH



CONNECTION



CROSS



DIVINE



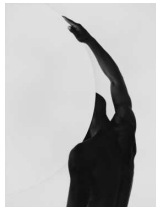
FALLING



FULL CIRCLE



GLOBE



GRASP



HOLY



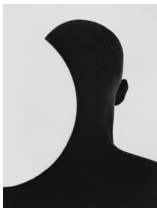
LONG SLEEVE



LUNAR SILHOUETTE



MAJESTY



MASKED



NATURAL CROWN



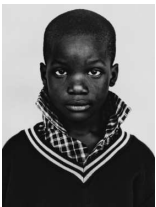
PAKACHALE BOY II



PAKACHELE BOY III



PAKACHELE BOY SIDE



PAKACHELE BOY



PAKACHELE GIRL



PAKACHELE GIRL



PULSE



RASCAL



ROPE JUMP



SERAPHIC



SILHOUETTES



STEADY



STRENGTH



STRIPED BOY



UNITY



YOUTHFUL

ECHO FROM BEYOND

AI × Photography · Ongoing since 2024

Echo from Beyond is an ongoing body of work in which Bastiaan Woudt merges his photographic archive with artificial intelligence. Not as documentation of the world outside, but as an exploration of the world within. The project began in 2023 as a creative sketchbook, a space parallel to his established photographic practice where the rules are different and the images do not need to exist before they are made.

The work draws on more than thirteen years of photographs, thousands of images accumulated across projects in Morocco, Uganda, Nepal, Zambia, Japan and the studio. This archive serves as raw material: texture, form, tone, memory. Through AI, Woudt feeds these fragments back into a process that reshapes them into something new.

Each image is the result of a sustained dialogue between what was photographed and what was imagined. The images share the visual language of Woudt's photography: monochrome, high contrast, minimal, shaped by shadow and form. But the subjects are different. Figures emerge from impossible landscapes. Architecture folds in on itself. Nature takes forms that hover between the organic and the surreal.

Every work is unique. There are no editions. The prints are made using Piezography Pro inks on Awagami Bizan Medium White, a handmade Japanese paper. The contrast between cutting-edge digital creation and centuries-old material is deliberate.

"I SHUT MY EYES IN ORDER TO SEE."

— Paul Gauguin

PROJECT DETAILS MEDIUM

AI × Photography

STARTED

2023

PAPER

Awagami Bizan Medium White

INK

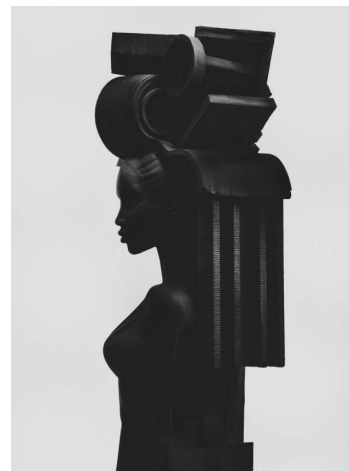
Piezography Pro

PRINTING

Studio Luc Brefeld

EDITION

Each work unique



ECHO FROM BEYOND

SELECTED WORKS



ECHO 29



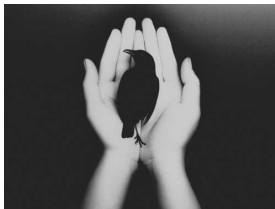
ECHO 30



ECHO 31



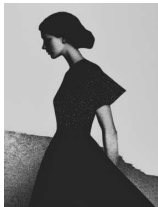
ECHO 32



ECHO 33



ECHO 34



ECHO 35



ECHO 36



ECHO 37



ECHO 38



ECHO 39



ECHO 40



ECHO 41



ECHO 42



ECHO 43



ECHO 44



ECHO 45



ECHO 46



ECHO 47



ECHO 48



ECHO 49



ECHO 50



ECHO 51



ECHO 52



ECHO 53

HENRO

· Pilgrimage of the Heart

In March 2024, Bastiaan Woudt and his brother cycled the Shikoku Henro – one of the oldest Buddhist pilgrimage routes in the world. 1,200 kilometres of mountains, forests, and coastal roads, connecting 88 temples across the island of Shikoku.

They did not walk. They cycled – not to move faster, but to move differently. There was no fixed plan, no intention to document. What they were looking for was space: time to listen, to observe, to simply be present within a landscape that asks nothing of you except attention.

What returned were fragments. Images that resist explanation – photographs that carry the quality of memory rather than fact, of dream rather than documentation. They are not images of a place. They are traces of an experience that cannot be fully captured.

The project HENRO is built from those traces.

THE FOUR STAGES

TOKUSHIMA

Awakening

KOCHI

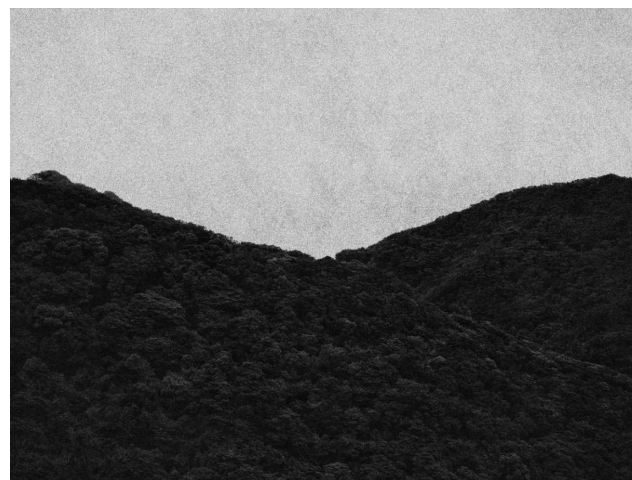
Ascetic training

EHIME

Enlightenment

KAGAWA

Nirvana



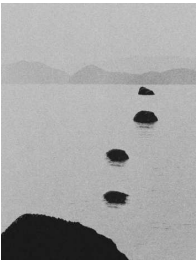




EN



GAITŌ



GANSHŌ



HENRO



IWA



KAGE



KI II



KI I



KISHI



KOBUNE



MADO



MATSU



MISAKI



SAKURA



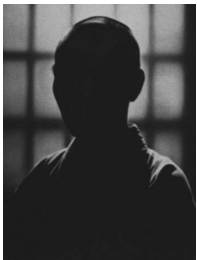
SANNIN



SHIMA



SHŌMEI



SŌRYO



TABIBITO



TERA



TSUKI



YAMA

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STUDIO

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