

Seventeen  
curated by Simone Neuenschwander  
30 May - 09 August 2015



The Kunstverein Nürnberg – Albrecht Dürer Gesellschaft is pleased to present a comprehensive solo exhibition by Daniel Gustav Cramer (b. 1975, Düsseldorf).

The starting point for Daniel Gustav Cramer's artistic work is the subjective perception of the world and the things that inhabit it: apparitions and events that we encounter and how these inscribe themselves onto our consciousness. Abstract universal principles such as time and space come into play, along with fleeting details or fragments of nature and cultural history. Oscillating between the macro- and the microcosm of the experiential world, his artistic practice focuses on materialisations of remembering. His photographs, texts and sculptures are placeholders and traces of memory, which, unidentical with the actual experience, are always suffused with personal narratives.

At Kunstverein Nürnberg, Daniel Gustav Cramer brings new and current works into the spaces of the Milchhof. Titled Seventeen, this show continues his sequence of exhibition projects that present various serial works. By repeating elements that are simultaneously constant and variable, Cramer unites own and researched images in a dynamic archive. Despite his recognizably systematic methodology, Cramer emphasizes the potential of gaps in facts and content that are inherent in collections. This fundamental principle underlies the white constructions in the existing exhibition spaces, which intervene to create a neutralized, sculptural architecture where spatial voids enable the individual works to enter into dialogue with one another.

One of the central exhibition pieces is a new textual work, comprising a literary fragment printed on stacked sheets of paper that visitors can take home. It uses precise language to recount the memory of driving to a particular place, recalling the smells, sounds and objects that briefly shape perception, and how the permeability of the internal and external world fuses their experience on the journey. The idea of proximity and distance, the appearance and dissipation of scenery and things,

is a constant theme that runs throughout the exhibition as a whole. Cramer translates the preservation of memory into linguistic and sculptural forms, in which simple, fleeting structures coalesce into shifting mental images.

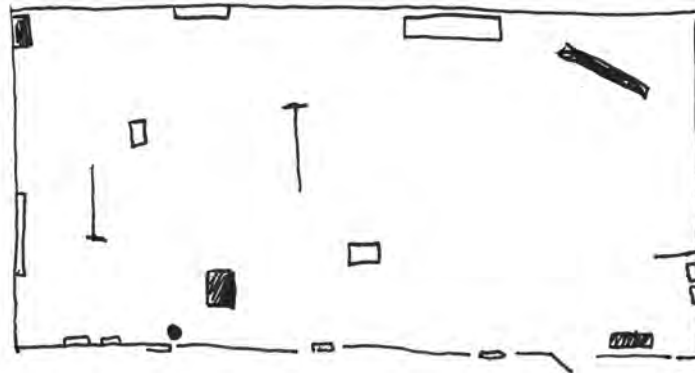
An important motif is the symbolic line ruling, as the basis and starting point of writing. This motif can be found in the empty note sheets that are presented as object-like text blocks, in the metallic bars as well as the filigree frame sculptures that structure the space like windows in time. In the series Tales (Lago d'Iseo, Italy, March 2014), 2014, Cramer visually translates the passage of time as a line: similar to a cinematic sequence, it comprises six photographs of a passenger ship that passes along Lake Iseo in Lombardy at the Isola di San Paolo. In the course of its observation, it successively reveals that the perception is not linear, but proceeds with temporal and spatial interruptions.

In the photographs Untitled (Carte Du Ciel) I and II, 2012, Cramer again addresses shifts in time-based measurements and observations. In 1860, Ernest Mouchez, a French astronomer and director of the Paris Observatory, initiated a project to photograph all the visible stars in the night sky and to chart their positions in a comprehensive map. Although numerous observatories were involved in the project for decades, the endeavour was eventually discontinued because there were simply too many stars. Cramer's photographs include an excerpt of this documentation, in which the perception of the stars' relational proportions on the line grid constantly shifts between their actual form and their universal significance.

Cramer's use of image and language – be it through the cartographic titles or the fragmented texts – interweaves references to conceptual and literary artistic strategies. His sculptural statements and linguistic notes follow the artistic idea that individual works are reduced gestures that become legible only in their mutual referentiality. Cramer applies this emphasis on conceptual varia-

bility to nature, the materiality of objects and the layers of history that they entail. At the same time, the power of memory and the narrative becomes a unifying element that brings together the singular items into a time continuum that can be individually experienced by the viewer in the exhibition space.

Daniel Gustav Cramer (b. 1975, Düsseldorf) lives in Berlin. In the last years he presented his works in international solo exhibitions as for example at SALTS, Basel (2014), at Kunstwerke Berlin (2014), at Kunsthalle Mulhouse (2013), at Kunsthaus Glarus (2012) as well as at Dortmunder Kunstverein (2010). Upcoming solo projects he will show at Vila du parc, Cente d'art contemporain, Annemasse, as well as at Kunstsaele, Berlin in 2015. Besides, he was represented in numerous group exhibitions as in Terra Incognita, KIT, Düsseldorf (2015); in Construire une Collection, Villa Paloma, Nouveau Musée National, Monaco (2015); in Library Vaccine, Artists Space, New York (2014); in The Unicorn, Transformer Station, The Cleveland Museum of Art, Cleveland (2013); in AB, Nomads Foundation, Rome, as well as at the DOCUMENTA(13), Kassel (2012).



Furore, Italy, July 29 2017; 2015  
Paper, printed, 21 x 29,7 cm

XIX, 2015  
iron objects, each 100 x 110 x 20 cm

X/b, 2015  
concrete slab, 70 x 32 x 2 cm

Untitled, 2015  
paper, coated on one site, 35 x 28 cm

VII/b, 2012  
iron sphere, ø 10 cm

Tales 72 (Lago d'Iseo, April 2014), 2015  
2 framed C-prints, each 22 x 27 x 2 cm

Carte Du Ciel I, 2012  
framed C-print, 150 x 100 x 3 cm

Untitled, 2015  
paper, printed, 21 x 29,7 cm

Untitled (Fish), 2012  
framed C-print, 59 x 48 cm

Untitled (Matterhorn), 2014  
iron shelf, stones, 105 x 69,5 x 25 cm

Letter to Javier II, 2012  
Paper, printed, 21 x 29,7 cm

XIV/b, 2015  
full iron tube, 90,5 x 8 cm

Tales 73 (Lamma Island, Hong Kong, April 2014), 2015  
framed C-prints, each 22 x 27 x 2 cm

VI, 2014  
3 metal sticks, each 182 cm

XVIII, 2013  
iron sphere, ø 10 cm



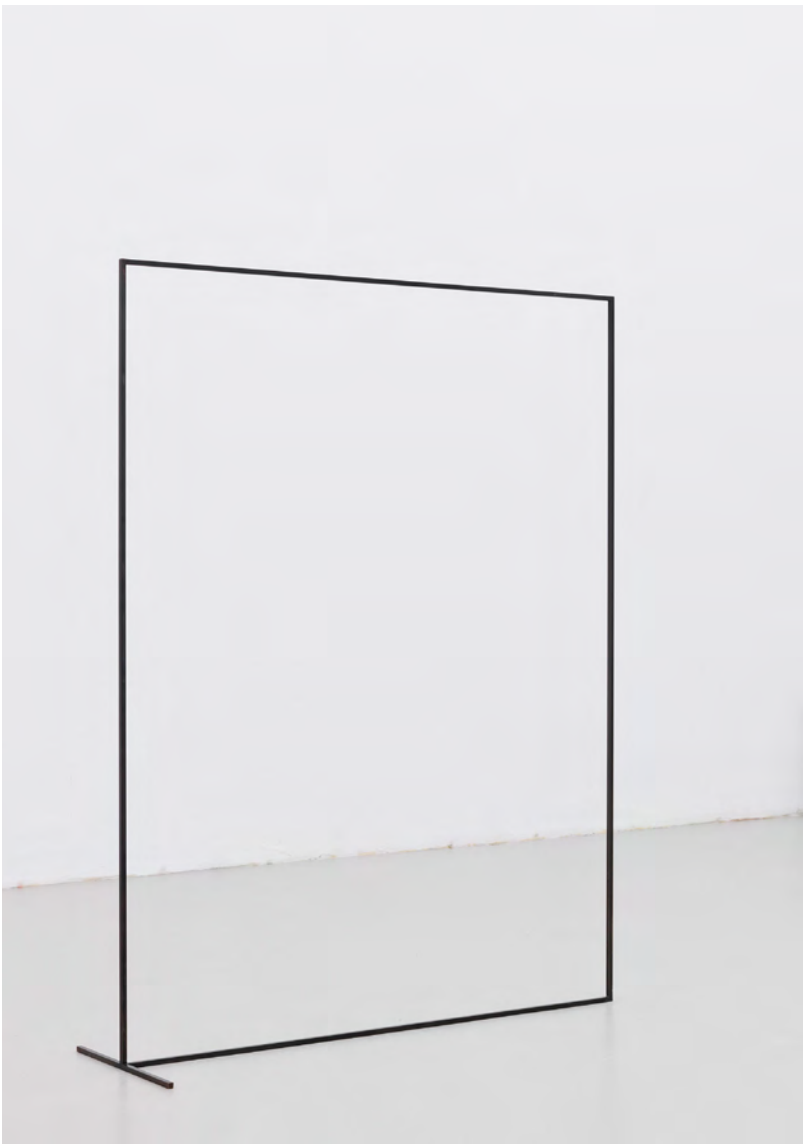


Furore, Italy, July 27, 2017  
Text stack, 29.7 x 21 x 6 cm

*I drive from town to village, harbour to beach, drifting southwards towards Salerno. Dinner is simple. Local fish, salad, a glass of wine. I go to bed early, get up early, and find myself back on the road. Every time I pull up at a beach, I'll pick a few pebbles, keep them inside my pocket and eventually drop them on the passenger seat in the car. They bounce with the road, at once catapulted into the air, in unison, responding to the wheels. The windows are down. The wind carries in scents of pine, resin, fumes. Whenever one settles in the car, its source is already somewhere behind, out of sight. Leaning back, my head rests against the car seat, crossing bridges, taking turns, the sea in sight.*

Furore, Italy, July 29, 2017

Furore, Italy, July 27, 2017  
Text stack, 29.7 x 21 x 6 cm



XIX, 2015  
2 iron objects  
each 100 x 110 x 20 cm





*previous page, from left to right:*

X /b, 2015  
concrete slab, 70 x 32 x 2 cm

This work is always installed outside the exhibition space leaning against its physical boundary.

Untitled, 2015  
paper, coated on one side  
35 x 28 cm

VII /b, 2012  
iron sphere, ø 10cm

This work is placed near the outside edge of a corner.





*previous page, from left to right:*

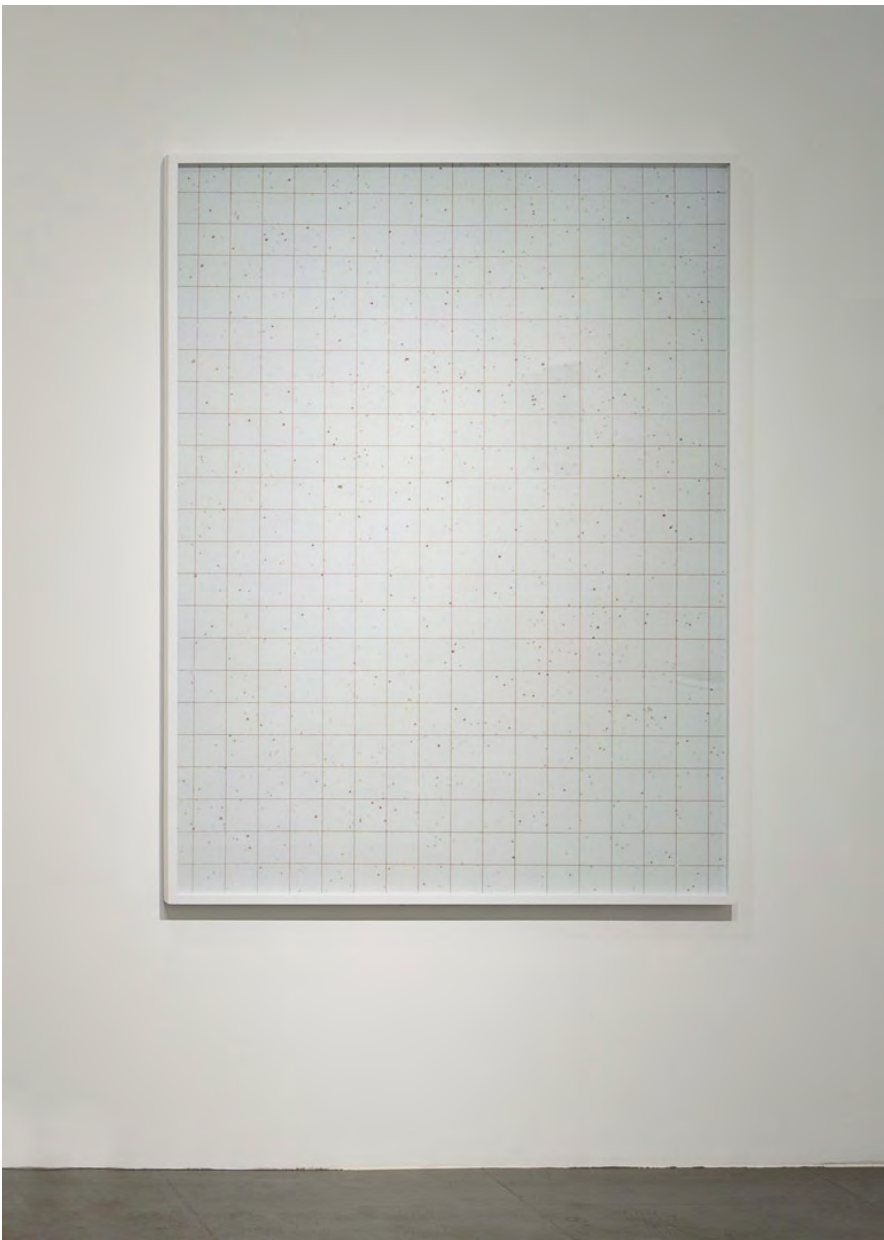
X /b, 2015  
concrete slab, 70 x 32 x 2 cm

This work is always installed outside the exhibition space leaning against its physical boundary.

Untitled, 2015  
paper, coated on one side  
35 x 28 cm

VII /b, 2012  
iron sphere, ø 10cm

This work is placed near the sharp edge of a corner.



Tales (Lago d'Iseo, Italy, March 2014), 2015  
2 framed C-prints, 25 x 20.5 cm

*previous page:*

Carte Du Ciel I, 2012

C-Print, 130 x 105 cm, framed

In 1860 the french astronomer and director of the Observatoire de Paris, Ernest Mouchez, initiated a project to photographically document the stars of the night sky to create a map of the stars. 20 observatories worldwide collaborated. Finally, after 70 years, the last observatory, the Armagh Observatory, discontinued the effort. The project was never finalized, there are too many stars in the sky.

Untitled, 2015

paper, printed, 29.7 x 21 x 6 cm







Untitled (Fish), 2012  
C-print, 59 x 48 cm





Daniel Gustav Cramer  
Berlin, Germany

To  
Javier Folkenborn  
Oerlikon, Switzerland

09.09.2013

Dear Javier,

I am writing. Sketching down notes. In a few days I will rewrite most. Over and over. At times these words feel like traces in the sand. A tide is about to blur their contours. Once you described this image of a canvas not holding a single stroke, however much one tries.

This letter here ties up directly to the previous one. The time between the two melts into nothing, vanishes like a footstep swallowed by the surf. In my memory, there are no gaps. I am sketching down every step of my life, meticulously, every single day, shopping lists, birthday cards, instructions and wait for the waves to return.

I sometimes wonder how you experience our intimacy. If every person experiences everything differently, isolated and in themselves, how do you remember me? What do we share in times apart?

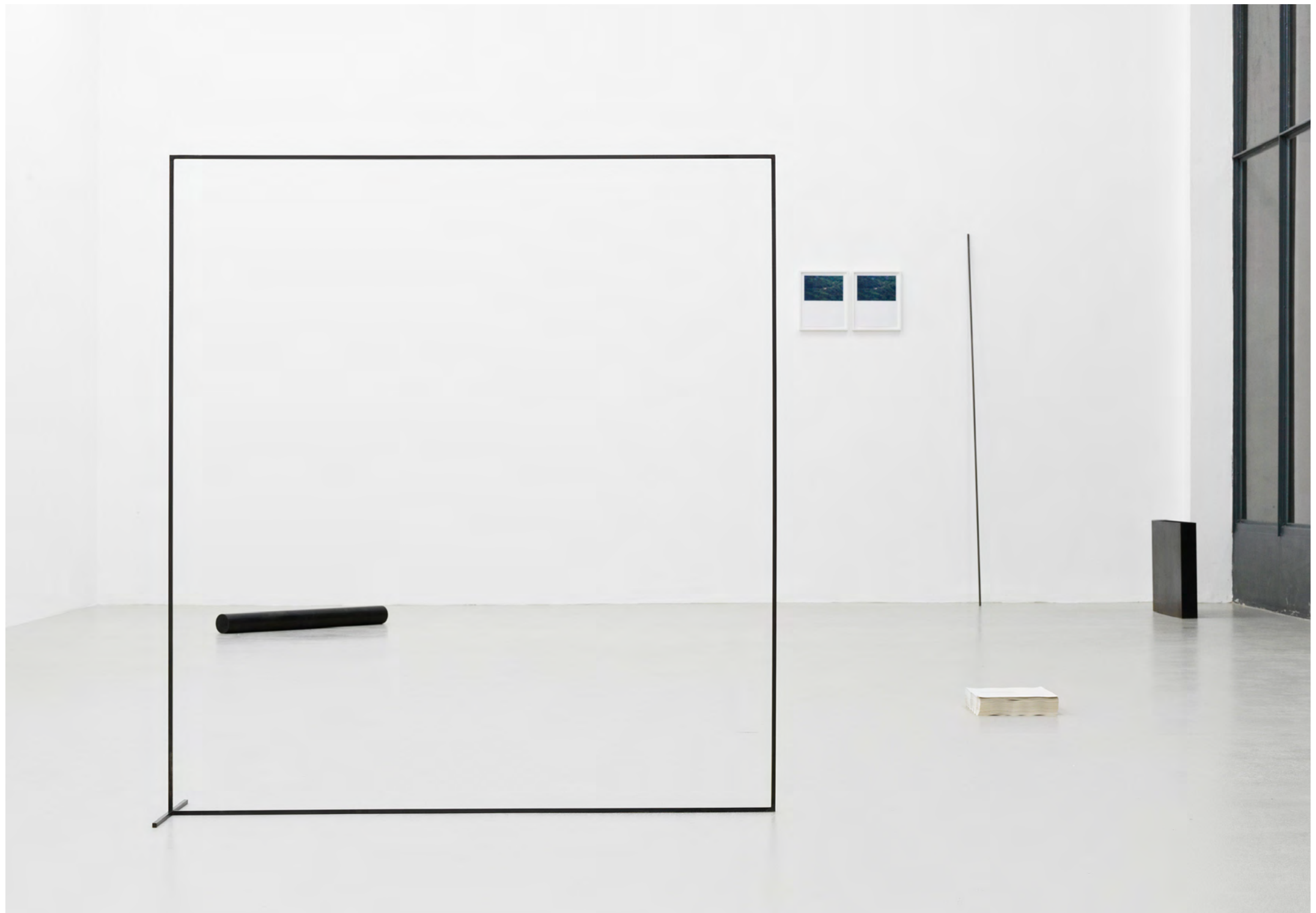
Where are you now?  
Take care,

Letter to Javier II, 2012  
Paper, printed, 21 x 29.7 cm

*previous page:*

Matterhorn / Three Days, 2014  
iron shelf, found slates from a hut in Zermatt  
105 x 69,5 x 25 cm

XIV/b, 2015  
full iron tube  
90,5 x 8 cm



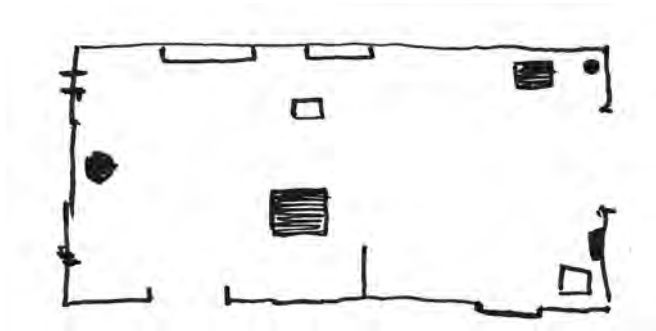


Tales (Lamma Island, Hong Kong, March 2014), 2015  
2 framed C-prints, 25 x 20.5 cm

*previous page:*

VI, 2014  
3 metal sticks, each 182 cm

XVIII, 2013  
iron object  
57 xx 42 x 10 cm



Water 06 (aus der Gruppe 01-72), 2014  
framed C-print, 40 x 30 cm

Earth Impact Database, 2014  
book leather bound, 16 x 22,5 x 3,5 cm

VI, 2014  
metal sticks, each 182 cm

XVII, 2013  
iron object, 42 x 57 x 8 cm

XVI, 2014  
iron sphere, ø 25 cm

Carte Du Ciel II, 2012  
framed C-print, ca. 150 x 100 x 3 cm

Wycliffe Well, June 29, 2009; 2009  
Paper, printed, 21 x 29,7 cm

First Snow, 2011  
C-print framed, 60 x 50 cm

Untitled, 2015  
Paper, printed, 21 x 29,7 cm

VII/a, 2012  
iron sphere, ø 10 cm





VI, 2014  
3 metal sticks, each 182 cm

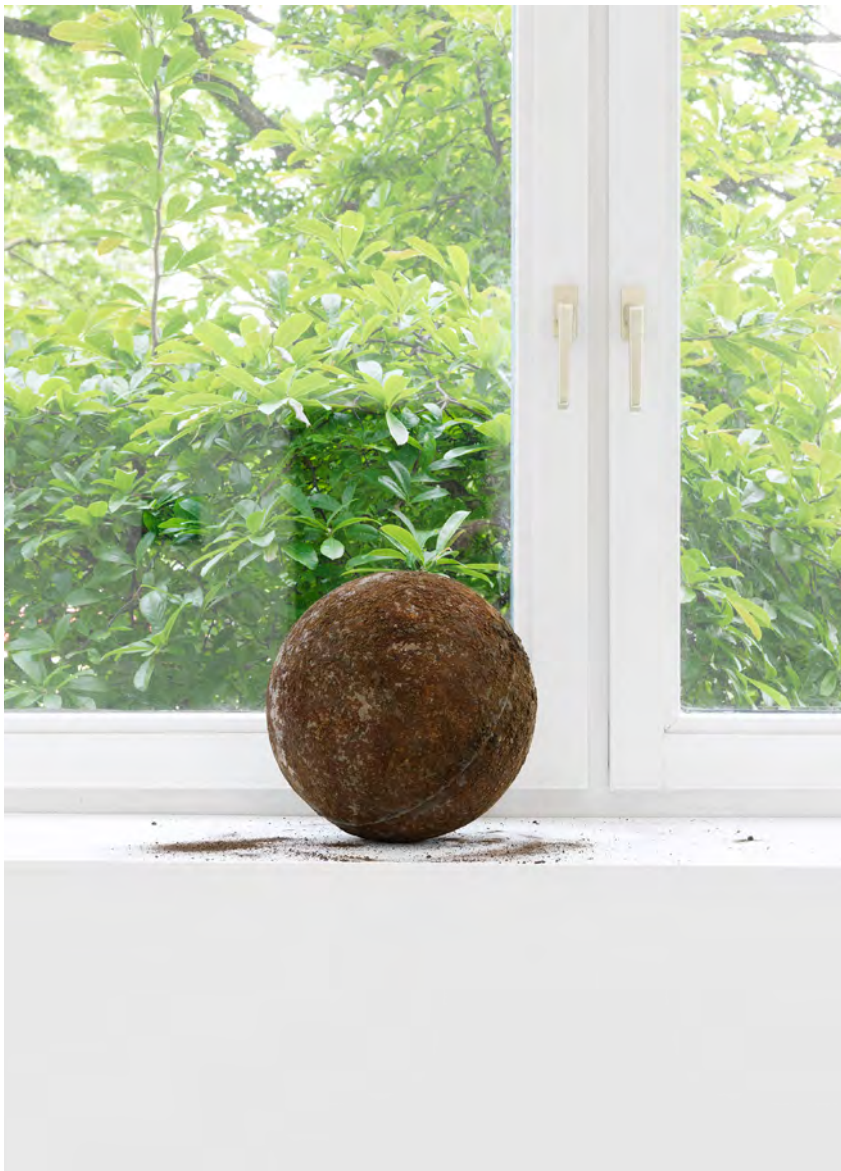


XVII, 2013  
iron object, 42 x 57 x 8 cm



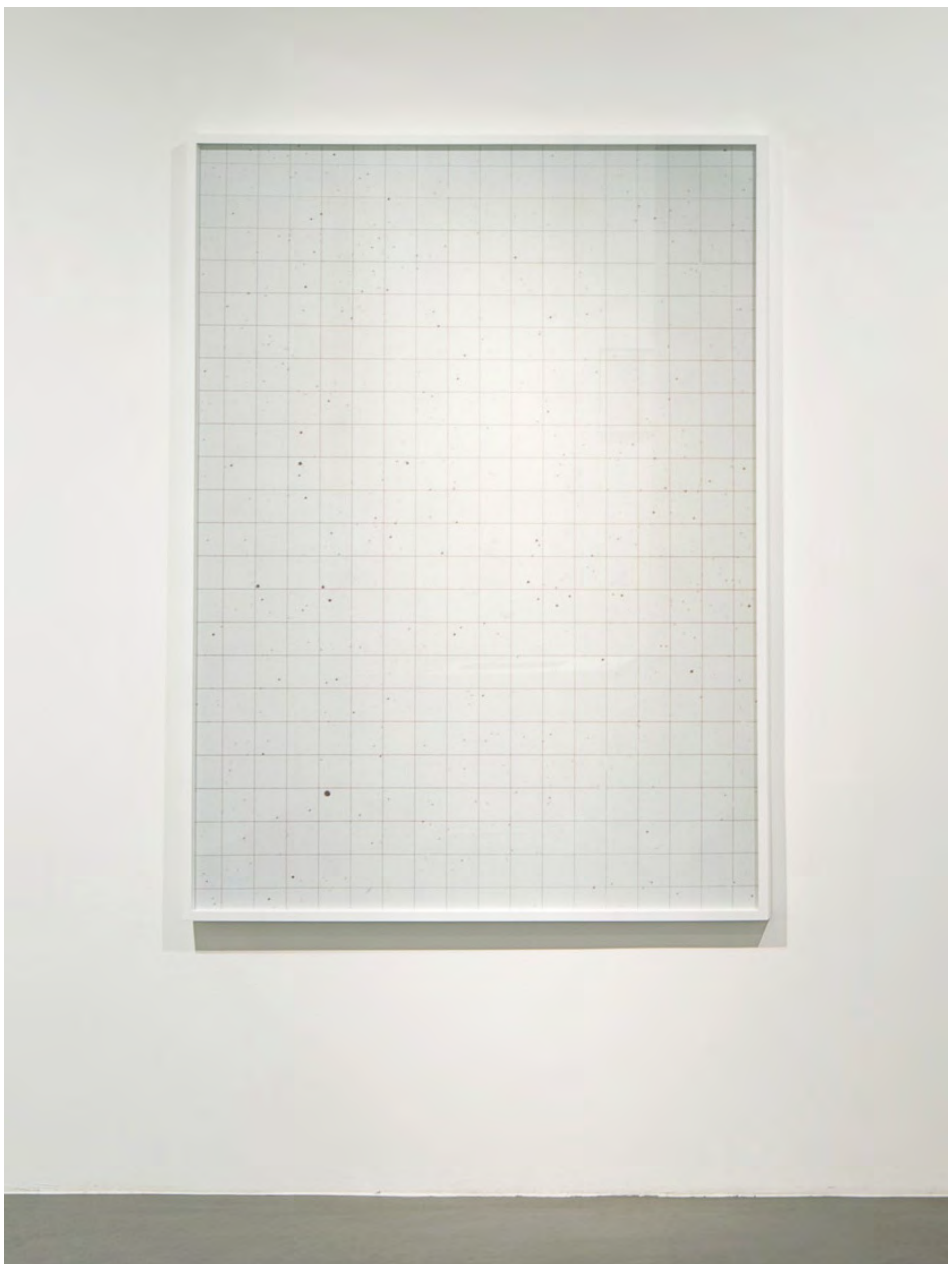






XVI, 2014  
iron sphere, ø 25 cm

This sphere was buried for the duration of the exhibiton Vestibule. curated by Aoife Tunney in 2014, in Merrion Square, Dublin,.



Carte Du Ciel II, 2012

C-Print, 130 x 105 cm, framed

In 1860 the french astronomer and director of the Observatoire de Paris, Ernest Mouchez, initiated a project to photographically document the stars of the night sky to create a map of the stars. 20 observatories worldwide collaborated. Finally, after 70 years, the last observatory, the Armagh Observatory, discontinued the effort. The project was never finalized, there are too many stars in the sky.

Untitled, 2015

paper, printed, 29.7 x 21 x 6 cm

*With the sunrise I wake up. I am lying on my back. The chirping of birds and crickets renders the scenery. A handful of cars and campervans slowly crawl to the exit gate. While I am stirring my tea with a spoon of honey the owner of the green campervan, who just opened his back door with a sharp squeak, walks towards me. He is a tall man with grey, full hair. He was also born in Germany, in Kiel. When he was about four years old his parents moved with him and his two sisters to Melbourne and settled there. Throughout his life he lived in Victoria, at the south end of the continent. He tells me that about fifteen years ago his mother died unexpectedly. As a consequence his father decided to leave Australia for good and return to Germany, to Kiel. We are standing next to each other leaning against the wooden fence that separates the camping ground from the open bush land. He says: "A man always returns to his roots. Mom would have stayed with us. If Paps had died first, she would have stayed with the kids."*

Wycliffe Well, Australia, June 29, 2009, 2009  
Stack of A4 papers  
29.7 x 21 x 6 cm





First Snow, 2011  
Framed c-print, 63,5 x 50 cm

*previous page:*

VII/a, 2012  
iron sphere, ø 10 cm

This work is placed near the inside edge of a corner.



Untitled, 2015  
paper, printed, 21 x 29,7 cm

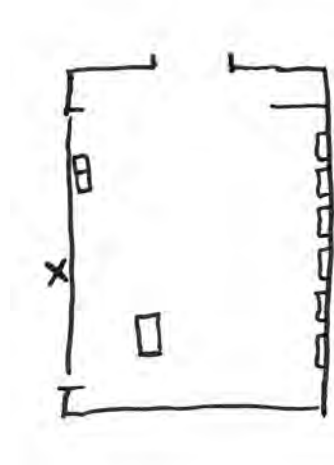


Water 06 (from 01-72), 2014  
framed C-print, 40 x 30 cm

This work is from a series of 72 photographs, installed inside the house of SALTS, Bierfelden in 2014. see exhibiton 01-72.

Earth Impact Database, 2014  
book leather bound, 16 x 22,5 x 3,5 cm

This book mentions all discovered meteorite crates, listed according to their size, beginning with the smallest one.



VI, 2014  
metal sticks, each 182 cm

Tales 71 (Lago d'Iseo, April 2014), 2014  
6 framed C-prints, each 22 x 27 x 2 cm

Untitled, 2015  
paper, printed, 21 x 29,7 cm

Pedoulas, Cyprus, October 2011; 2011  
Recorded at night in the mountains of cyprus, 47 min

Untitled (sphere), 2015  
book, 25,5 x 18 x 6 cm





Pedoulas, Cyprus, October 2011; 2011  
Sound recording, 47 minutes, loop  
hidden loudspeakers

Recording of night sounds in the mountains of Cyprus



Tales 71 (Lago d'Iseo, April 2014), 2014  
6 framed C-prints, each 25 x 20.5 cm



Untitled, 2015  
paper, printed, 21 x 29,7 cm





Untitled (sphere), 2015  
book, 25,5 x 18 x 6 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.



VI, 2014  
3 metal sticks, each 182 cm



Daniel Gustav Cramer, 2015

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A publication was produced on the occasion of the exhibition,  
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