

Attachement Space:

Roger Cremers

When I think about time...

25 April - 24 May, 2014



Dismantling nuclear reactor, 2014, aquarell on paper, 21 x 14,8 cm

Roger Cremers presents new paintings, works on paper and sculptural works. In the eclectic collection strong references to memory and our conception of time are made. Cremers interpretes the idea of progress from different angles and incorporates private and more iconic images in his work in a quest to grasp time, identity and the idea of progress. Questioning the fact of progress itself, non the less celebrating humanities curiosity and resourcefulness.

In the exhibition's titel he refers to a quote from Norbert Elias's "Über die Zeit": "When one doesn't ask what time is, I know what it is...when one askes, I don't." This quote somehow condenses the ungraspable aspect of time, the constant duality in our conception of time. Lineair yet cyclical, a repition with endless variations, yet every past moment is gone and is unretrievable. To a certain extend what remains about time are images, both mental and material. But in how far do these images capture it?

In Cremers' workprocess he looks for images and tries to enhance his sources by material means of "recreating," them in different media, thus bringing it to contemporary relevance, not only as a personal aestetical choice, but also as a metafycal attempt to grasp time and being. The selection of images is based on synchronisities and analogies. The often historical data crossconnects into new story lines. Things or events that have been, but 'are' at the same time; personal images that become general and vise versa. Thus in Cremers' work an image can incorporate an essence of a specific aera and supersede it to a contemporary socio-political level. Some of Cremers' works refer more directly to the idea of the (re)discovery event, showing archeologists at work amidst the action of there work. Other works place an archeological artifact back in (an imaginary) place where it was discovered. By tranfering the image to a contemporary form the mysterious object become more a thing of the present. Drawings and paintings show people and objects in seemingly conventional circumstances, yet inducing a surreal presence. In a series of monolitical wooden scultptures, seemingly obsolete postcards are inbedded in the solid wood, hence becoming a fysical part of time... the artificially created image grown into a slice of natural time itself. Cremers thus sees the work as a catalist in understanding the present, uncovering cyclical nature of time and the complex interwoven realities of the now.