

Rachel Gruijters (1992, NL) is a visual artist working mainly in photography and film with a special interest in memories, cinema and the performative aspects of embodying historically-informed characters.

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2015 _ Do Not Forget



2021 _ Casting Couch



2020 _ Bidin' My Time



2022 _ Take Care



2018 _ Ordinary Things



2021 _ When Yellow Gets Blue

Between January 2021 and April 2022, the artist spent a year and three months working in elderly care, entering about nine different households.

It is not easy when a stranger enters your home and life, but slowly acceptance and mutual trust were built. Stories were shared about grandchildren, but also about childhood; about miscarriages and children who were stillborn; about World War II and the time just afterwards. Conversational topics ranged the gamut from Ikebana flower arranging to birds, from politics to Dutch carnival.

Living hand in hand with these stories were pain, sorrow, worries, illness and death.

Take Care was created as a tribute as well as a memento to the people that so generously opened their homes and hearts. It consists of nine still life photographs, each inspired by the different lives the artist was allowed to be a part of for a year-and-a-quarter.

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the movie or the play to be the best possible. It just worked that way, I wasn't afraid of the camera—ever.⁶ The camera was a friend of mine. We understood each other.⁷

We were only a little less than gods—living an unbelievable existence. Wearing mink and sable and dining on pheasants' tongues and champagne, and smiling graciously.⁸

That big movie screen has made entertainers larger than life. The public expects us to be larger than life. We aren't. We are human beings, with problems and challenges in life.⁹ Trouble is a part of one's life. If you have never had any trouble, if you have never cried, if you have never been really miserable and thought that you could not go on, what kind of understanding would you have for other people who are in trouble? You wouldn't have any patience with them. Now you *know* what it feels like. I think that's what life is all about. You have to have your ups and downs, you can't be happy all the time.¹⁰ Being in the depths of sadness is just as important an experience as being exuberantly happy.¹¹ I do not think that we have a "right" to happiness. If happiness happens, say thanks.¹²

I think many people are very happy, but they don't realize it at the time. You know, they always talk about the "good old times" or something, and I think we should be very grateful for the time that is now. We should realize what we have this particular moment.¹³ You must be grateful for what you have, but discontent with what you've achieved.¹⁴ You have to do what you can do. You have to tax yourself very severely to maintain your character.¹⁵

I think it's a terrible hindrance for any female to have a lot of intelligence in private life, but I think in business it sometimes is even worse. I think there's deep resentment, no question about it, from the male side of the business. We all work for men, they are the people in charge, and I think they find women easier who haven't the ability to think for themselves and stand up for themselves. One can make more enemies as a female with a brain, I think, no question about that, among the opposite sex. But I don't

LOGLINE:

It is about time we acknowledge beauties can have brains, and to let them speak for themselves.

SYNOPSIS:

Glitter, glamour and gowns paired with a perfect face and perfect hair. Time and time again, they gave the performance of a lifetime. But all that glitters isn't gold.

Confined to her place in the spotlights on a chaise longue, an actress speaks the minds of those who came before her. No matter how great their talent, female stars of Hollywood's golden era were so often belittled and told what to do or say by men, but what did they think when the cameras stopped rolling and they were alone with their thoughts?

Quotes from the women themselves assembled into a monologue propose an answer to that question.

CITED ACTRESSES:

Mary Astor, Lauren Bacall, Ingrid Bergman, Joan Crawford, Dorothy Dandridge, Bette Davis, Marlene Dietrich, Greta Garbo, Judy Garland, Katharine Hepburn, Lena Horne, Myrna Loy, Ginger Rogers, Gene Tierney.

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LOGLINE:

A walk through nature becomes a journey through thoughts and dreams.

SYNOPSIS:

When Yellow Gets Blue depicts the mental journey that can take place when going for walks – from observing nature as it is, to the moment when you get lost in thoughts, and your world mainly exists within yourself.

The soundscape of the video follows a similar journey and is made completely out of sounds that have been recorded in Zundert; around the Sexton's House or in the nature reserves that surround the village, where Vincent van Gogh regularly went for walks. Gradually rhythm and melody are added to the soundscape, by sampling parts of the recordings.

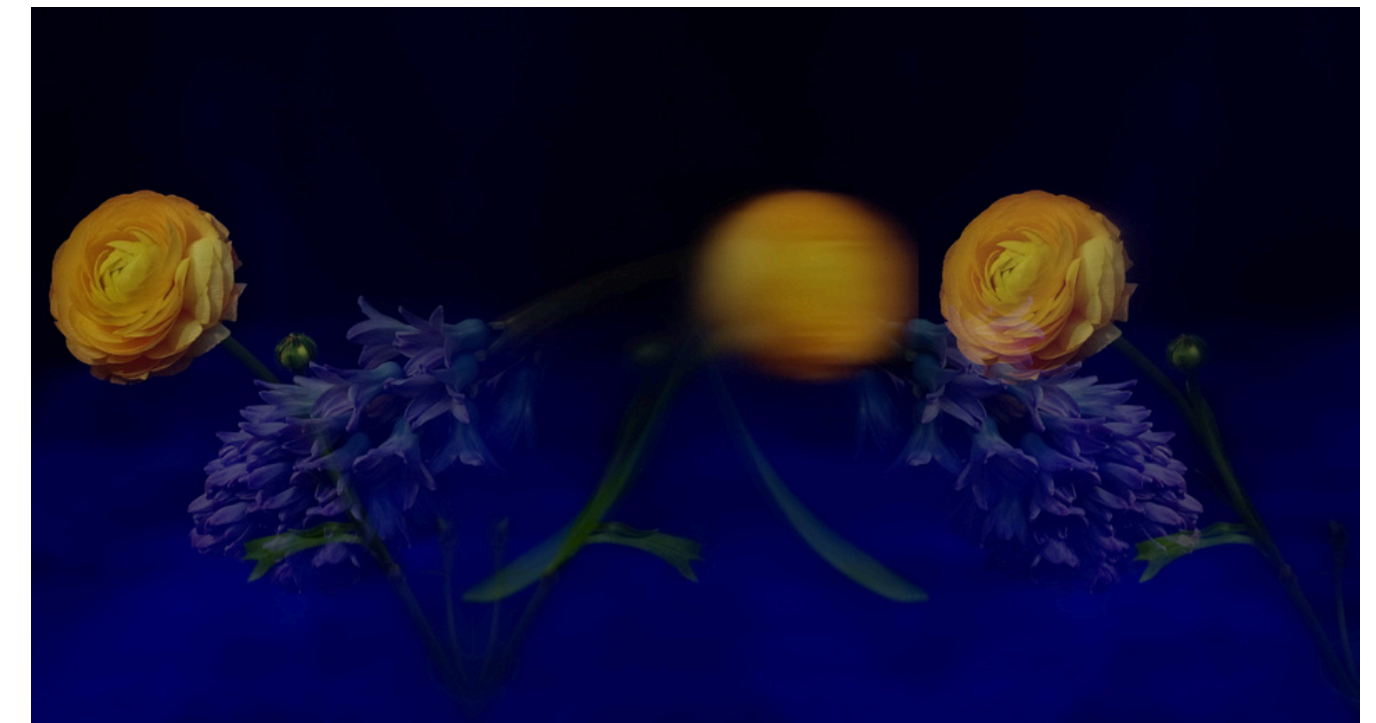
The end of the video has let go of all sense of reality and takes place in a world where dreams flourish.

VIDEO:

<https://vimeo.com/544215825>

Password: RG_WYGB_2021

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LOGLINE:

A long take on waiting in cinema vs waiting in real life.

SYNOPSIS:

Not too long ago the artist's Human Design chart had been created for her by her upstairs neighbor. It was the chart of a manifesting generator; the type that moves faster than any of the other types. However, it is also the type that needs to learn to wait and to respond.

This piece of information came as a blow to the artist, especially as she was running out of patience to see her new project realized.

"How unfair it is," she said to herself, "that waiting in life can take forever, whilst in film waiting for days can happen in one minute. All it takes is a clever montage of the seasons changing, a clock announcing different hours, candles burning or the sun setting, putting in shadows that what was once in daylight."

Bidin' My Time shows the artist waiting in real time, but using the cinematic elements to show the passing of time.

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LOGLINE:

The reliability of memory is being questioned when, set within the highly constructed world of Old Hollywood, the filmmaker recalls memories of her childhood home.

SYNOPSIS:

Rachel Gruijters, the maker of this film, scrubs tile flooring until it shines like a mirror. In the reflection Joan Crawford appears. Together they pursue a sentimental journey in the world of Classical Hollywood and Ordinary Things. Somewhere in between the 1940s and now, the cameras start turning and Joan Crawford, Bette Davis and Marlene Dietrich gather on one film set. The floor gleams, the spotlights are burning, the narration starts.

Born out of a fascination for the construction that is Hollywood, and by extension 'the perfect Hollywood home', the maker embodied these three actresses and their so-called private lives. Their smallest personality traits are performed so precise and characteristically that it becomes artificial. The home isn't homely. It plays "house" and the inhabitants are speaking Hollywoodian.

VIDEO:

<https://vimeo.com/238723127>

Password: Cliquot

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LOGLINE:

A young filmmaker attempts to construct a memory of her deceased mother.

SYNOPSIS:

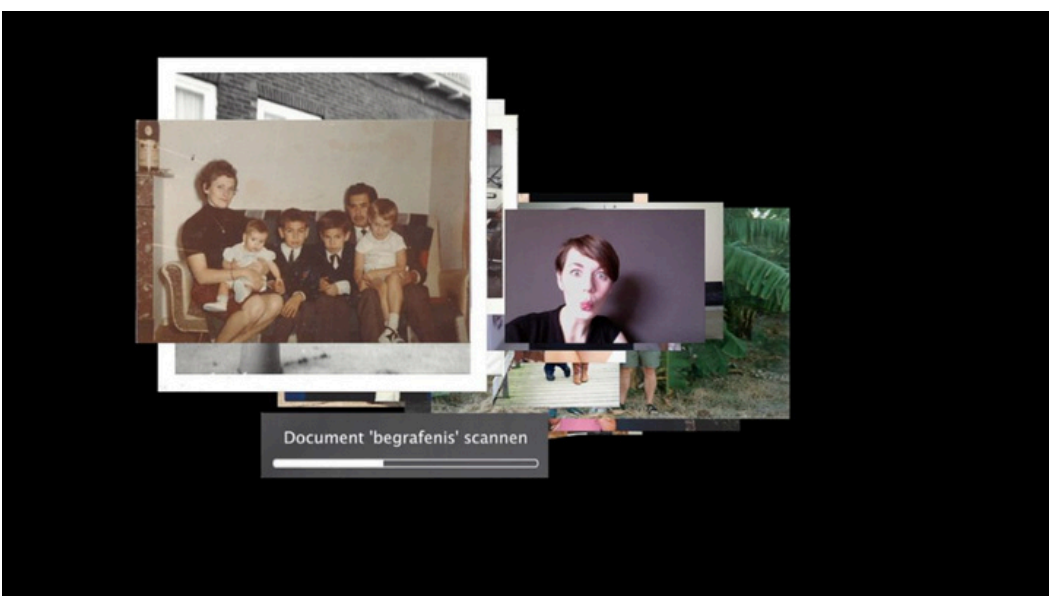
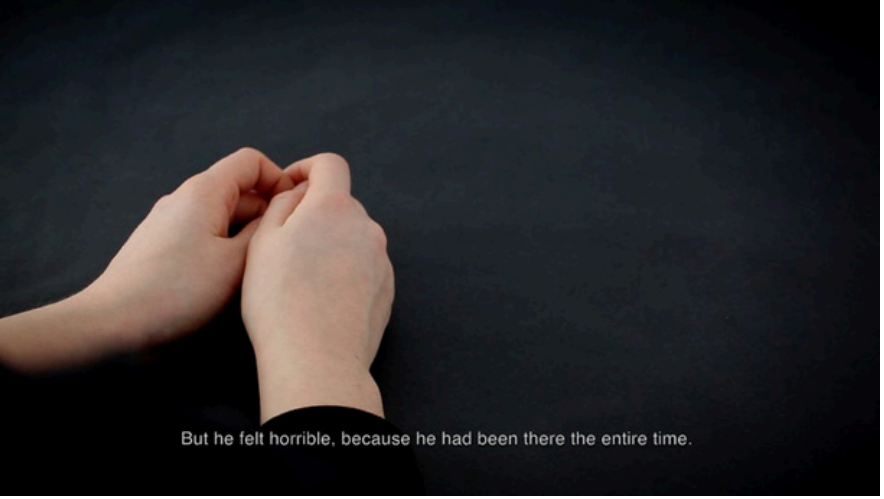
It seemed as though everyone around her had memories of her mother, everyone but her. It was about time for her to have memories of her own. But how does one make a memory? This is the question artist and the director of the film, Rachel, asked herself.

In 1993, when Rachel was one-and-a-half years old, her mother died of cancer at the age of 31, leaving her without any memories. In the film we see her trying different methods to create, or even construct, a memory. This constructing is done in a mechanic way: by ways of webcams, computer screens, scanners. The viewer literally gets to see the director's efforts to grasp and process what remains of her mother and trying to find a way to bond with her postmortem. It all becomes bits and pixels. It isn't real, it isn't the truth, just as memories aren't the truth. They are just one person's truth, as is this film.

VIDEO:

<https://vimeo.com/133579889>
Password: poppies

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THANK YOU.