

The approach

Germaine Kruij

Real Time

28 February – 5 April 2025

Preview: Thursday 27 February, 6-9pm

The Approach is pleased to present *Real Time*, Germaine Kruij's sixth solo exhibition with the gallery.

Germaine Kruij's practice is rooted in the distinct yet interconnected realms of stage (theatre, cinema, performance), architecture, and visual arts. *Real Time* features a constellation of site-specific light pieces within a darkened transformation of the gallery space.

Initially trained as a scenographer for the theatre, Kruij has fostered a dynamic exchange between the fields of visual arts and theatre throughout her career. Some of her light performances for the theatre have been reimaged in the context of galleries and museums, while elements from these environments have, in turn, influenced her theatrical works.

By combining traditional theatre spotlights with advanced LED technology, Kruij proposes here a synergetic exchange between white cube and black box that divides the main gallery in two. Upon entering the first half of the space, visitors are met with two slowly pulsing abstract light compositions. The works emanate a contemplative atmosphere, inviting reflection on concepts of positive and negative space, the frames of our visual field, the mechanics of perception, and the passage of time itself.

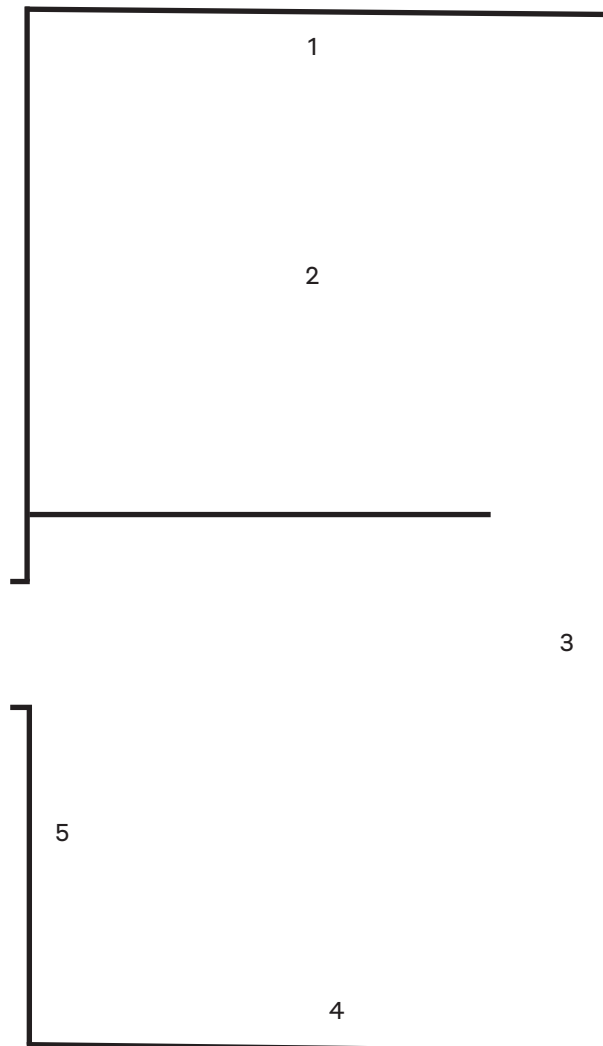
In the second half of the space—wider and darker—visitors can sit on a bench to engage with a monumental yet elusive light composition created in real time. The gallery's existing architecture becomes a blank canvas for a filmic interplay of light and shadow. As visitors adjust to the darkness, their pupils dilate, and their field of vision shifts to a heightened sensorial perspective, encompassing the entire space. Kruij's artworks become most tangible once the eye has adjusted to the darkness, requiring the visitor to fully surrender to the light—its presence and its absence. The feeling of being submerged becomes a ritual the viewer must go through so that their perceptions become heightened and altered.

Time and light become film. Kruij's pieces are experienced as if an abstract film is being created in real time. Designed to encourage visitors to spend a specific duration in the gallery, the light compositions draw on the legacies of avant-garde cinema, exploring the interplay of mental and physical images, the convergence of reality and fiction, and the liminal spaces between them.

Germaine Kruip (b. 1970, Castricum, NL) lives and works between Amsterdam and Brussels. She studied scenography at HKU (Utrecht, NL), then pursued a Master's in advanced research in theatre and dance studies at DasArts (Amsterdam, NL), before enrolling in another Master's program in Visual Arts at the Rijksakademie van Beeldende Kunsten (Amsterdam, NL).

Recent solo and two person exhibitions include: *Two Circles, Mirrored, The Approach*, London, UK (2024); *The Mirrored: Laura Grisi / Germaine Kruip, The Approach*, London, UK (2023); *Rehearsal*, Axel Vervoordt Gallery, Wijnegem, Belgium (2022); *Screenplay*, Axel Vervoordt Gallery, Hong Kong (2021); *AFTER IMAGE*, Gallery Baton, Seoul, Korea (2021).

Recent group exhibitions include: *Artefact 2024: At the still point of the turning world*, STUK, Leuven, Belgium (2024); *Re-Inventing Piet. Mondrian and the Consequences*, Kunstmuseum, Wolfsburg, Germany, and Wilhelm-Hack-Museum, Ludwigshafen, Germany (2023); *Mondriaan Moves*, Kunstmuseum Den Haag, Netherlands (2022).



1. *Focal Point*, 2025
Eight architectural spotlights
9 minute 15 second loop
374 x 555 cm
2. *First chord of After Image*, 2025
Looped audio
9 minutes 15 seconds
3. *Ray*, 2025
Two architectural spotlights
61 second loop
374 x 50 cm
4. *Horizon*, 2025
Two architectural spotlights
98 second loop
126 x 143 cm
5. *1:1 Resonance, vertical (black)*, 2021
Wooden pane, polished brass beam, brass beater
50 x 47 x 9 cm