

Works & The Infinite Library  
Kunsthaus Glarus, Switzerland

12 February to 6 May 2012



Entrance area of Kunshaus Glarus  
view to Schneelisaal

on monitor:  
Two Monkeys, 2009  
video, DVD Pal, 1.40 min.

12 February to 6 May 2012

Daniel Gustav Cramer (b. 1975 in Neuss/DE, lives in Berlin) has an eye for the extraordinary in the ordinary. He sharpens the vision for reality gaps and leads us to the borders of human modes of perception and thought in his works. There he experiments with fragments of causality in space and time and makes them visible in pictures and abstract narrations. Gaps, elisions and overlaps are significant elements in the practice of his art. In and between the spaces in his photographs, video works, sculptures, texts and books, a poesy develops, circling around the fundamental and inexplicable themes of human existence: in addition to time and space it is also a matter of nature and culture, history and the present, subjectivity and objectivity, rationality and mystery, certainty and doubt in the seemingly totally rationalised world. In his works Daniel Gustav Cramer ties a net of invisible and puzzling associations, which perhaps hold the world together at its core.

In his solo exhibition at the Kunsthaus Glarus, Daniel Gustav Cramer is showing for the first time his new video work, entitled *Orrery* (2012). "*Orreries*" are mechanical devices which visually demonstrate the planets' paths around the sun and which have been constructed since the 18th century. In the age of discovery they served as visualisations for philosophers and as collectors' items in cabinets of curiosities. In his video work Cramer describes his meetings with an orrery craftsman who still practises his craft and builds such planetary machines while living as a hermit in a modest hut close to Melbourne. Almost entirely with text and almost without images, the artist encircles the work and life of the world builder, who constructs his own miniature solar system in isolation from all the topical events of world affairs. Image-excerpts and text fragments focus on details of this intimate world, which seems to exist outside space and time. Inner and outer cosmos, memory, fiction and reality as well as episodes in the discovery of the world and outer space overlap and form a fragmentary narrative of this strange encounter.

In the two skylight rooms the artist continues a series of works entitled *Works*, which has been running since 2009 and which he constantly rearranges and expands in various exhibition contexts. Reference points for this are to be found in episodes of natural or scientific history. Collecting, archiving and rearranging found image material – as well as experienced moments – are important aspects of Cramer's artistic work. In the process, intimate moments quite often directly meet great events of human history. The photograph *Untitled* (Eusebius – Jerome, 2009) shows an image of St. Jerome's Latin translation of Eusebius of Caesarea's Greek Chronicle. The Chronicle of Eusebius, which was not only translated but also supplemented by St. Jerome, and which is to be found today in the Bodleian Library in Oxford, is a description of human history beginning with Adam and Eve and following through to the year 379 CE. In the Chronicle, for the first time, various events of Greek and Roman history are shown on a table with a continuous temporal axis. The book thus reflects the construction of historical continuity and an attempt to bridge over the unavoidable gaps. The basic theme of continuity and discontinuity of different systems of belief is also taken up in other works of Cramer. A continuous series of sculptural works entitled *Sculpture I-V* (2010–12) shows fundamental geometric forms and bodies, which initiate various associations through their semantic and spatial relationships. A series of photographs, often landscapes and animals, focuses on passing moments in which tensions become visible along temporal or spatial poles either inside the photographs or between adjacent photographs. Many of the works are characterised by a trend towards dim and mysterious melancholy. Even though the artist is doubtlessly pursuing a romantic flight from the rush of the city into nature, he nonetheless always remains a rational observer with the camera. He maintains this approach not least by means of the stimulus of scientific methods and insights, based on observation of the world. Seeking the last remaining secrets of human existence, he

creates counterpoints to the assumed certainties of a merely rational perception of the world. Considering the extremely rapid development, so difficult to follow, of purposefully rational, scientific knowledge they turn to fundamental philosophical questions of human existence, where the poetic and the mysterious have an equally important status.

Daniel Gustav Cramer studied at the Royal College in London from 2001 to 2003. After graduation he presented his works in numerous solo exhibitions in galleries (BolteLang Zürich, Vera Cortes Lissabon), institutions (Dortmunder Kunstverein, 2010; The Return, Dublin, 2010; Goethe Institute London, 2007; Casa d'os Dias da Agua, Lisbon, 2005), and in group exhibitions (Nouveau Musée National de Monaco, 2012; South London Gallery, 2011; Forde, Geneva, 2011; Museum Moyland, 2010; Athens Biennale, 2009; Berlin Biennale, 2008). In 2012 he will exhibit his works in the Badisch Kunstverein Karlsruhe and the Lisbon Art Gallery (in collaboration with Haris Epaminonda). The Kunsthaus Glarus is presenting Cramer's first institutional exhibition in Switzerland.

On the occasion of the exhibition there is a publication of the artist entitled *Tales 13*, part of an ongoing series of publications by Daniel Gustav Cramer.

Room 1  
Seitenlichtsaal



Orrery, 2012  
FullHD on Bluray, Projection, 20 min., Sound  
trailer: [http://www.youtube.com/watch?v=ppTXLwqDu\\_g](http://www.youtube.com/watch?v=ppTXLwqDu_g)

## Orrery<sup>1</sup>

<sup>1</sup> An orrery is a mechanical device that describes the relative positions and motions of the planets and moons circling around the Sun. They are typically driven by a clockwork mechanism with a globe representing the Sun at its centre, and with a planet at the end of each of the arms.



Orrery, 2012  
FullHD on Bluray, Projection, 20 min., Sound  
stills

(...)

Brian talks.

I imagine him as a child,

sitting cross legged on a veranda floor,  
in the shadow, crickets chirping.

He is surrounded by pebbles he gathered in the garden.

Noises from a kitchen window.

A grandmother preparing lunch.

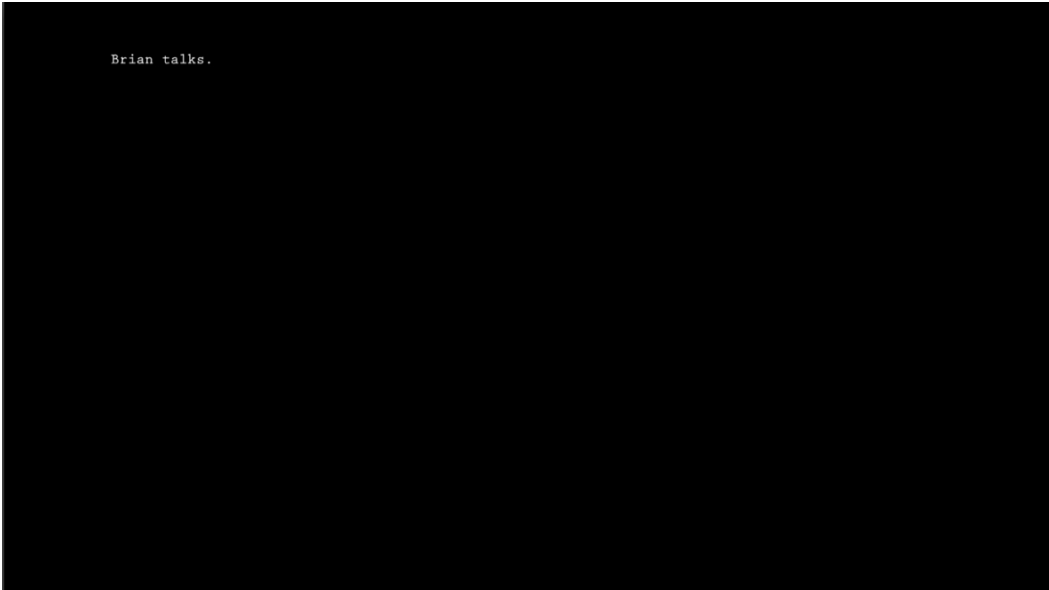
The stones are laid out describing in a circle.

Brian holds a large orrery in his hand.

He tightens a tiny screw,  
leaning towards a lamp to catch some light.

(...)





Orrery, 2012  
FullHD on Bluray, Projection, 20 min., Sound  
stills

*(silence)*

I am inside Brian's house.

It is a small cabin almost entirely covered by overgrown ivy and foliage from the surrounding greenery.

I sit sunken in a red leather arm chair.

Brian makes orreries.

He walks up and down gesturing in different directions.

It is evening.

The sun is about to set.

I decided that each time I visit Brian, I would set up a microphone near his house, point it up towards the sky, and record the sound for the duration of our conversations.

*(sound recording starts)*

(...)



Orrery, 2012  
FullHD on Bluray, Projection, 20 min., Sound  
stills

Room 2  
Schneelisaal







III/b, 2011  
Steel  
238,0 x 1,6 x 1,6 cm



Untitled (Eusebius – Jerome), 2009  
C-print, 71 x 61 cm

The oldest non-biblical Latin manuscript in Great Britain, a manuscript of St. Jerome's Latin translation and adaptation of the Greek chronicle of Eusebius, bishop of Ceasarea, describing the history of mankind starting with Adam and Eve until A.D. 378, with supplements added by other writers, the final appendage in A.D. 442. The chronicle constructs a time line comparing parallel historical records from the first year of Abraham to the twentieth of Jerome's own emperor Constantine (A.D. 326), linking the Macedonian king-lists and Greek Olympiads with the regnal years of Roman emperors.

Daniel Gustav Cramer  
Te Anau, New Zealand

To  
Javier Folkenborn  
Berlin, Germany

19.01.2009

Dear Javier,

You remember, recently, when I called you and my voice just slipped away. It wasn't my voice. There is not much time left for me to do all the things I want to do, all those things I always dreamt of. A while back I realized that most of the moments of my life that I will one day recall on my death bed have already been - how I was playing hide and seek with my brother in the dunes at the north sea somewhere in Belgium - how I made love for the very first time and wasn't sure why it left me rather unexcited at the time - and how Justus, our dog would bark everytime I passed by the lead lying on the little table near our front door. Yet, it might be just the same with you. Javier, I feel uncomfortable to be the one who brings this news, but you are not going to be here much longer yourself. Soon you will find it difficult to get up once you sat down, and then your moment will come as well, maybe even before mine. If we are lucky, someone might erect a stone for us, somewhere, but that will not last either.

My dear friend, can you please tell me, why are both of us, you and me, simple not able to see this? Why do we somehow, somewhere deep in us, believe, it will not happen, not to us? When I stand at my grand-fathers grave, I know he died, he is not there any more. And I know he was there once, stroking my hair, sitting at his desk. There is a gap, which opened right before the moment he died and it closed a tenth of a second later. What happened there? I don't know. Do you?

Yours, always,

Letter to Javier, 2009  
A4, pinned on wall



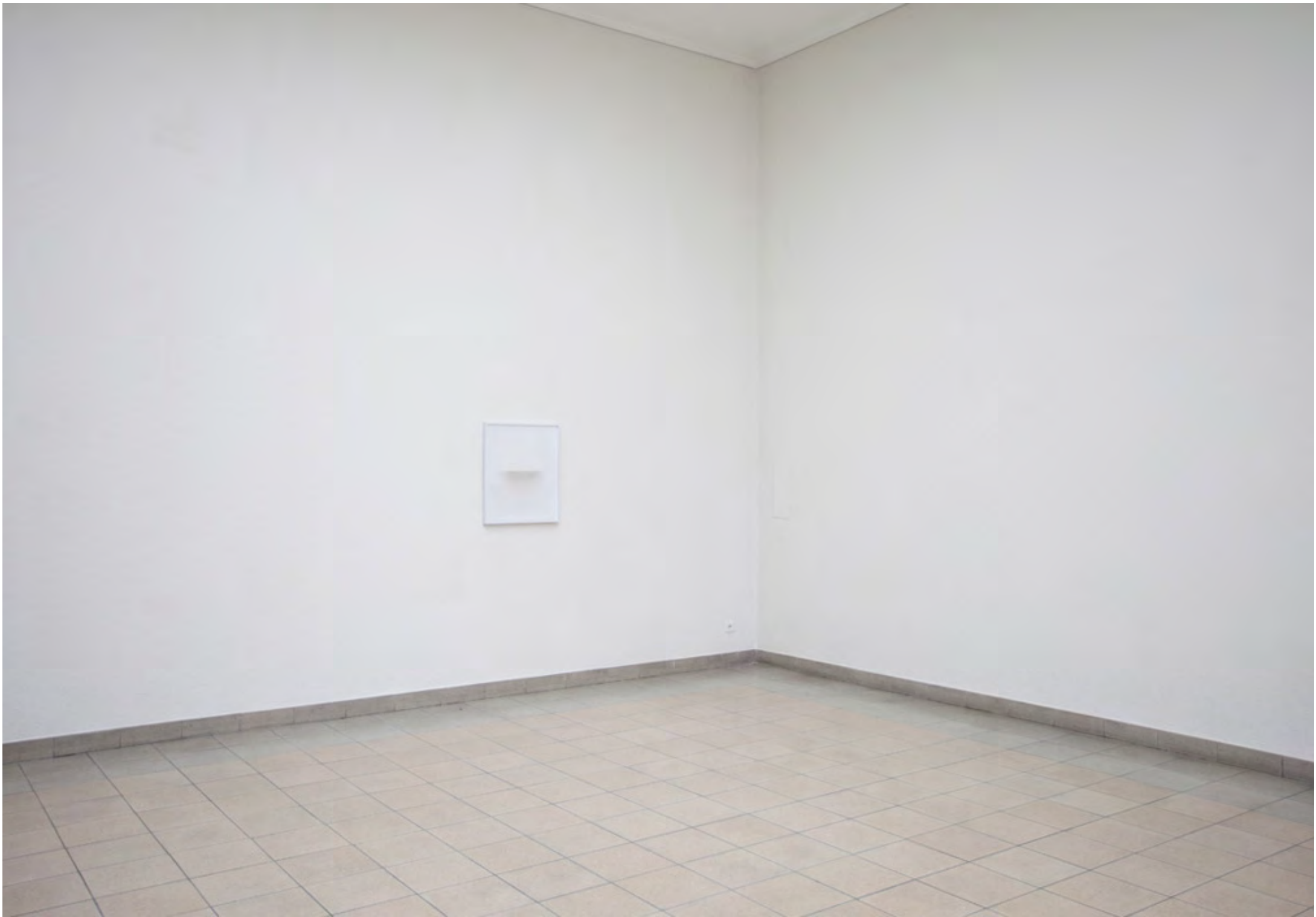


II/b, 2012  
two sculptures, steel  
ca. 205 x 185 x 100 cm



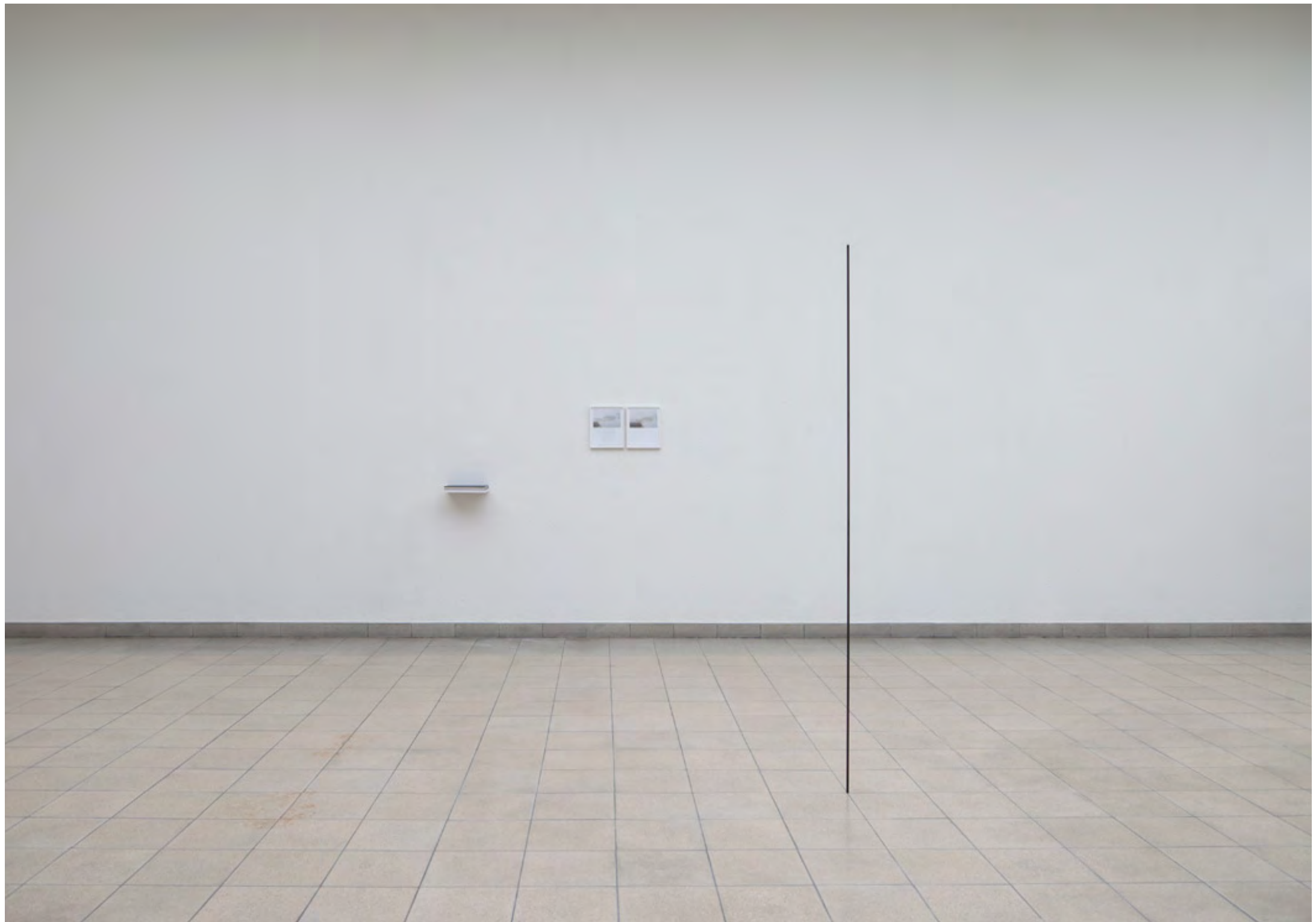
Untitled, 1969  
Photograph, 20 x 25.5 cm

Photograph taken by NASA showing crowds gathering adjacent to the Kennedy Space Center, Cape Canaveral, in Florida to watch the launch of Apollo 11 astronauts Neil Armstrong, Michael Corris and Edwin E. Aldrin, Jr. on the first manned lunar landing mission on July 16, 1969.



*previous page:*

Untitled (Paperworks), #01, 2009  
C - Print, 76 x 66 cm.



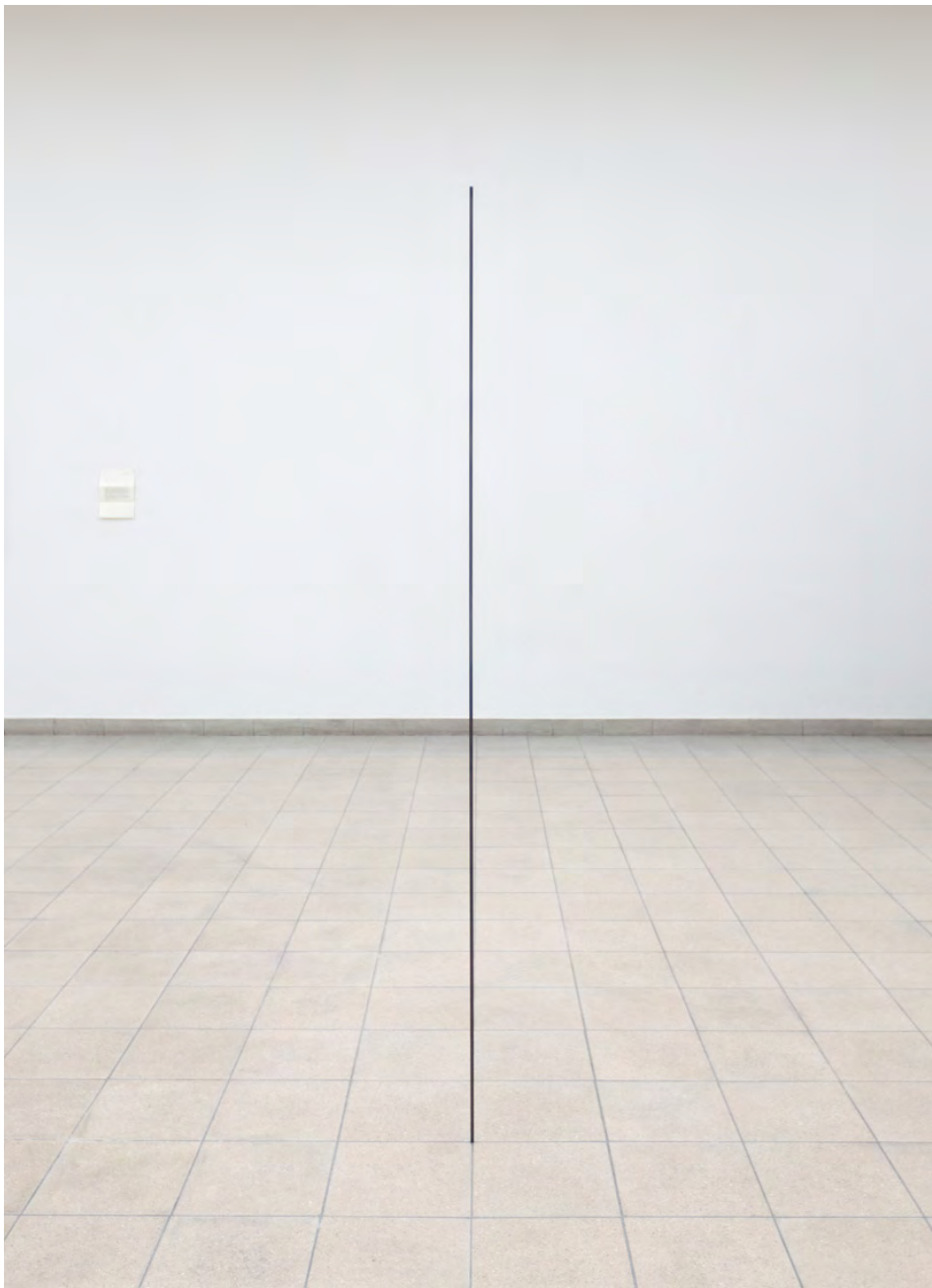




Untitled (Colour), 2009  
Book, 28 x 20.5 cm  
48 coloured and several white pages



Tales (Estoril, Portugal, September 2008), 2009  
Two Photographs, 25 x 20 cm, framed



III, 2011  
Steel  
214.7 x 0.8 x 0.8 cm







Untitled (Monkey/ Deer), 2011  
Framed polaroid  
10,5 x 8,5 cm/ 37 x 14,7 cm (framed)

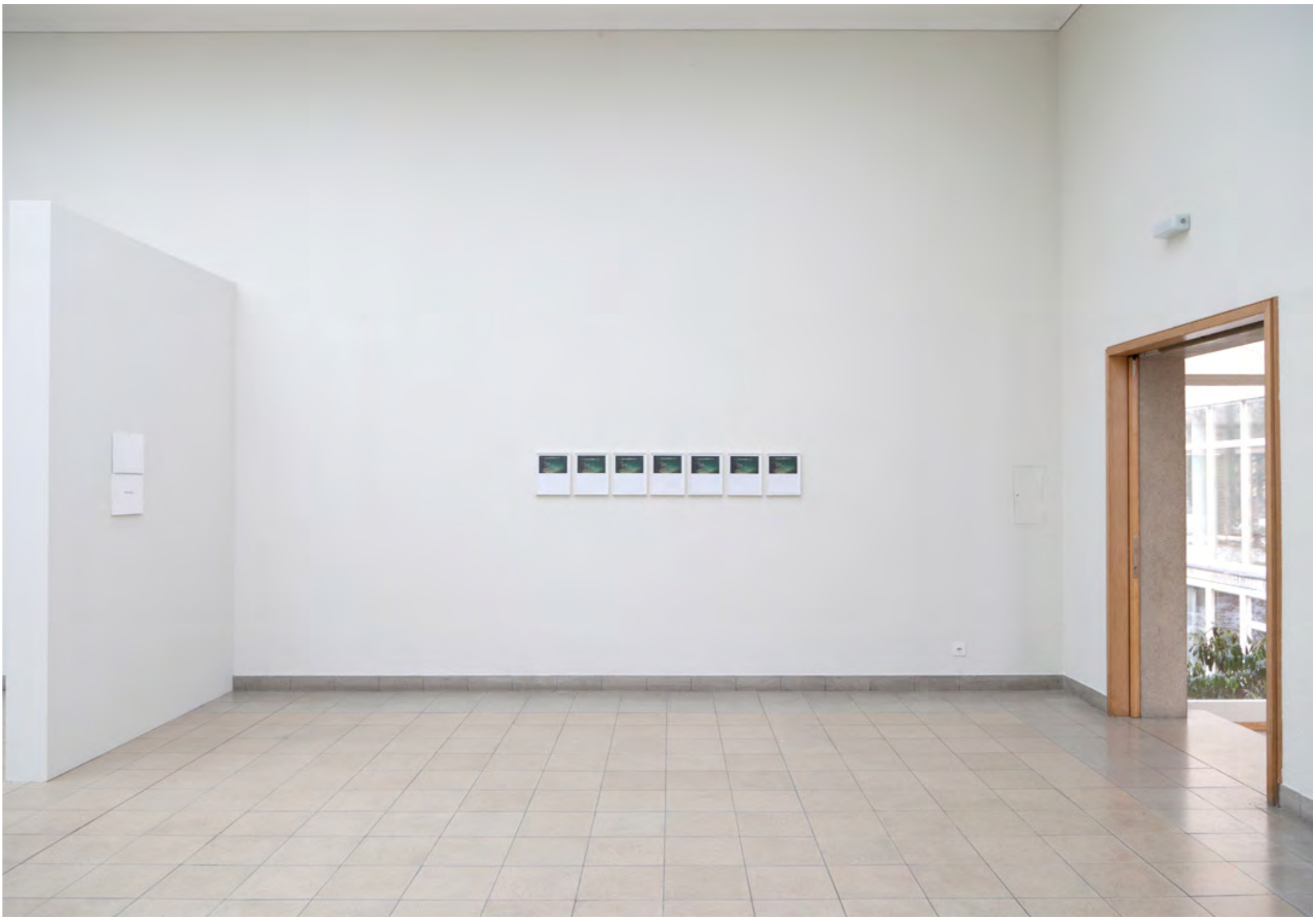


Untitled (Spiderweb), 2009.  
C-Print, 118 x 98 cm.



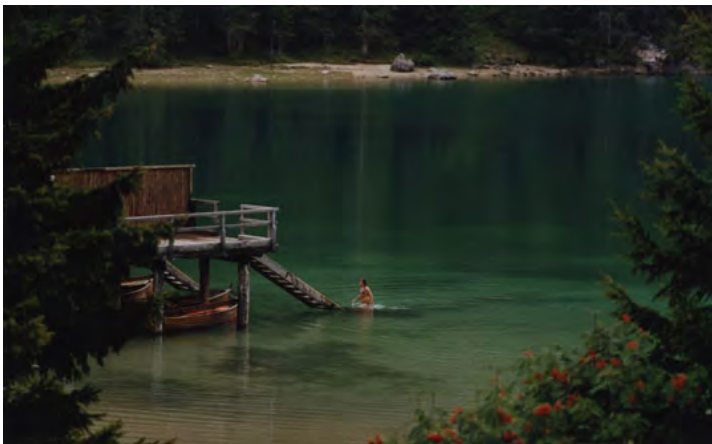
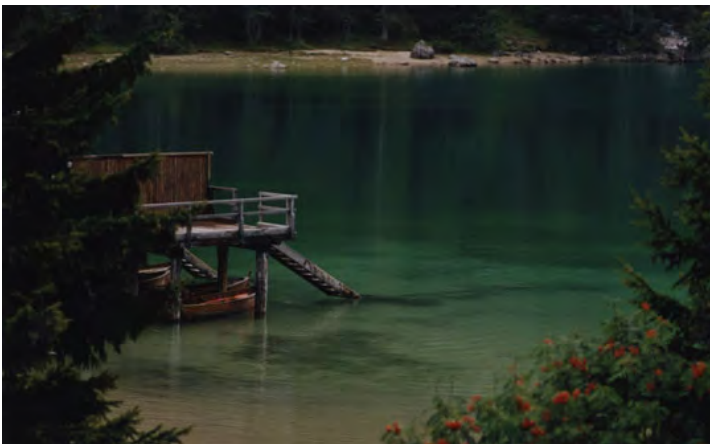
Untitled (13.10.2008), 2008  
Book, 28 x 19.5 cm

Consisting of pages with dots in their centre. The size of the dot increases from the first page throughout the book with its peak in the centre of the volume, then decreases until it eventually disappears on the last pages.





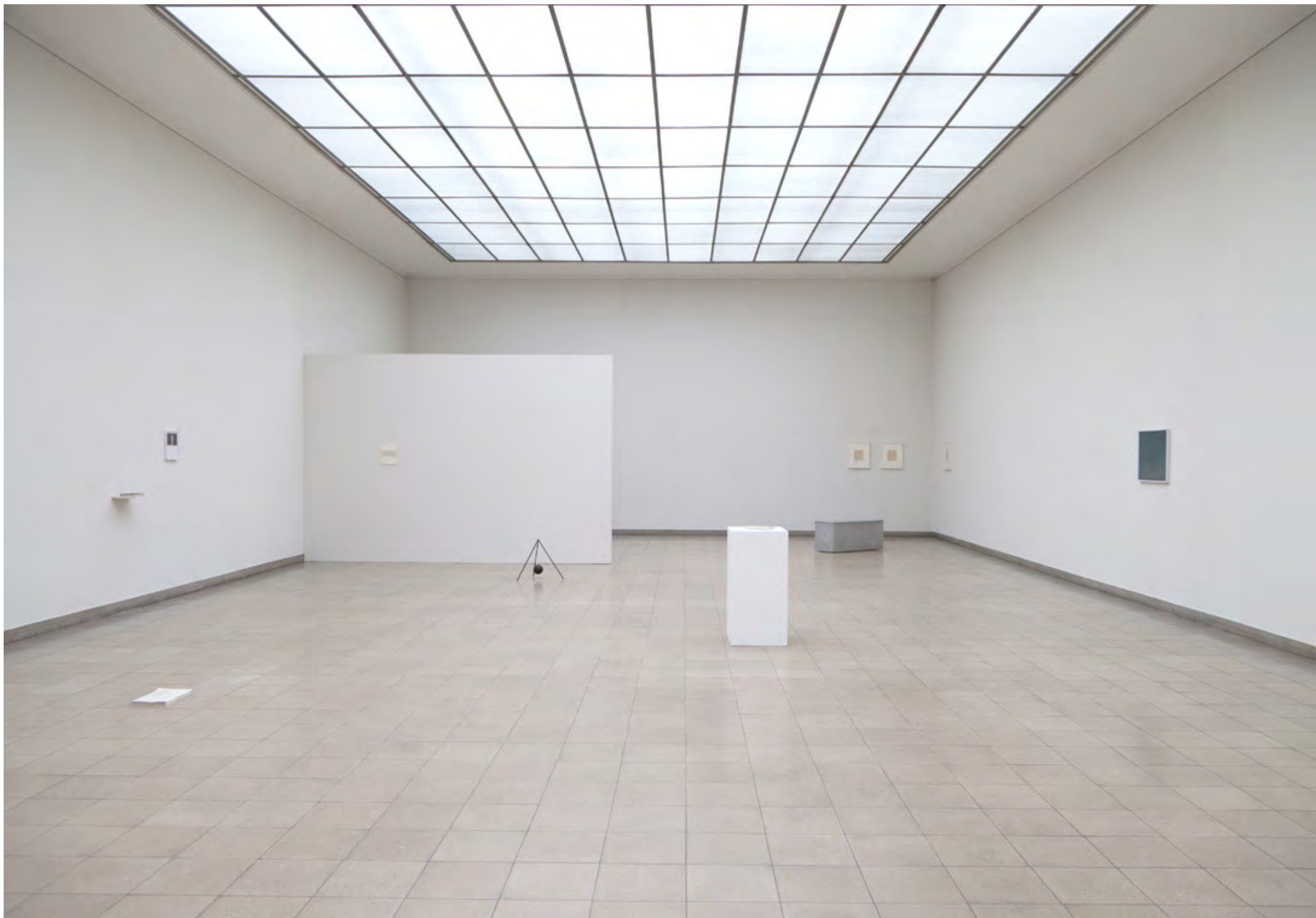
Calendar, 2003  
Screenprint, 45 x 32 cm  
12 pages



Tales 37 (Lago di Braies, Dolomites, September 2011), 2011  
Seven Photographs, 25 x 20 cm, framed

Room 3  
Oberlichtsaal





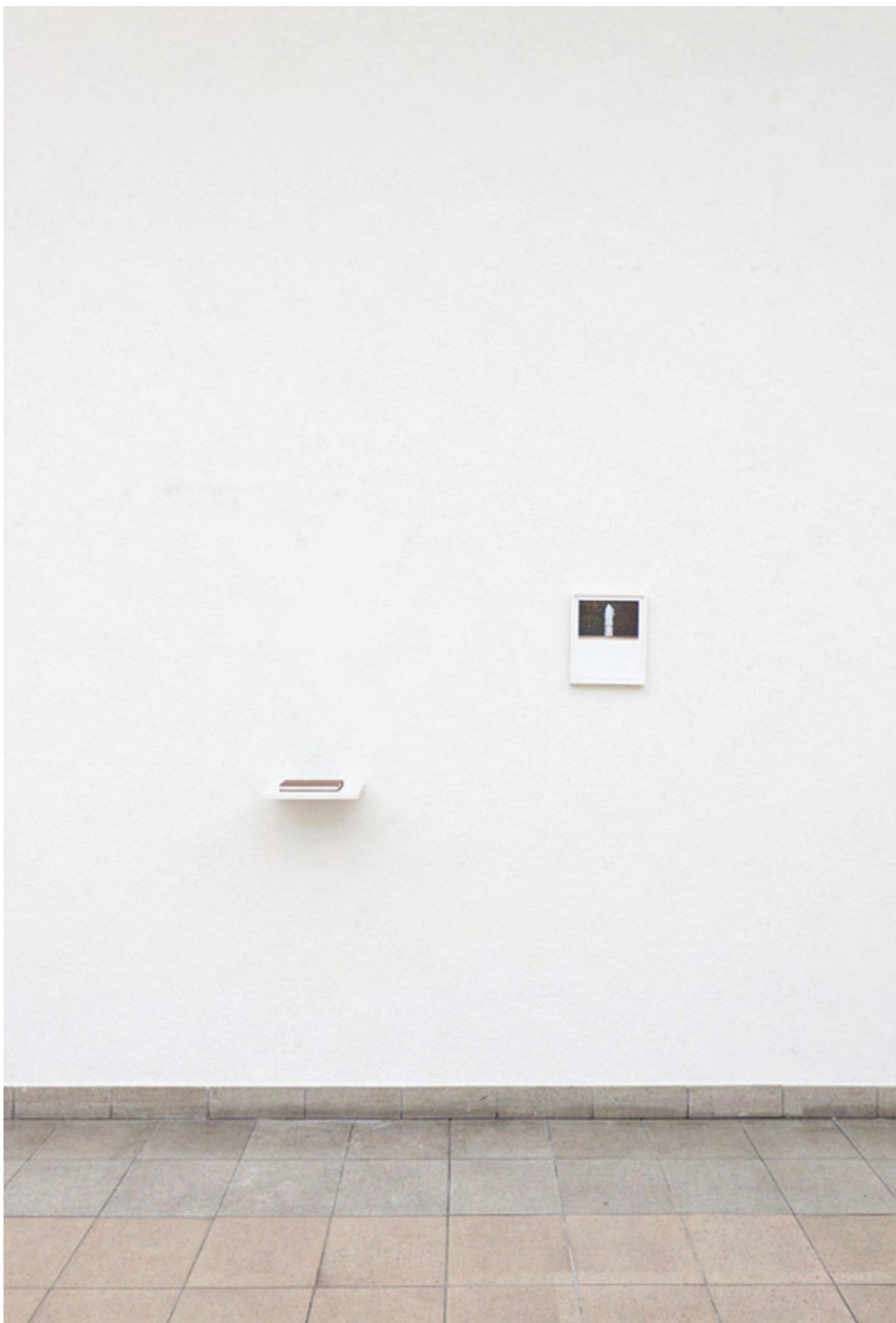


Augustova, Poland, July 18, 2008  
Text on A4 paper, continuous stack  
installation view

*previous page*  
installation view Oberlichtsaal

*We are sitting on two unstable plastic chairs on a grassland connecting a crowded camping ground with a woodland of ferns and bushes. We finished dinner more than two hours ago. Bits of food have dried up on the plates in front of us. Candles flickering. Every now and then insects dive into their wax. Over at the gate the howling of a motor. A car enters the camping ground, its front lights brightening the corners and walls of the metallic labyrinth of vehicles and caravans. The car continues to roll along the small passages and eventually turns towards us leaving the area of trees and vans behind. From my seat it looks like a white Toyota Ute with some coloured patches on the door, something is written on it. The car is now between the camp ground and us, maybe twenty metres away from our table. Then the Ute passes ours and continues towards the forest for another thirty meters. Fumes fill the air. Finally it stops out on the field. The lights switch off. Silence. The driver's door opens and someone steps outside. A torch flickers, the silhouette of a man. He walks over to the back of the car. He is searching for something. We can hear heavy boxes being moved and stacked. A sigh. Silence. Every now and then a dog is barking somewhere in the distance and another one answering from the camp ground behind us. We blow out the candles but remain seated in our plastic chairs. It is almost full moon, enough to see his contours. He is sitting next to his car on the grass, leaning against the back wheel. The two dogs are barking again. With the first rays of sunlight I wake up. I open the door quietly and get out of the van. It smells of early morning and of wet grass. The white car is gone. In the morning sun the woodland at the end of the field seems much further away than it did last night. I turn my back to the trees and walk towards the campground.*

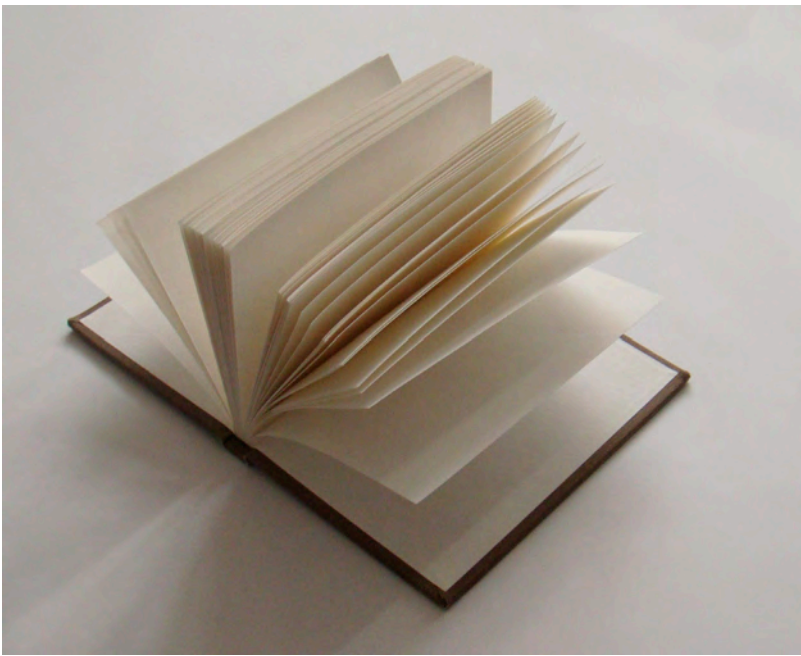
Augustova, Poland, July 18, 2008  
Text on A4 paper, continuous stack



Untitled (Mother), 2003  
Book, 12.5 cm x 18 cm x 1.8cm; Letterpress.

A handmade, hardbound artist's book of empty pages -  
with the exception of a single line placed towards the  
centre of the book; dimensions:

Tales 34 (Park Sanssouci, Potsdam, October 2010), 2011  
C-print, 20 x 25.5 cm



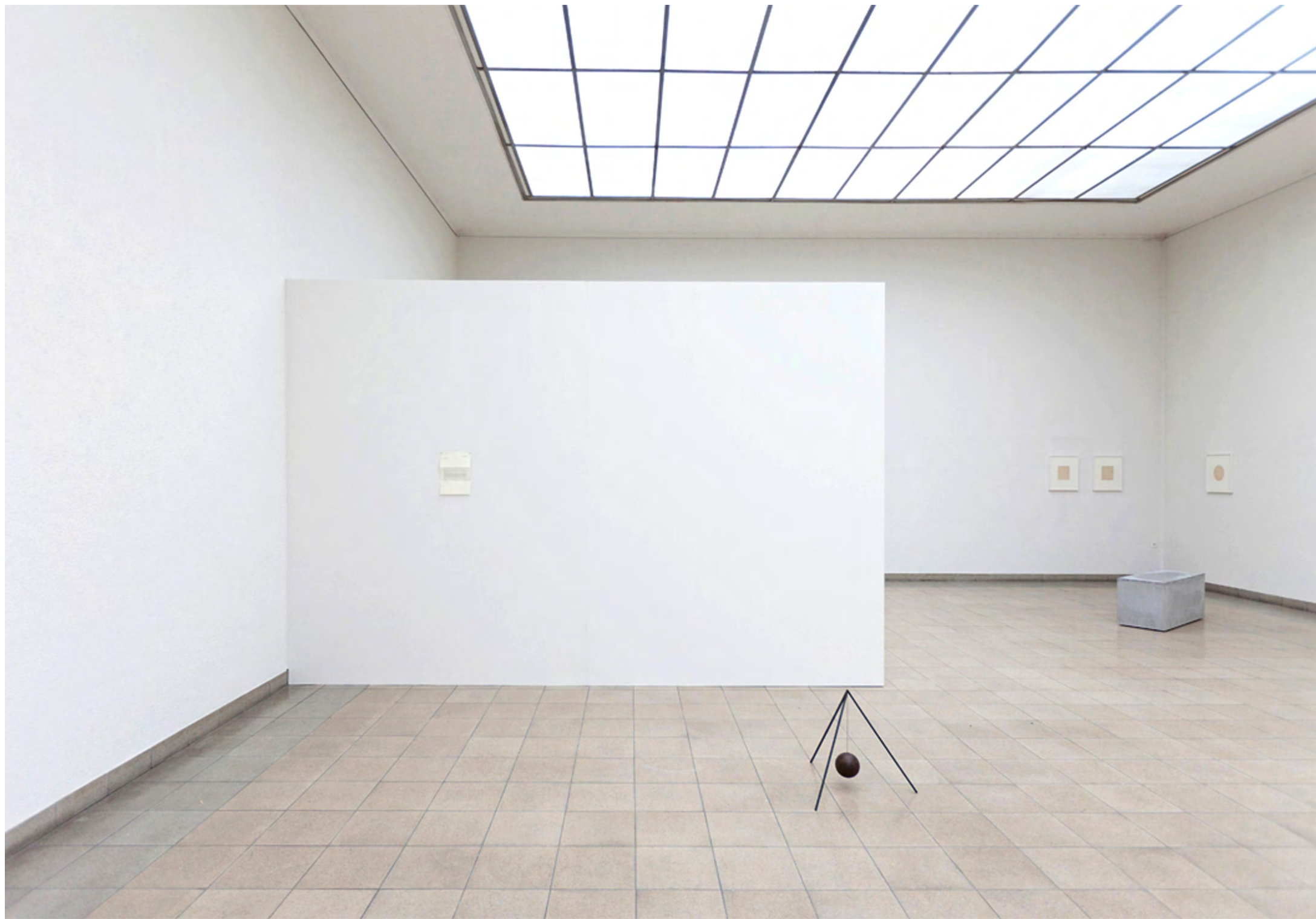
Untitled (Mother), 2003  
Book, 12.5 cm x 18 cm x 1.8cm; Letterpress.

A handmade, hardbound artist's book of empty pages -  
with the exception of a single line placed towards the  
centre of the book; dimensions:





Tales 34 (Park Sanssouci, Potsdam, October 2010), 2011  
C-print, 20 x 25.5 cm



Daniel Gustav Cramer  
Berlin, Germany

To Javier Folkenborn  
Inverness, Scotland

13.10.2011

Dear Javier,

how are you? Did you receive my last letter? I haven't heard from you for so long. If you read these lines, will you please get in touch?

Did you end up moving into the new flat?  
I imagine a new life has started for you, filled with many things. I remember so well how it feels to move. I have memories of each room I left behind, the moment I turned around one last time, a last gaze, empty walls, no furniture, some sort of vacuum. Yesterday, when I walked by my old flat on Husemannstrasse here in Berlin, I looked up to the windows on the third floor. I could see someone else's white curtains blocking most of the view into what was my bedroom. A face appeared, a woman with short hair talking on a phone while looking across the street. I raised my hand half way but decided not to wave.

In any case, until I hear from you and know you are well, I will keep this letter with me. You were right, it is hard to let go.

With love,

Letter to Javier, 2011  
A4, pinned on wall



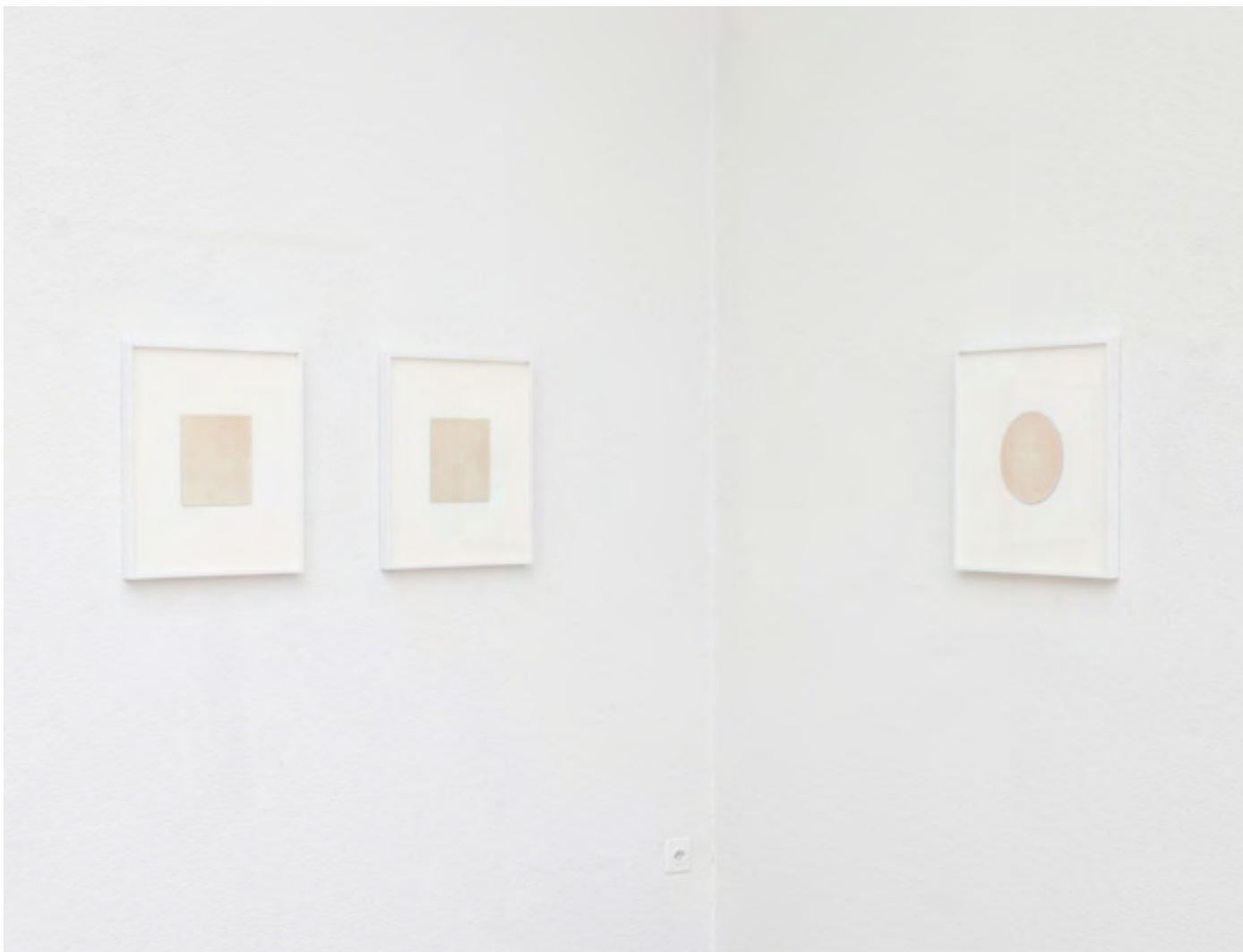


Sculpture I, 2009  
Metal, iron ball, 41 x 41 x 40 cm





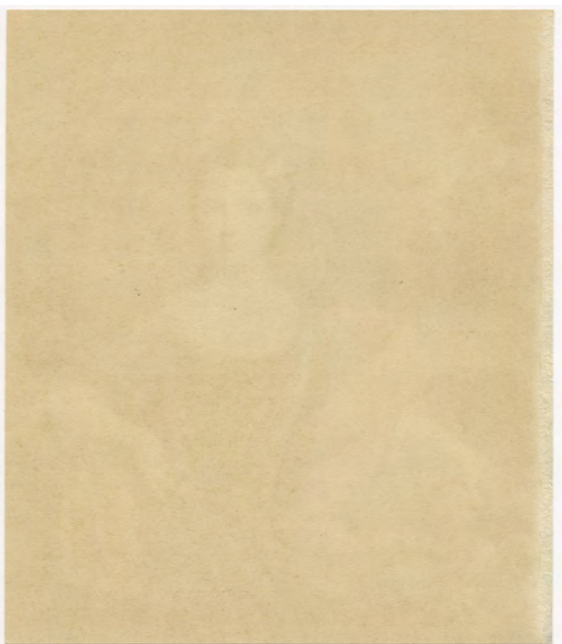
Tales 34 (Park Sanssouci, Potsdam, October 2010), 2011  
C-print, 20 x 25.5 cm



Untitled VI, VII, VIII, 2012  
three found images, turned backwards, framed.



Untitled VI, 2012  
found image, turned backwards, framed.



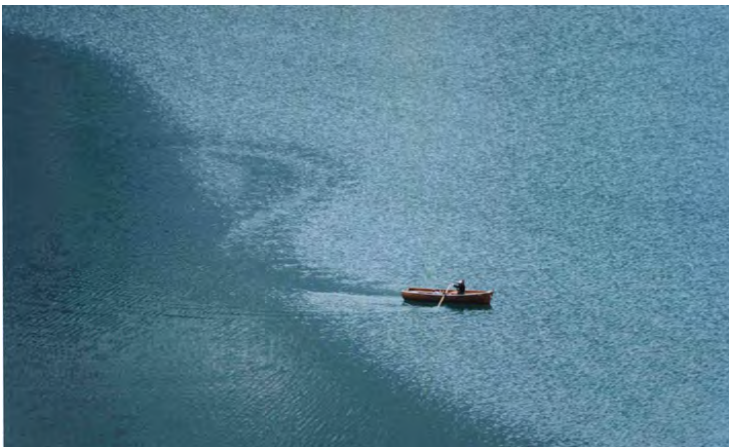
Untitled VII, 2012  
found image, turned backwards, framed.



Untitled VIII, 2012  
found image, turned backwards, framed.







Tales 36 (LAgo di Braies, Italy, September 2011), 2012  
Two C-prints, each 20 x 25.5 cm



Untitled (Crater), 2009  
Video on monitor, 9:52 min.  
DVD, b/w, silent, loop

Wolfe Creek Crater, Western Australia, filmed from the  
air in full circle.









Untitled (Fish), 2012  
C-print, 72 x 64 cm



Objects, 2010  
Book, 12 x 10 cm

Objects contains descriptions of all planets,asteroids, moons, etc circling around the sun, listed according to their distance. The descriptions include densities, materials, time of orbit, atmosphere, etc.







Untitled (Stonehenge), 2009  
three framed photographs, different sizes



Ghost, 2010  
Group of books, each 27 x 19 cm

Seventy books form this archive of evidences of paranormal encounters gathered and registered by Darren Mann, head of the Paranormal Database UK. The sources include people's descriptions, historic accounts and hearsay. The books contain around 10,000 records from all areas of the UK. The descriptions include poltergeists, dwarfs, headless knights on horses, lonesome ships, etc.



Tales (Key Largo, Florida, December 2008), 2010  
C-print, 20.2 x 25.5 cm







Numbers, 2007 & 2009 & 2012  
Books, cover found fabric,  
each 21 x 15.5 cm

Numbers, 2006 consists of all integral numbers from One to Ninety-Nine, in their logical sequence, each number printed on a (right) page. Numbers, 2009 consists of all integral numbers from Ninety-Nine to One, in their logical sequence, each number printed on a (right) page. Numbers, 2012 consists of all integral numbers between One and Ninety-Nine, each number printed on a (right) page.



Untitled (Condor), 2012  
C-Print, 136 x 105 cm



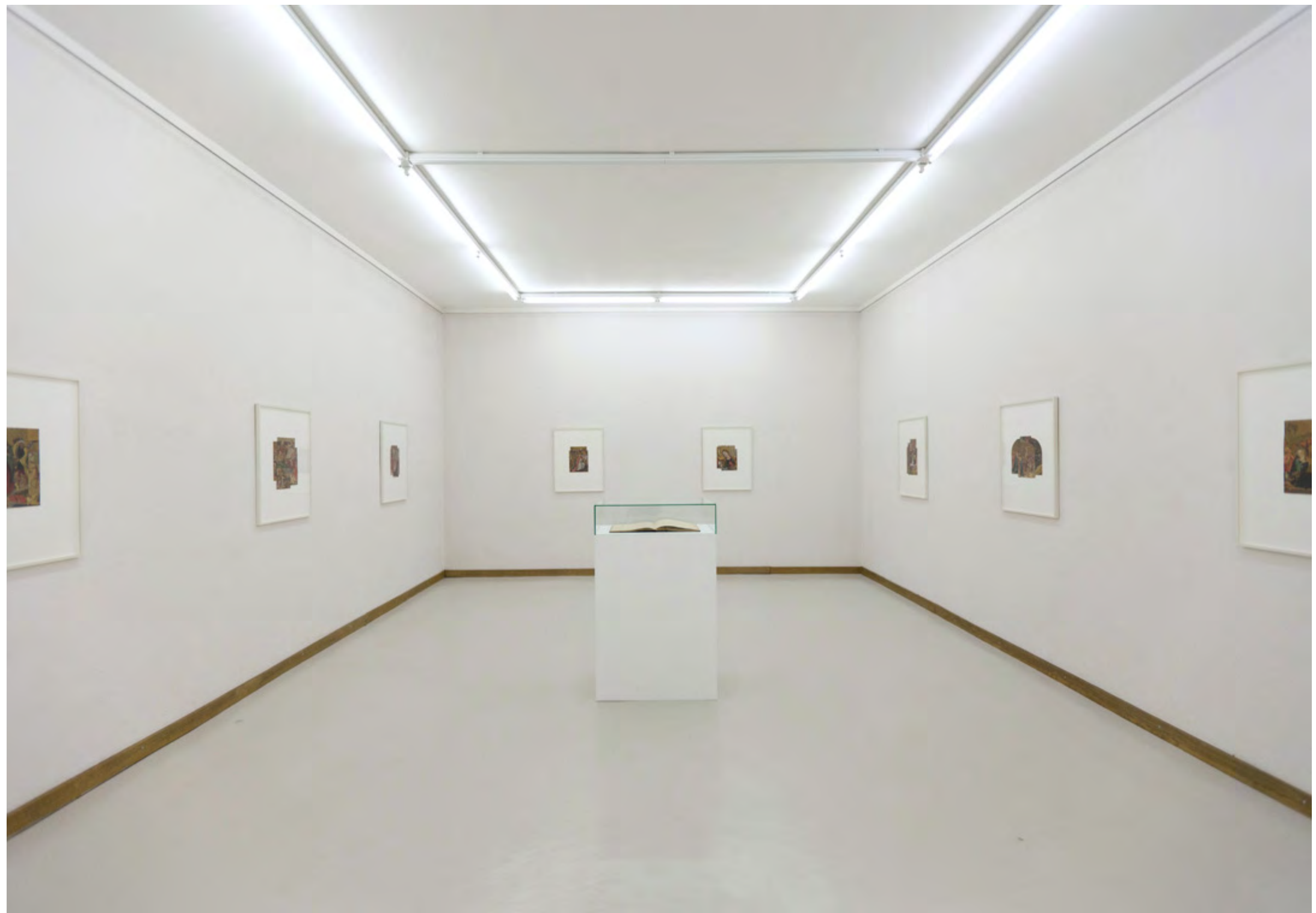


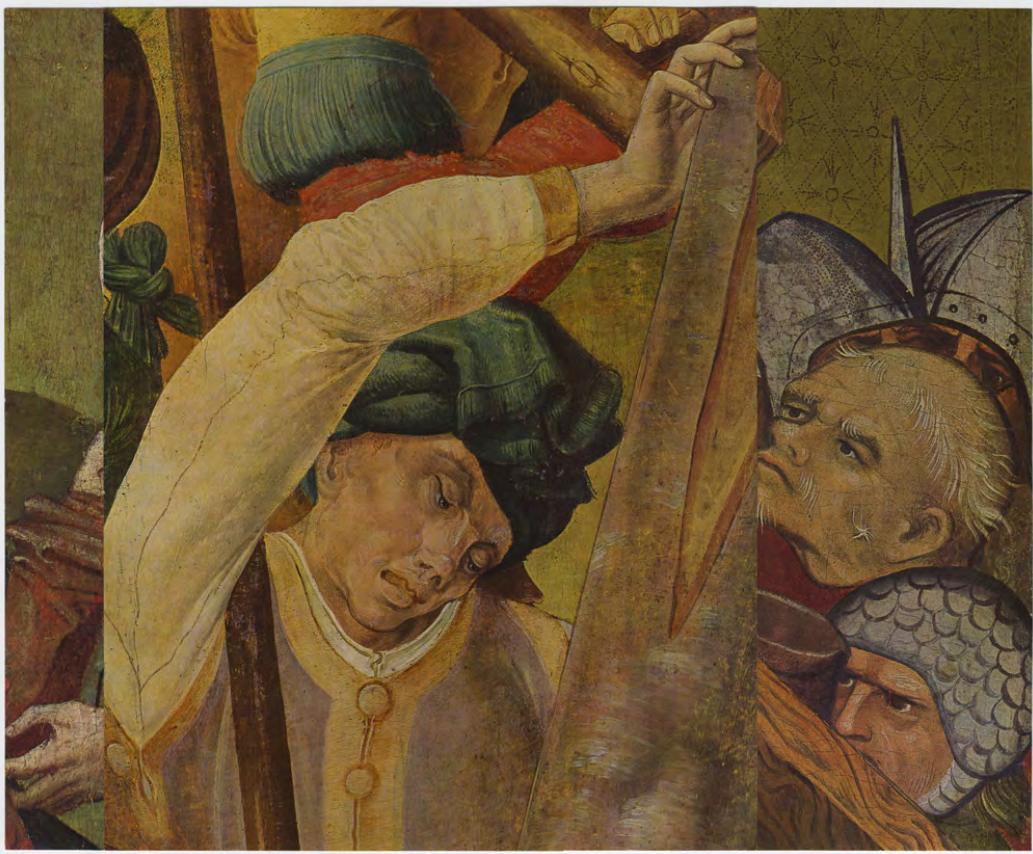
The Infinite Library  
(Daniel Gustav Cramer & Haris Epaminonda)  
Kunsthaus Glarus, Switzerland

12 February to 6 May 2012

On the basement floor the project The Infinite Library will be shown, that began in 2007 as an exchange between the two artists Daniel Gustav Cramer and Haris Epaminonda and is still being continually extended. It consists of an archive of books, made by removing pages from antique books and reassembling them in collage before binding them again. In many cases these are illustrated books which are, in this way, bound with altered patterns of causality. A series of collages assembled anew with the imagery of a publication with gothic plates is displayed in the first room. In the corridor a video work gives a deeper insight into the project showing turning pages of the books. The entirety nevertheless remains unrevealed and incomplete so far. The title of the project is a reference to José Luis Borges's fantastic description of a library organised in endless hexagonal rooms. It serves as a metaphor for the universe, where humanity is on an endless search for total knowledge. Preoccupation with found images and the medium of the book is a common interest and a recurring motif in the works of Cramer and Epaminonda. In the digital age, this interest in the apparently old medium of the book and the remix of existing imagery and knowledge is also a commentary on current techniques of publication and archiving and the handling of the indefinite multiplicity of images and knowledge.

Room 4  
Untergeschoss





The Infinite Library Book #16  
Collage of color images removed from book.

*previous page:*  
Installation view Book #16 of The Infinite Library



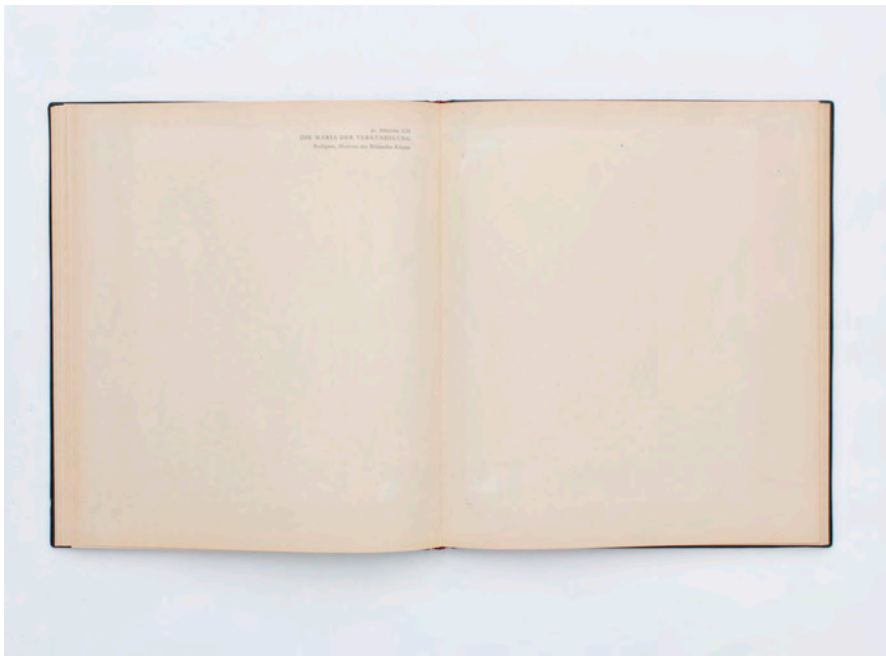
The Infinite Library Book #16  
Collage of color images removed from book.





The Infinite Library Book #16  
Collage of color images removed from book.





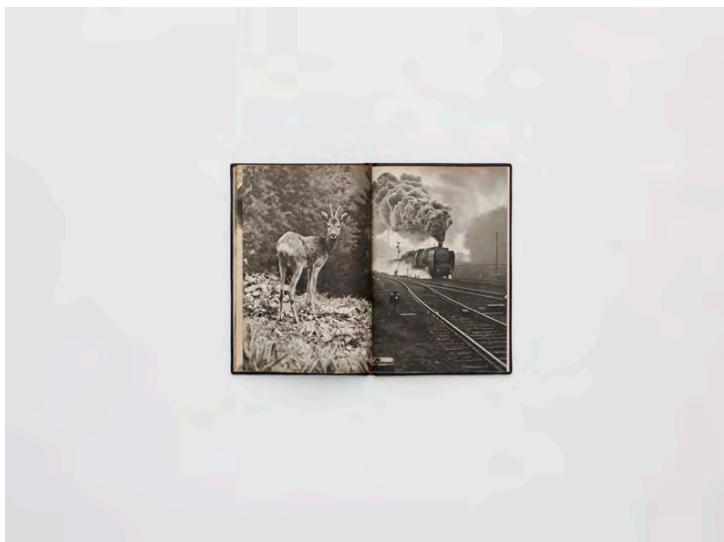
The Infinite Library Book #16  
Book, rebound, inserted color images removed.

*previous page:*  
Installation view Book #16 of The Infinite Library

Room 5  
Untergeschoss







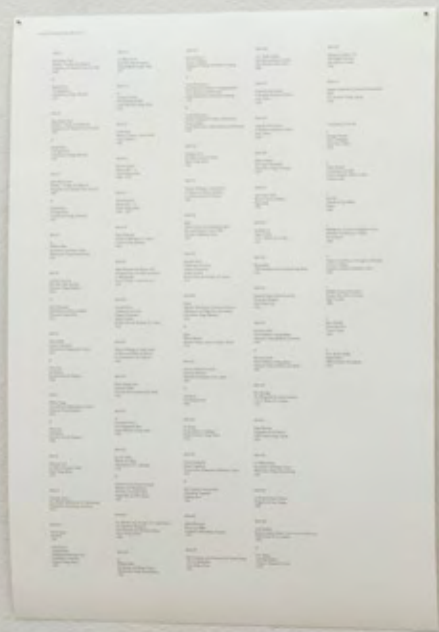
The Infinite Library Books #19, #28, #46, 48  
Book, rebound, inserted color images removed.

*previous page:*  
Installation view of The Infinite Library





Small, rectangular label at the bottom center of the display case, containing text that is mostly illegible due to blurring.



Installation views of  
The Infinite Library

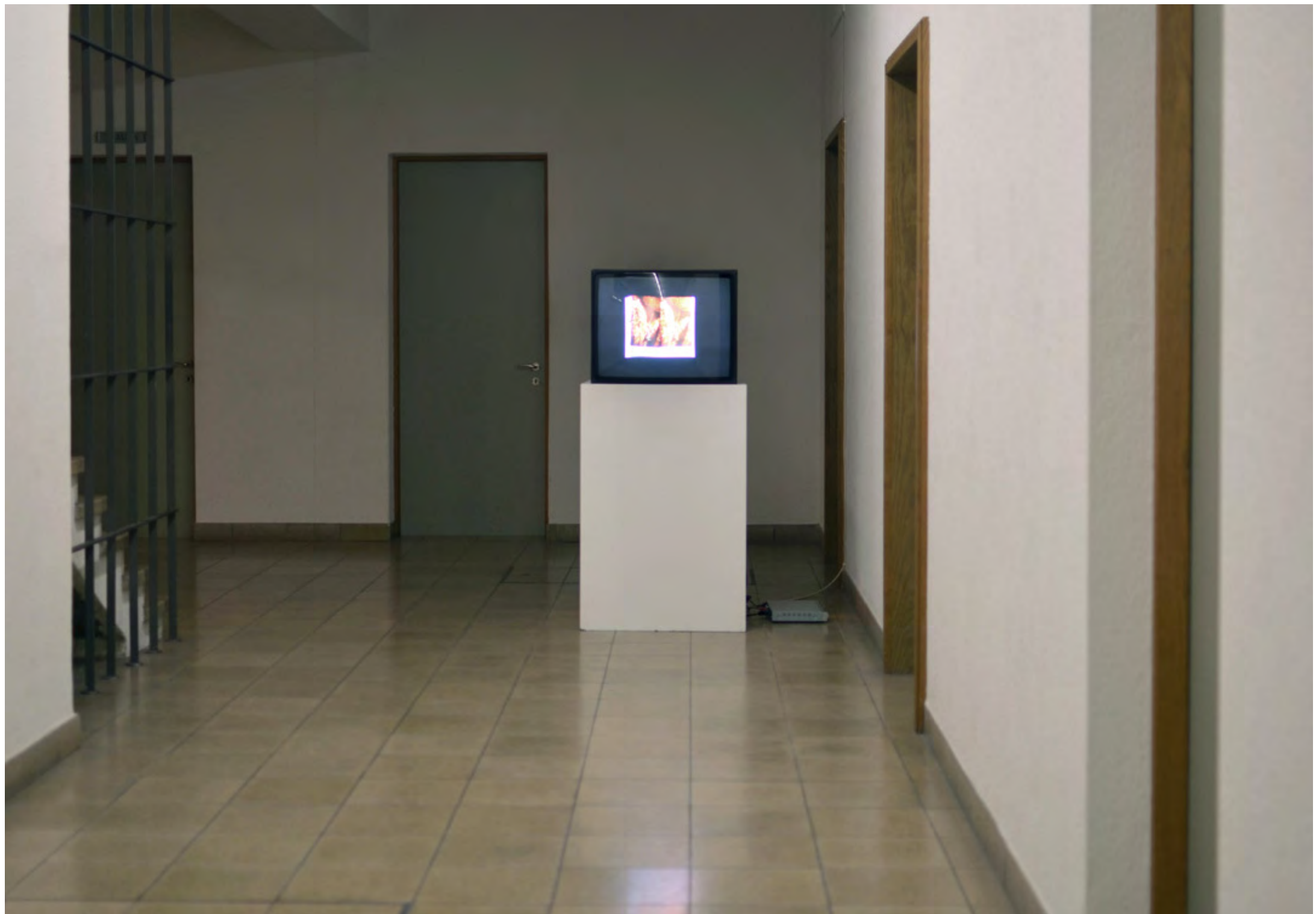
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Index updated

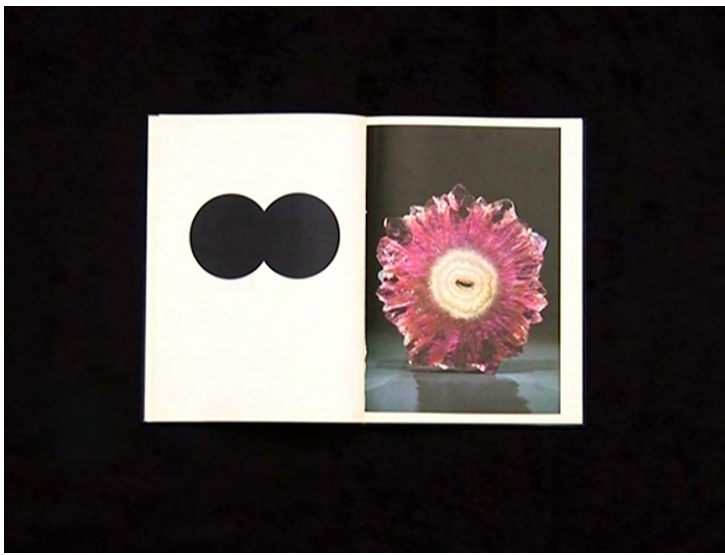
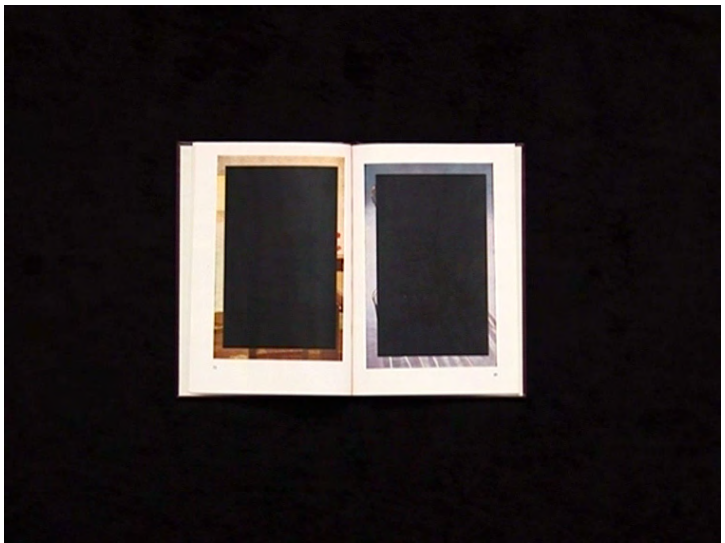


Fig. 1  
The object shown here is a fossil of a plant, possibly a fern, which is preserved in a dark, carbonaceous matrix. The object is shown in two views: a top view (left) and a side view (right). The top view shows the overall shape and the arrangement of the fronds, while the side view shows the thickness of the object and the internal structure of the fronds.

Korridor  
Untergeschoss

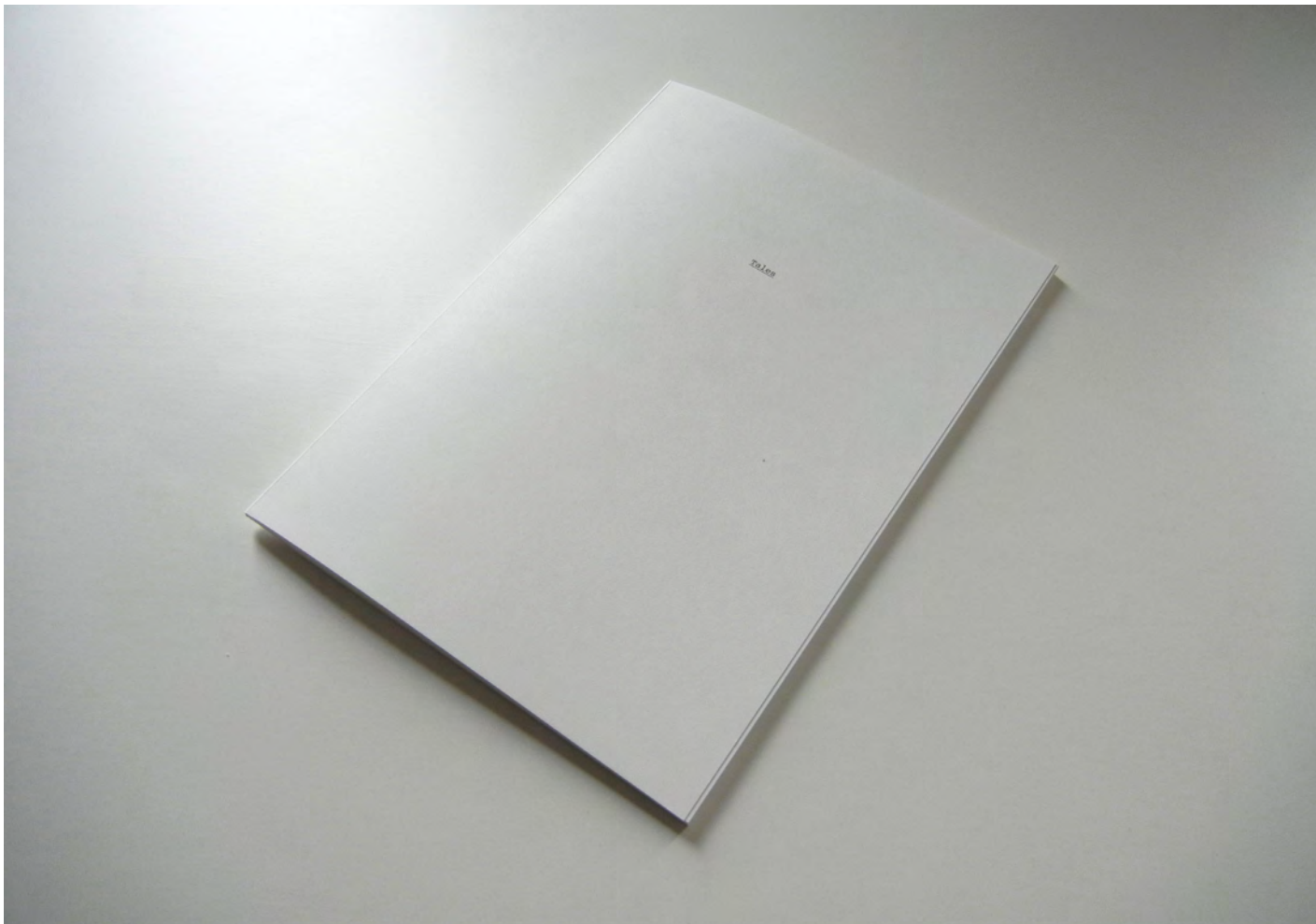






The Infinite Library Book #1 to #14  
video, DVD PAL, 112 min.





Tales 13  
Publication, 23 x 16.5cm  
36 pages, swiss binding  
Edition 600

Daniel Gustav Cramer, 2012  
ISBN 978-3-942911-16-0









