

Roger Cremers

Portfolio

About

Roger Cremers (1972, Susteren, NL) makes lavish use of familiar historical images, such as photos and pictures from old books and newspapers, which emphasise our striving towards progress. As a romantic, however, Cremers finds that reality often presents itself in myths and apparitions. He adds new ones, creating his own forms in the act of contemplation. Cremers asks himself what shapes our perception. In his sculptures and paintings he seeks to formulate the question to what extent our thoughts and knowledge matches up with reality, how thought and thinking connect and if it is true that we personally construct everything that we believe in now.

Cremers studied at the Academie voor Beeldende Kunsten in Maastricht and the Rijksakademie voor Beeldende Kunsten in Amsterdam. His work has been exhibited at a.o. Tate Modern (2001/2013), GEM, The Hague (2005), Bregenzer Kunstverein (2005), the Sharjah Biennial (2003), Documenta 11 (2002), HEDAH, Maastricht (2002), Stadsgalerij Heerlen (2001), S.M.A.K., Gent (1999), Domaine de Kerguehennec, Bignan (1998-99), De Appel, Amsterdam (1997), and multiple times at AKINCI, Amsterdam. Recently, Cremers curated his show Counterpoint (with Runa Islam and Mark Aerial Waller) and collaborated with Carlo Wijnands for the exhibition design of the expansive Happy Birthday Marilyn at De Nieuwe Kerk, Amsterdam. His work is to be found in various collections in the Netherlands and abroad, including ABN Amro, the former Peter Stuyvesant collection, and a variety of private collections. He lives and works in Amsterdam.

Grandfather and friends at site (1929)

2013, watercolour, ink, pencil on paper, 37,5 x 49,5 cm





Overview *Counterpoint*
Roger Cremers, Mark Aerial Waller and Runa Islam at AKINCI, Amsterdam, 2016
(photo: Wytske van Keulen)

Counterpoint

curated by Roger Cremers

*Roger Cremers together with Runa Islam and Mark Aerial Waller
at AKINCI, Amsterdam*

3 September – 8 October, 2016

The transformation of fact, alternative histories, and subjectivity are apparent themes in the exhibition Counterpoint. Roger Cremers (NL) steps up as the curator of his own show, presenting carefully selected work by befriended artists Mark Aerial Waller (UK) and Runa Islam (BD/UK) next to his new series of paintings. Though very different in approach, the artists share a deep interest in challenging the course of chronology through visual language, historic research, and scientific fact, which all three of them use as the main material for their work. In effect, the conjunction of their voices hit a striking conceptual counterpoint.

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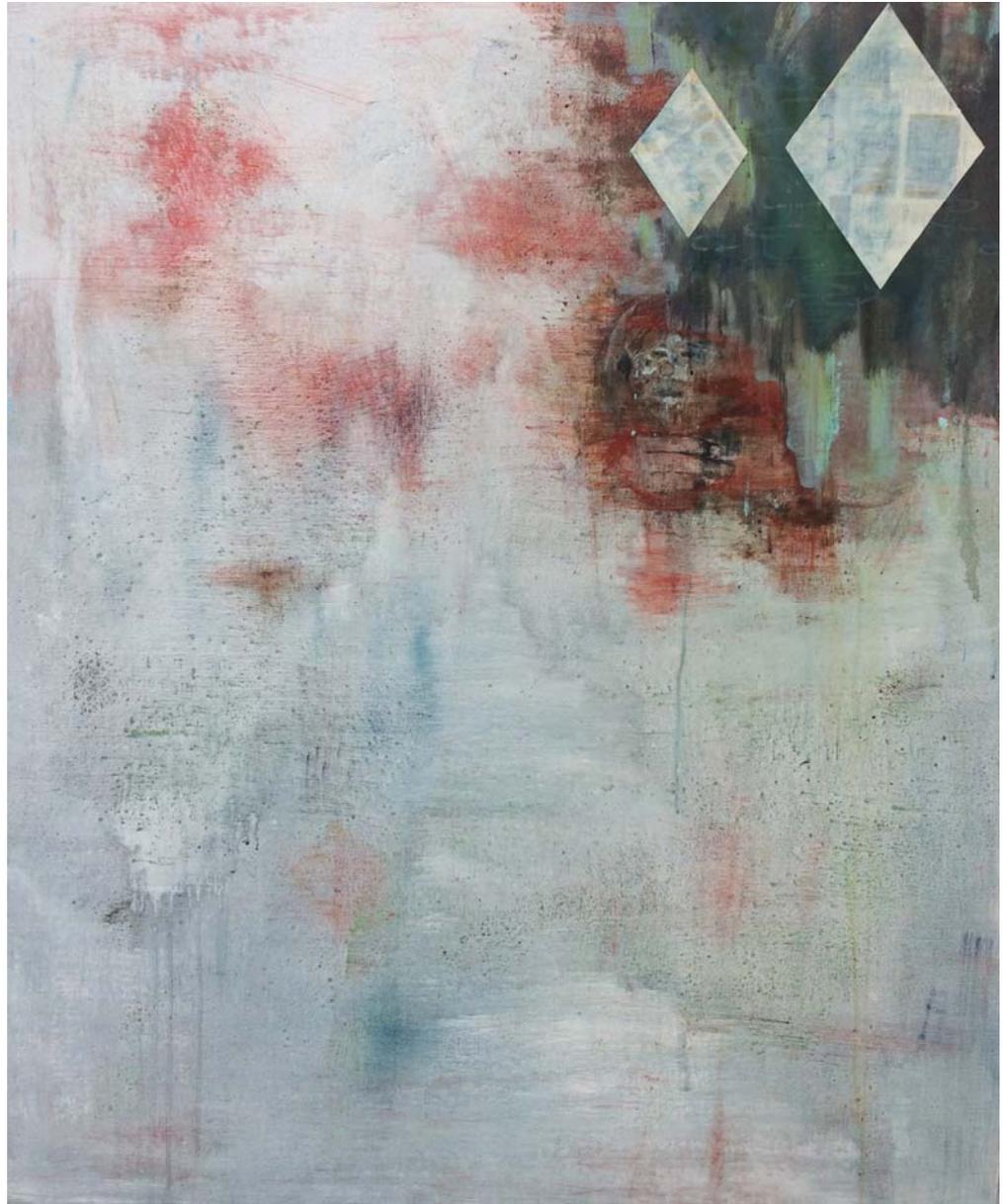
The representation of the world in documentary imagery is an endless resource for Roger Cremers. Aware of the determinative quality of such images, shaping our thoughts and perception of history as a result of a selection process we call observation, his work revolves around this very acceptance of an image as 'truth'. He is driven by a desire to find 'mirrors' of our present time in images from the past. In this context, the verity of the (photographic) medium, the depicted scenes and the spectator all become an accomplice in constructing a presumed reality. In Counterpoint, Roger Cremers presents a new series of collage paintings. Mixing snippets of historical photographs with new media snapshots, ink and pencil drawings with freely painted backdrops, his multilayered canvasses become an abstract landscape that read almost like a graphic novel, but are strangely

out of joint with linear time. Some paintings are dabbed with the ashes from his fire place, which seems to hint at Waller's burning sun and Islam's re-appropriation of celluloid. But it is especially Cremer's interest in the incoherence of time and space, prone to human curiosity and interpretation, that makes his choice to present the work of Runa Islam and Mark Aerial Waller next to his own a compelling one. In Counterpoint, their personal take on image and imagination, stories and histories becomes attentively entwined, establishing a contemplative place out of time (or time out of place).



Overview *Counterpoint*

Roger Cremers, Mark Aerial Waller and Runa Islam at AKINCI, Amsterdam, 2016
(photo: Wytse van Keulen)

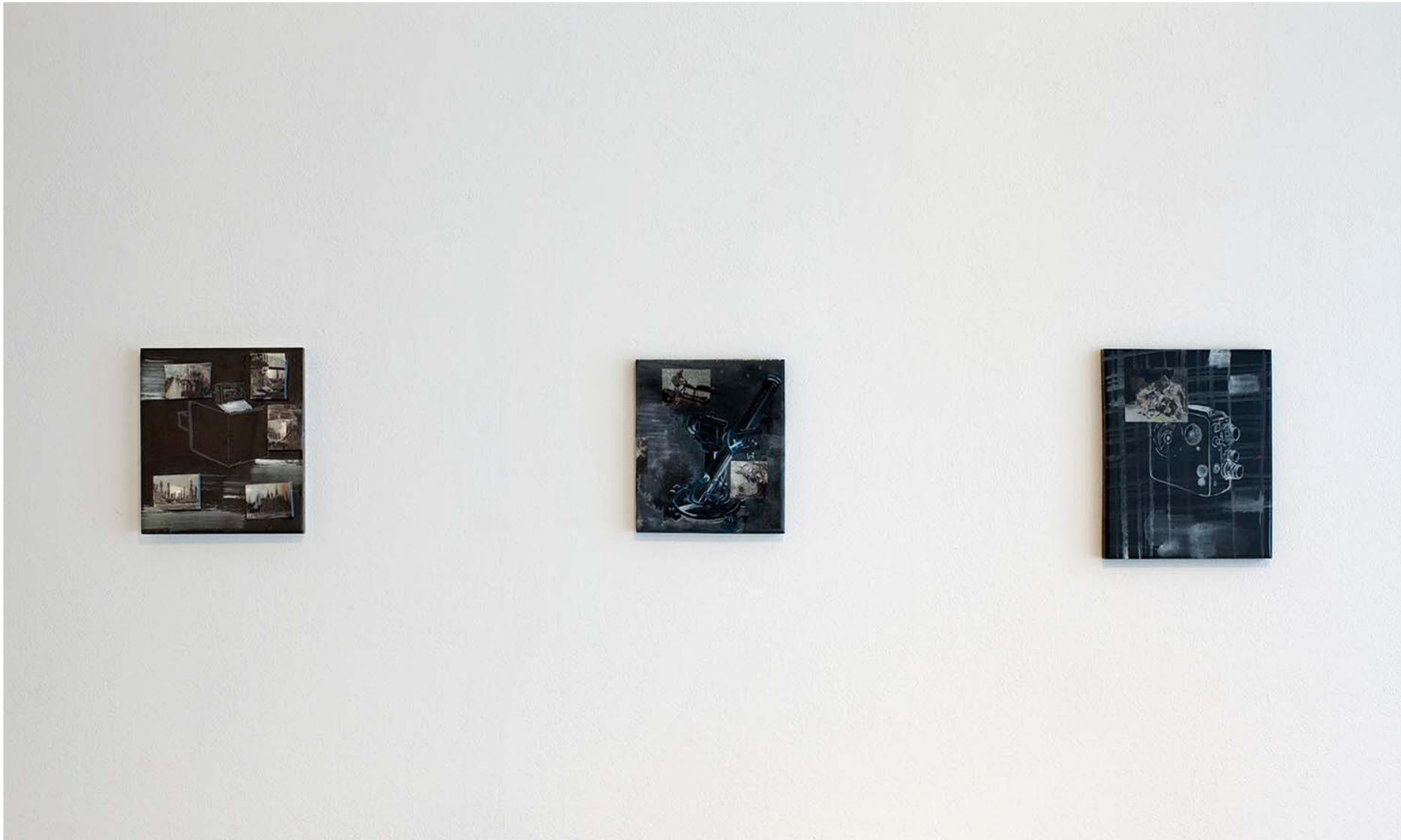


Amazonia

2016, watercolor, pigment on canvas, 110 x 130 cm
(photo: Wytske van Keulen)



The Projection and The Reader
2016, acrylic, collage, pigment and ash on canvas, various dimensions
(photo: Wytske van Keulen)



Left to right: *Transistor*, *Telescope*, and *Camera (war dance)*
2016, acrylic, paper, aquarel and epoxy on MDF, various dimensions
(photo: Wytske van Keulen)



Flying Boat
2016, acrylic, collage, pigment and ash on canvas, 100 x 140 cm
(photo: Wytske van Keulen)



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 at AKINCI, Amsterdam

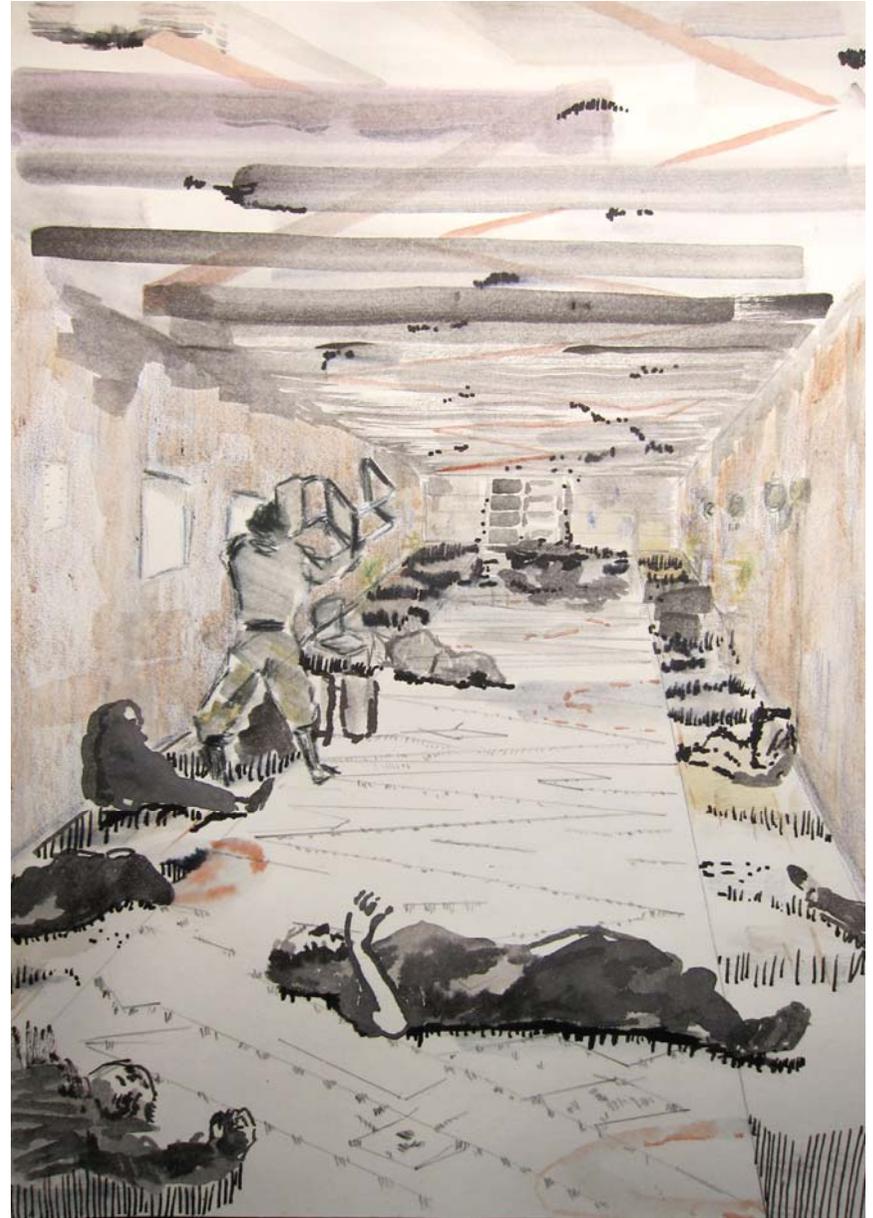
25 April - 24 May, 2014

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 interprets 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 title 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 irretrievable. 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' work process 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 aesthetical choice, but also as a metaphysical attempt to grasp time and being. The selection of images is based on synchronicities and analogies. The often historical data cross-connects into new story lines. Things or events that have been, but 'are' at the same time; personal images that become general and vice versa. Thus in Cremers' work an image can incorporate an essence

of a specific era 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 archaeologists at work amidst the action of their work. Other works place an archaeological artefact back in (an imaginary) place where it was discovered. By transferring 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 monolithical wooden sculptures, seemingly obsolete postcards are imbedded in the solid wood, hence becoming a physical part of time... the artificially created image grown into a slice of natural time itself. Cremers thus sees the work as a catalyst 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



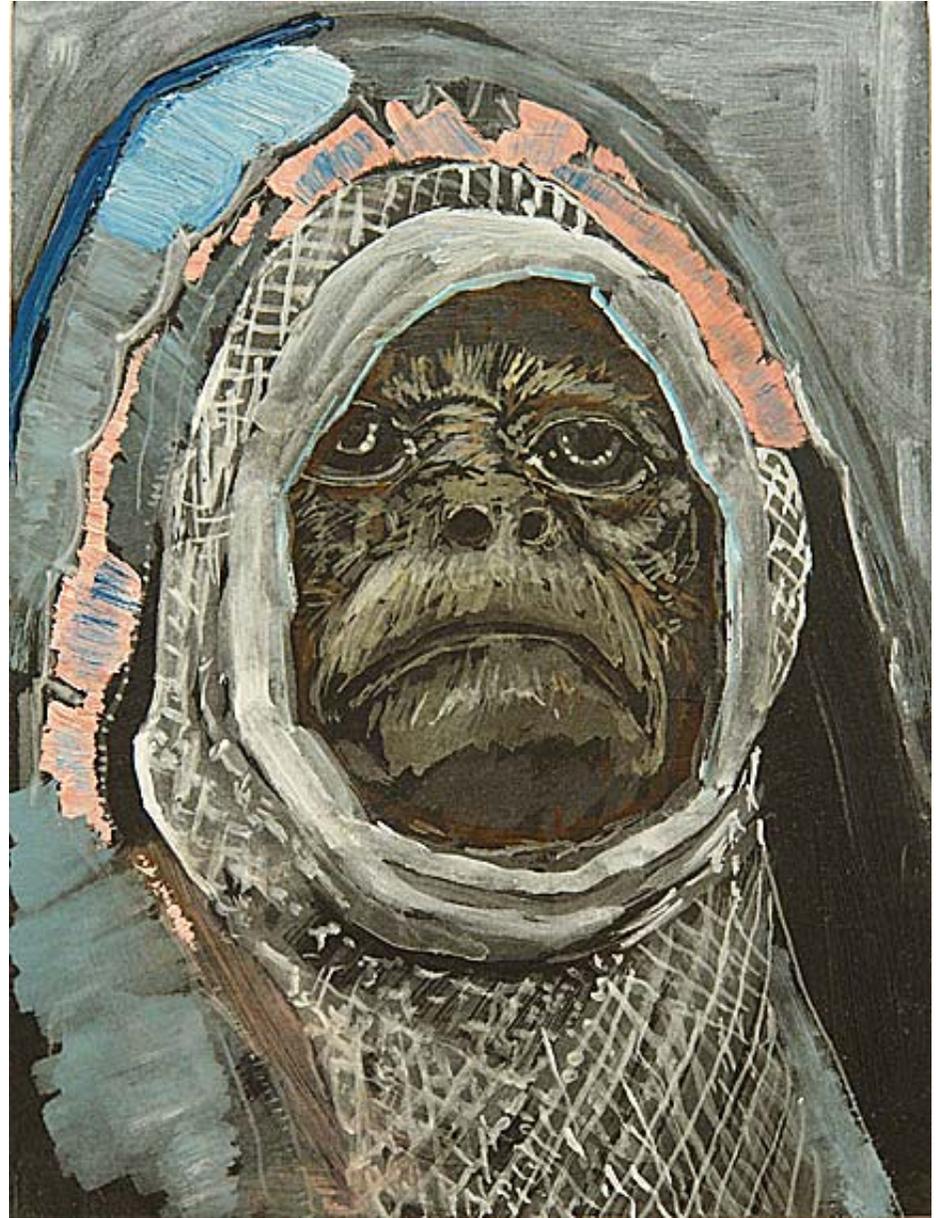
Sciences et Voyages (1931)
2012, aquarel, ink, pencil on paper, 20,5 x 30,5 cm



Das Kapital II
2010, acrylic, oil on MDF 110 x 130 cm



Antenna
2010, acrylic on MDF, 160 x 180 cm



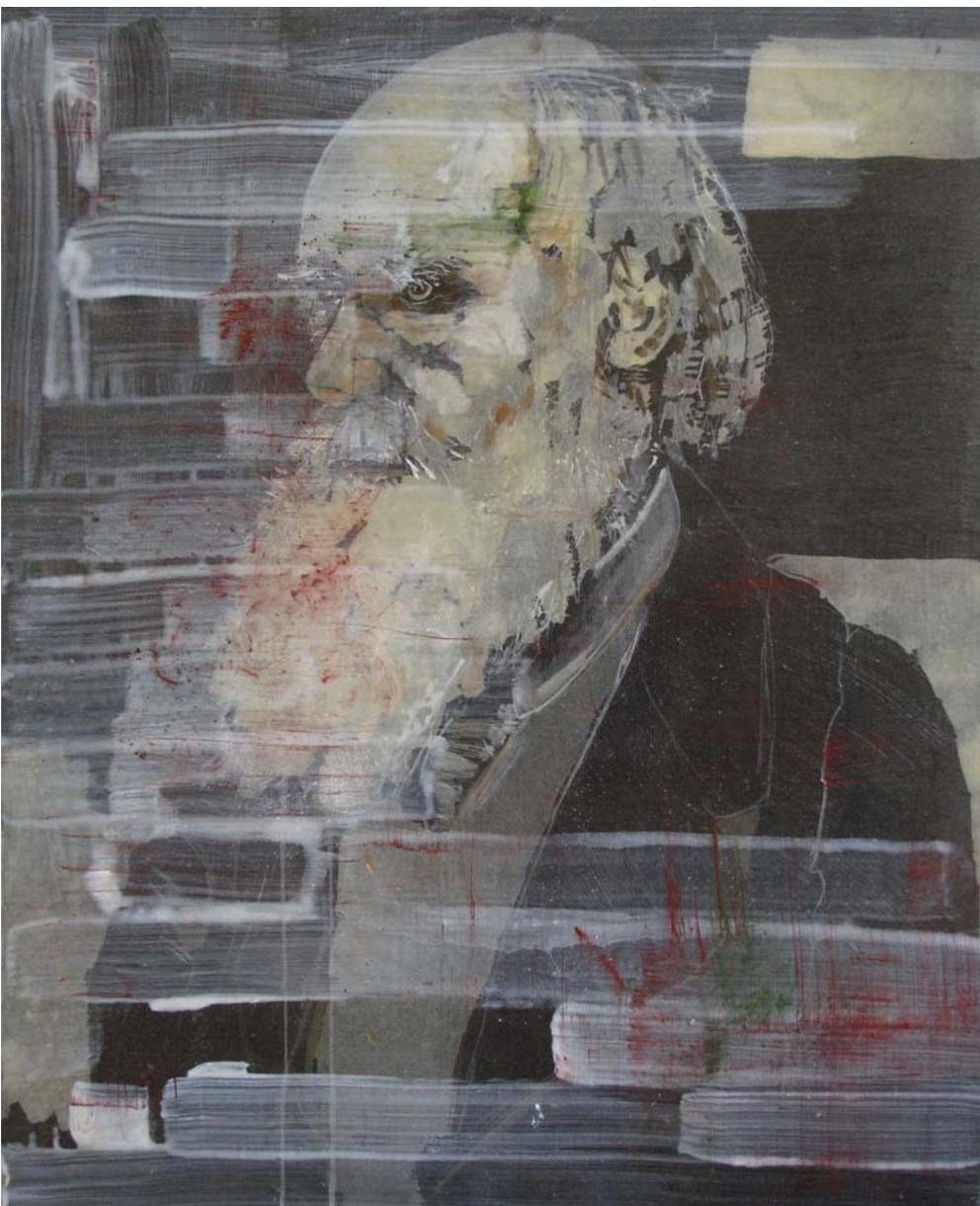
Space monkey
2010, acrylic, oil on MDF, 32 x 24,5 cm



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

Roger Cremers at 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. 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.

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, acrylic, oil on MDF, 30 x 22 cm



Biography

Roger Cremers, born 1972 in Susteren, the Netherlands
Lives and works in Amsterdam.

Education

1996-97 Rijksakademie 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

Solo exhibitions (selection)

2015 Rariteiten Cabinet, KIT, Amsterdam, NL
2014 When I think about time..., AKINCI, Amsterdam, NL
2010 Gold is the metal for quiet thoughts, AKINCI, Amsterdam, NL
2009 Catching Sparks, OUTline, Amsterdam, NL
2005 Batagianni Gallery, Athens, GR
2002 Aristoteles's Fieber (incorporating works by Andi Plum and Mark Aerial Waller), HEDAH, Maastricht, NL
2000-01 Murals et projects, Institut Neerlandais, Paris, FR
1998-99 La Pluralite des Mondes, Domaine de Kerguehennec, Centre d'Art Contemporain, Bignan, FR

Group exhibitions (selection)

- 2016 Counterpoint, together with Mark Aerial Waller and Runa Islam, AKINCI, Amsterdam, NL
Kids, I'm not a fish anymore, performance evening curated by Geo Wyeth for Lost&Found, Amsterdam, NL
- 2015 Lungengasse, Cologne, DE
- 2013 Incipient structures, video work and performative lecture, George Ohm University, faculty of Architecture, Nurnberg, Germany
Stock, group show with artists from AKINCI, Lumen Travo, Flatland Galery, Amsterdam, NL
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
- 2010-11 Al Quths Festival, Al Quths University, East Jeruzalem, Palistina
- 2010 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 Nomination Koninklijke Prijs voor Vrije Schilderkunst (Royal Prize for Painting), GEM Museum for Contemporary Art, 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
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 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 Trippenhuis/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 Biennale, Johannesburg, South Africa

Commissions (selection)

- 2016 Installation and exhibition design for Happy Birthday Marilyn, in collaboration with Carlo Wijnands
De Nieuwe Kerk, Amsterdam, NL
- 2015 Annual print ("1925") for Nederlands Steendrukmuseum, Valkenswaard, NL
- 2011 Permanent installation at sculpture park Suestra, Susteren, NL