

Roger Cremers

Portfolio

Roger Cremers (1972 Susteren, Netherlands) makes lavish use of familiar historical images, such as photos and pictures from old books, which emphasise our striving towards progress. As a romantic, however, Cremers finds that reality presents itself in myths and apparitions, and he adds new ones. The act of thinking creates the forms.

Cremers studied at the Academie voor Beeldende Kunsten in Maastricht and at the Rijksakademie voor Beeldende Kunsten in Amsterdam (1997). He has exhibited his work at the Tate Modern (2013), Galerie Akinci, Amsterdam (2013, 2010), Galerie van Wijngaarden Hakkens, Amsterdam (2006), the Stads-galerij Heerlen (2001), Domaine de Kerguehennec (1998/99), Bonnefantenmuseum (1997), De Appel (1997) and participated in group exhibitions at GEM, den Haag (2005), Bregenzer Kunstverein (2005), the Sharjah Biennial (2003), Documenta 11, Kassel with Meshac Gaba (2002), and the Tate Modern, London (2001). Cremers' work is to be found in various collections in the Netherlands and other countries, including ABN Amro, the former Peter Stuyvesant collection and a variety of private collections.

Grandfather and friends at site (1929)
2013
Watercolour, ink, pencil on paper
37,5 x 49,5 cm



Moonmapping
2013
Watercolour, ink, pencil on paper
42,5 x 37,5 cm



The Archeologist
2013
Acrylic on canvas
50 x 40 cm



Midget Golf (Melancholia)
2014
Tropical wood, epoxy, gesso, postcard
40 x 40 x 34 cm



When I think about time...**Roger Cremers**

AKINCI, Amsterdam

25 April - 24 May, 2014

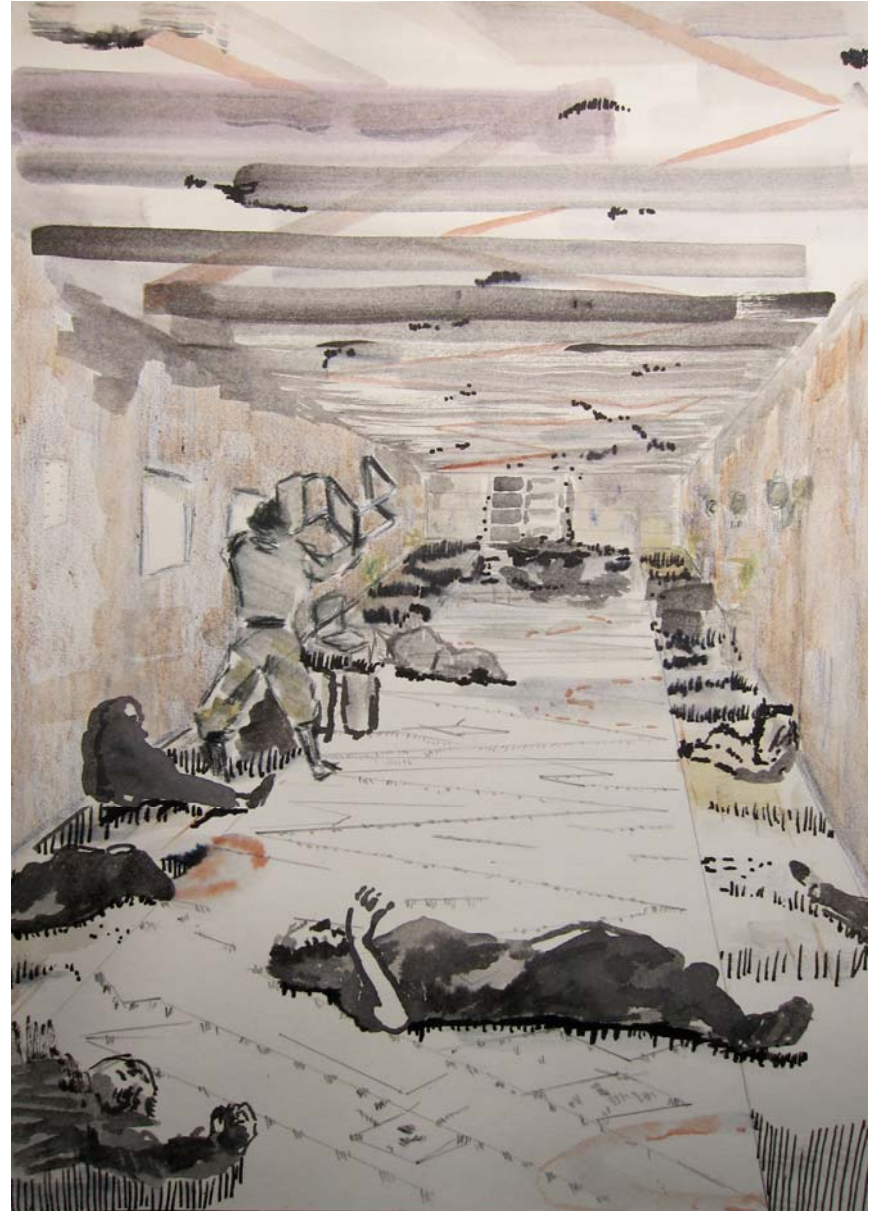
Roger Cremers presents new paintings, works on paper and sculptural works. In the eclectic collection strong references to memory and our conception of time are made. Cremers interpretes the idea of progress from different angles and incorporates private and more iconic images in his work in a quest 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 asks, I don't." This quote somehow condenses the ungraspable aspect of time, the constant duality in our conception of time. Linear yet cyclical, a repetition with endless variations, yet every past moment is gone and is inretrievable. 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.

FP antwortet nicht (1932)
2012
Aquarel, ink, pencil on paper
20,5 x 30,5 cm

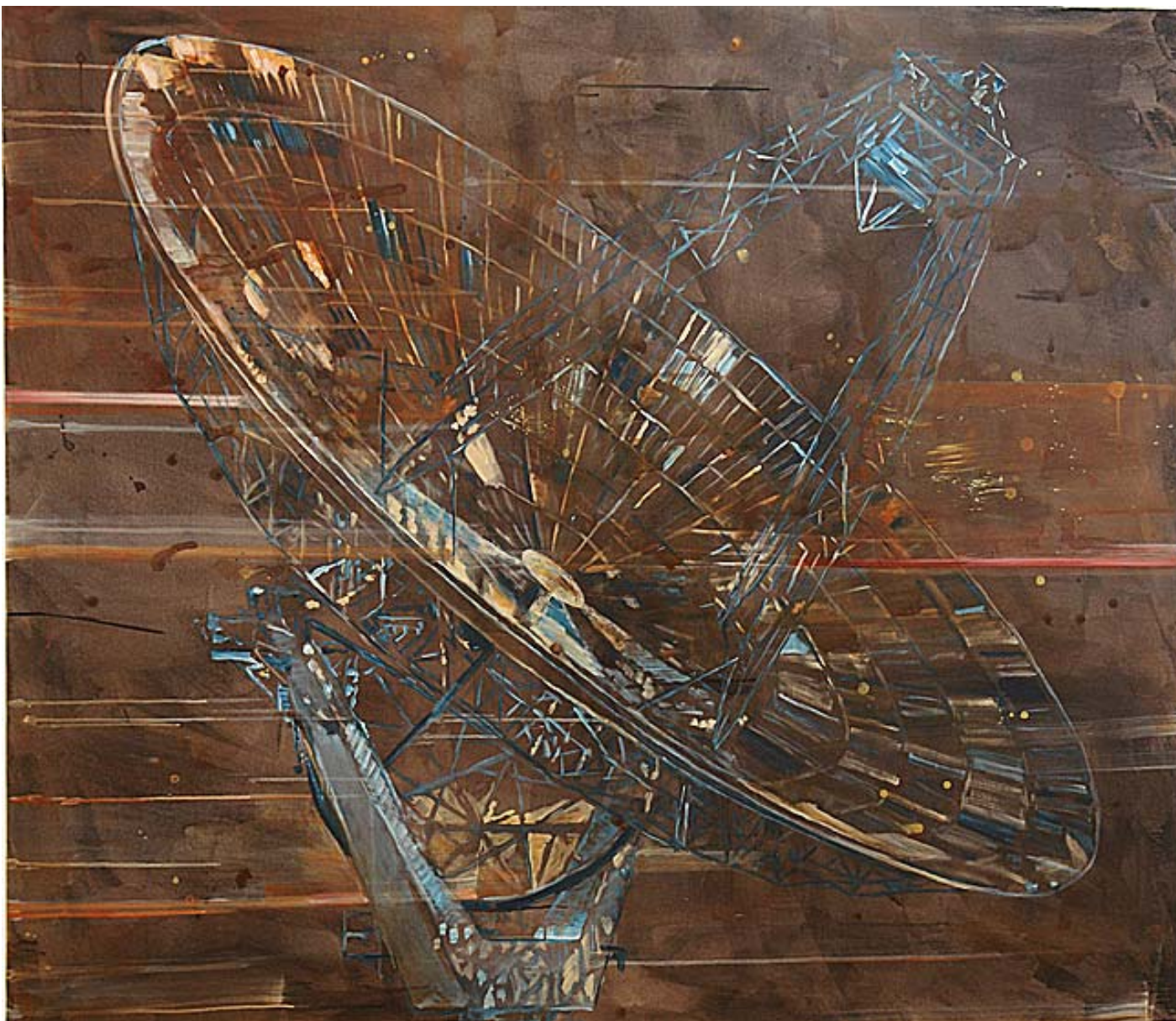


Sciences et Voyages (1931)
2012
Aquarel, ink, pencil on paper
20,5 x 30,5 cm

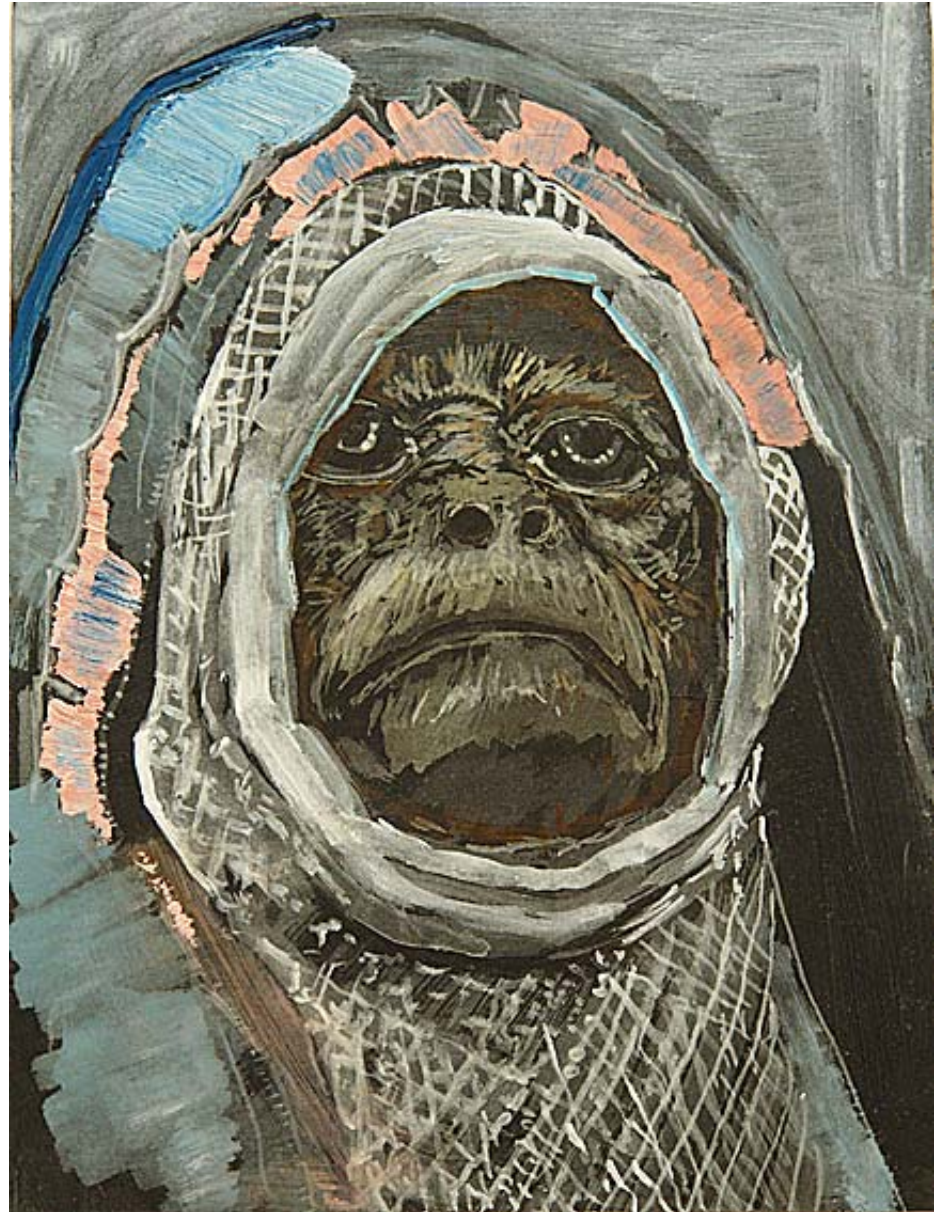




Das Kapital II
2010
Acrylic / oil on mdf
110 x 130 cm



Antenna
2010
Acrylic on mdf
160 x 180 cm



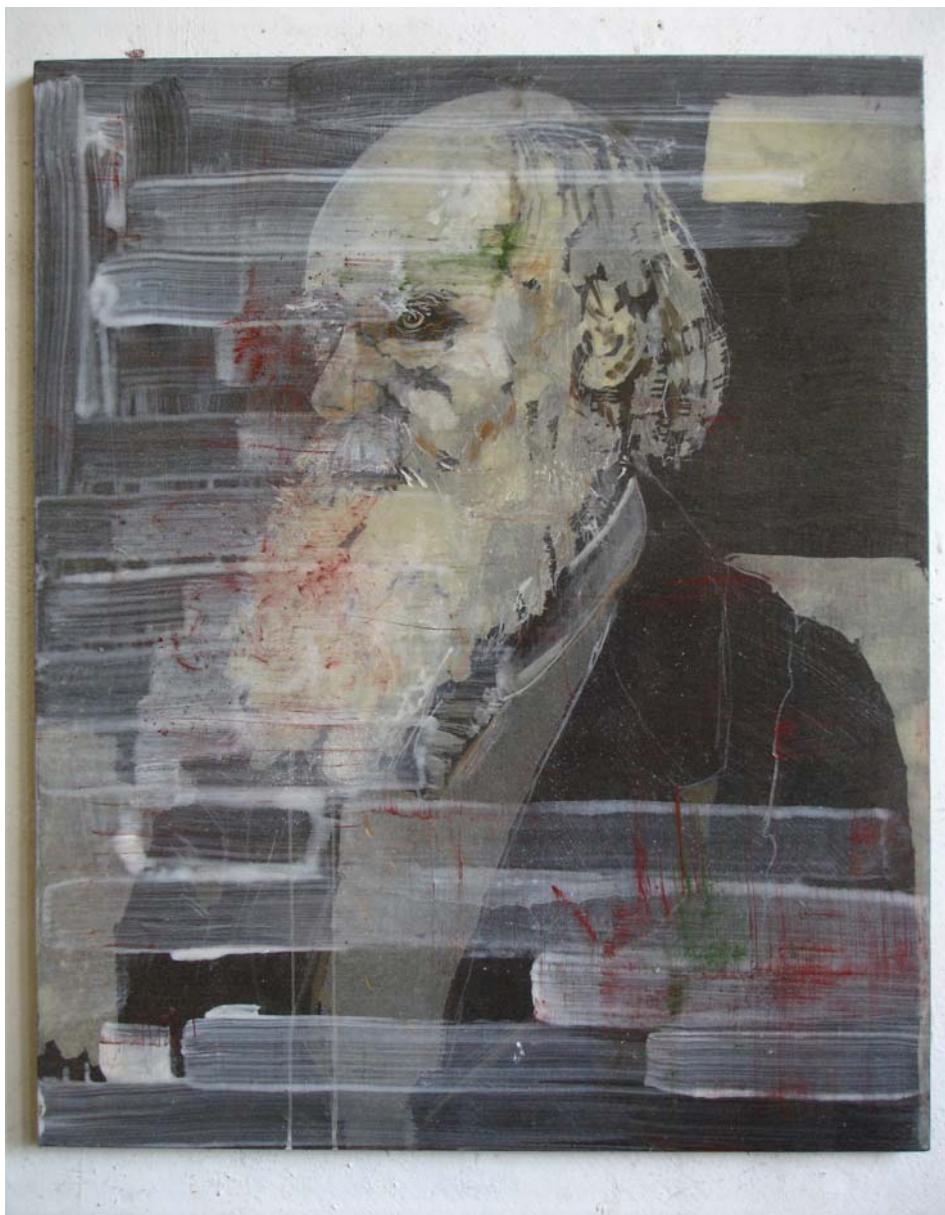
Space monkey
2010
Acrylic/oil on mdf
32 x 24,5 cm



Darwin's microscope
2010
Acrylic on mdf
60 x 48,5 cm

Wolfgang Paulie
2009
Acrylic / oil on mdf
23 x 21 cm





Darwin
2009
Acrylic on mdf
60 x 48,5 cm

Gold is the metal for quiet thoughts.

AKINCI, Amsterdam
3 September – 2 October 2010

Gold is the Metal for Quiet Thoughts is the title of the first solo exhibition by Roger Cremers (b. 1972 in Susteren, the Netherlands). Using his modern 'magic lantern' of glass, crystal and lasers, and paintings that include satellites and scientists, Cremers creates the atmosphere of a 'Wunderkammer': a collection of associative knowledge without formulas or rules, expressed in a visual form.

Roger Cremers makes lavish use of familiar historical images, such as photos and pictures from old books, which emphasise our striving towards progress. As a romantic, however, Cremers finds that reality presents itself in myths and apparitions, and he adds new ones. The act of thinking creates the forms. The questions that Cremers asks himself and seeks to formulate answers to in his sculptures and paintings are as follows: What shapes our perception? What are the connections between thinking and thought? To what extent does our knowledge match up with reality? Is it not true that we personally construct everything that we believe we know?

None of Roger Cremers' drawings, sculptures or paintings stand in isolation. His images seize upon, undermine and supplement each other. In the artist's own words, they are 'An illustration of visual imagery within science and knowledge formation'. His oeuvre is an expansive exposé concerning the scope of our knowledge; a visual exchange about machinery, scientists, philosophers and the animal kingdom. Cremers arranges exhibition areas like a research centre, with objects that remind one of scientific instruments in aesthetic as well as functional terms.

Mme Curie II
2009
Acryllin / oil on mdf
30 x 22 cm



CV Roger Cremers

Born in Susteren 1972, lives and works in Amsterdam, the Netherlands

Biography:**Education:**

- 1996-'97 Rijksacademie van Beeldende Kunsten, Amsterdam, The Netherlands
- 1990-'95 Academie voor Beeldende Kunsten, Maastricht, The Netherlands

Residencies:

- 2000-'01 Residency, Atelier Holsboer (Fonds BKVB, Institut Neerlandais) Paris, France
- 1998 Artist in residence, Centre d'Art Contemporaine du Domaine de Kerguehennec, Bignan, France

Selection Solo-exhibitions:

- 2013 "When I think about time...", Galerie Akinci, Amsterdam
- 2011 Commision work Susteren, NL
- 2010 "Gold is the metal for quiet thoughts", Galerie Akinci, Amsterdam
- 2009 "Catching Sparks", OUTline, amsterdam
- 2005 Batagianni Gallery, Athens, Greece,
- 2002 Aristoteles's Fieber (incorporating works by Andi Plum and Mark Aeriël Waller), HEDAH, Maastricht, NL
- 2000 -'01 Murals et projects, Institut Neerlandais, Paris, France
- 1998 -'99 "La Pluralite des Mondes", Domaine de Kerguehennec, Centre d'Art Contemporain, Bignan, France

Selection group exhibitions:

- 2013
 - Incipient structures, videowork and performative lecture, George Ohm University, faculty of Architecture, Nurnberg, Germany
 - Stock, groupshow with artist from Akinci, Lumen Travo, Flatland galery, Amsterdam, NI
 - Museum for Contemporary African Art, Tate Modern, (Collaborative installation by Meshac Gaba, Roger Cremers work "Silent Whistle" is a permanent part of the installation, acquired by the Tate Modern), London, Uk
- 2012 Door Schildersogen, Arti et Amicitiae, Amsterdam
- 2010 Al Quths Festival, Al Quths University, East Jeruzalem, Palistina
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 - Al Quths Festival, Al Quths University, East Jeruzalem, Palistina
 - Sculpture-park Suestra, Susteren. Permanent installation, municipal acquisition.

- 2007 Aristotle's Fieber II, Van Wijngaarden Hakkens, Amsterdam, NL, (with Andreas Plum and Mark Aerial Waller)
- 2006 "Hoe schilder, hoe wilder" (with Andi Plum), ACAPULCO, Duesseldorf, Germany
Mindscrapers, Schloss Ringenberg, Hamminkeln, Germany
- 2005 Nominations Koninklijke Prijs voor Vrije Schilderkunst (Royal Prize for Painting), GEM Museum for Contemporary Arts, Den Haag, NL
Go Between, Bregenzer Kunstverein, Bregenz, Austria
- 2004 Redux Gallery, Lana House, London, UK
KDR KunstRAI prijs 2004, ruimte genomineerden, RAI, Amsterdam, NL
LIBRA, with Robert Lambermont, Arti et Amictae, Amsterdam, NL
The Dutch Show, N.I.A. Athens, Greece
- 2003 6th Sharjah Biennial, Sharjah, United Arabian Emirates
City Views, Projectraum M54, Basel, Suisse
Sphinx X, Centre Ceramique, Maastricht, NL
- 2002 Haunted House of Art, Stichting Outline, Amsterdam (curated by Gabriel Lester),
Hofvijver in Poesie en Beeld, Kunstpassage in Rijksmonument/Museum Bredius/Haags Historisch Museum, Den Haag, NL
Museum of Contemporary African Art: The Museum Shop, collaboration work with Meschac Gaba, Documenta 11, Kassel, Germany
- 2001 Big Blue/Century City, Tate Modern, London, UK
Ron Bernstein, Roger Cremers, Raymond Cuijpers, Aline Thomassen, Stadsgalerij Heerlen, Heerlen, NL
- 2000 Havenlodge, Kent Institute of Art and Design, Ramsgate, UK (curated by Peter Lewis)
- 1999 Trafique (collaboration project with Meshac Gaba), S.M.A.K. extra muros, Gent, Belgium
- 1998 Scope, Artist's Space, New York, USA
Big Blue, Coins, London, UK
Sporen van Wetenschap in Kunst/Traces of Science in Art, Het Trippenhuys/KNAW, Amsterdam (curated by Wim Beeren)
- 1997-'98 Bonnefanten Festival, Bonnefantenmuseum, Maastricht, NL
- 1997 Open Ateliers, Rijksacademie van Beeldende Kunsten, Amsterdam, NL
De Steen die Vliegt, Arti et Amicitiae, Amsterdam, NL
La Pierre qui Vole, Institut Neerlandais, Paris, France
Hong Kong-Perfumed Harbour, De Appel, Amsterdam (presentation book project curated by Hou Hanru), NL
Hong Kong-Internet Project, Johannesburg Bienale, Johannesburg, South Africa