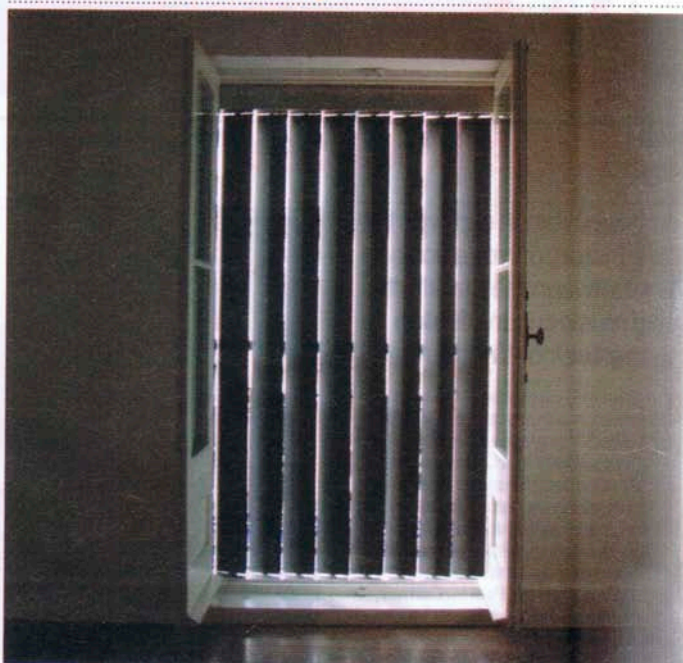


# The approach

## Germaine Kruip



'Daytime'



### The Reliance East End

Coming from an artist whose ephemeral interventions include shooting fireworks into the night sky and employing actors to play the parts of anonymous bystanders, 'Daytime' seems like a sculptural behemoth. Before reaching the gallery, you see the winking evidence of this revolving, reflective device installed in the windows high above Old Street. Inside, as slats – black on one side, mirrored on the other – rotate in unison in the open windows, the space is plunged into semi-darkness, then illuminated by reflected light in quick succession. The effect isn't quite the walk-in, disco-ball extravaganza you might imagine, though. Like all of the Dutch artist's work, this installation is carefully designed to draw attention to the act

of looking, in this instance creating a continuous merging of inside and out, actual space and its mirror image while, to a certain extent, objectifying the viewer in what is billed as an otherwise empty gallery.

Based on the diagonal grid composition used by de Stijl artist Theo van Doesburg, 'Counter Composition' – on show at the other end of the space – is a part-mirrored, kinetic sculpture that, illuminated by a spotlight, throws shadows lazily around the room. Van Doesburg believed that universal truths and utopian ideals could be harnessed by dynamic, abstract compositions. Kruip, on the other hand, proposes a more fluid and expansive treatment – beyond the confines of the frame and the gallery – to suggest that perfection in art, or in life, is unachievable; and desirably so.

*Martin Coomer*