

The End of Summer

DOCUMENTA(13), Kassel

9 June - 16 September 2012

a collaboration by Daniel Gustav Cramer & Haris Epaminonda

Daniel Gustav Cramer's photographs, books, films, texts and sculptures seem to exist only in their own woven net of echoes and references. In and between the spaces of these fragmented works, a poetry develops, circling around the fundamental and inexplicable moments of existence, the a priori conditions of perception itself – time and space, nature and culture, history and the present, love and death. Within this practice, fragments of stories and abstract forms stand in direct dialog and open up a vague narrative, mapping a partly scientific, partly emotionally cartography. Cramer often works in ongoing series and groups among them Trilogy (2003-ongoing), a photographic atlas of archetypical landscape studies.

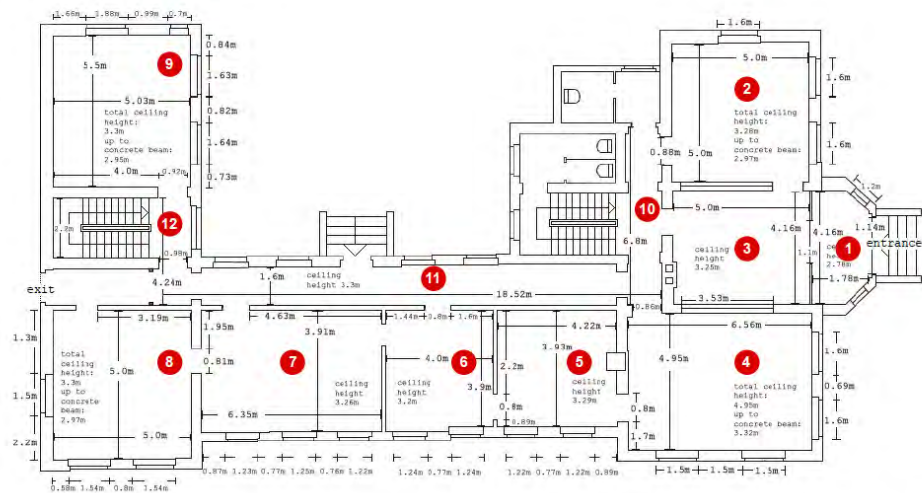
Haris Epaminonda & Daniel Gustav Cramer work and exhibit both individually and collaboratively; in their collaborations they act as curators, creating a narration within a space through loose associations of objects and images—among them their own works. Their shared interest in the poetics of micro-universes also manifests in the format of artist books, such as The Infinite Library (2007-ongoing), a long-term collaborative project which unfolds as an expanding, seemingly arbitrary archive inspired by the writings of Jorge Luis Borges.

Epaminonda mostly works with found images from decades past, both still and moving, which she cuts, edits, layers, and reframes. There is a peculiar quality to her material-faded travel photographs, pages of old nature magazines, ethnographic artifacts or footage from forgotten television programs—a curiosity in natural and cultural phenomena that the artist excels and transforms in her collages through an act of visual alchemy: “Ancient Egyptian and Cypriot artifacts begin to radiate colored auras, buildings are gripped by architectural and spatial schizophrenia, and polite living rooms are fractured by shards belonging to far-off locales and disparate temporal registers.”

For dOCUMENTA (13), Epaminonda and Cramer developed an exhibition that unfolds over the two floors and attic of a former office building (ZNL) behind the Hauptbahnhof. The artists turned the space into an orchestrated, mazelike stage by shutting up the interior from the outside world and transforming some, while closing other of the spaces, making them inaccessible yet present in one way or another.. An empty corridor between the ground floor and the attic—“describing the distance between things and formulating distance as a necessary virtue to overcome blindness”—connects and separates two spheres, creating a pause, a transitional passage. Inside their imaginary museum, Epaminonda and Cramer installed video works, photographic documents, found images as well as objects and artifacts from different cultures, grouped together or dispersed throughout the rooms, creating a suggestive meandering narrative through formal, aesthetic and conceptual associations. There are also book objects and two films: one filmed in Cyprus, loosely connected to Dante's Divine Comedy, and the other filmed in Romania. The placement of all elements in the space is part of a creative process, during which tension transforms into a continually reconnecting rhythm. ES

Impressions / incomplete fragments
(noch keine Zeit gehabt, ein pdf zusammen zu stellen)

KULTURBAHNHOF_ZNL



DOCUMENTA (13)

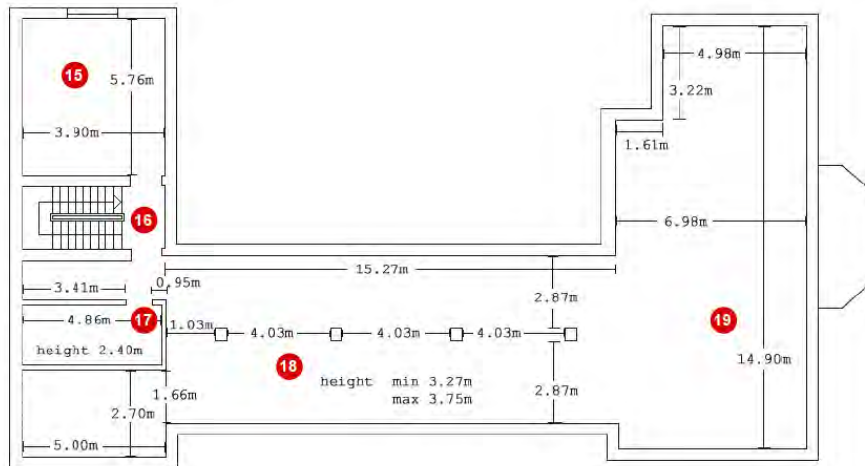
KULTURBAHNHOF_ZNL

_1st floor

state 19/09/2011

KULTURBAHNHOF_ZNL

window 1.40 x 1.10m



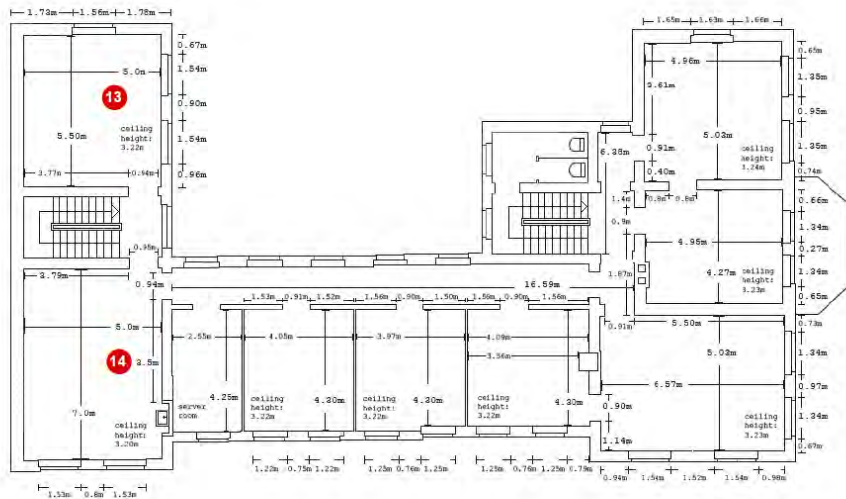
DOCUMENTA (13)

KULTURBAHNHOF_ZNL

_attic

state 19/09/2011

KULTURBAHNHOF_ZNL



DOCUMENTA (13)

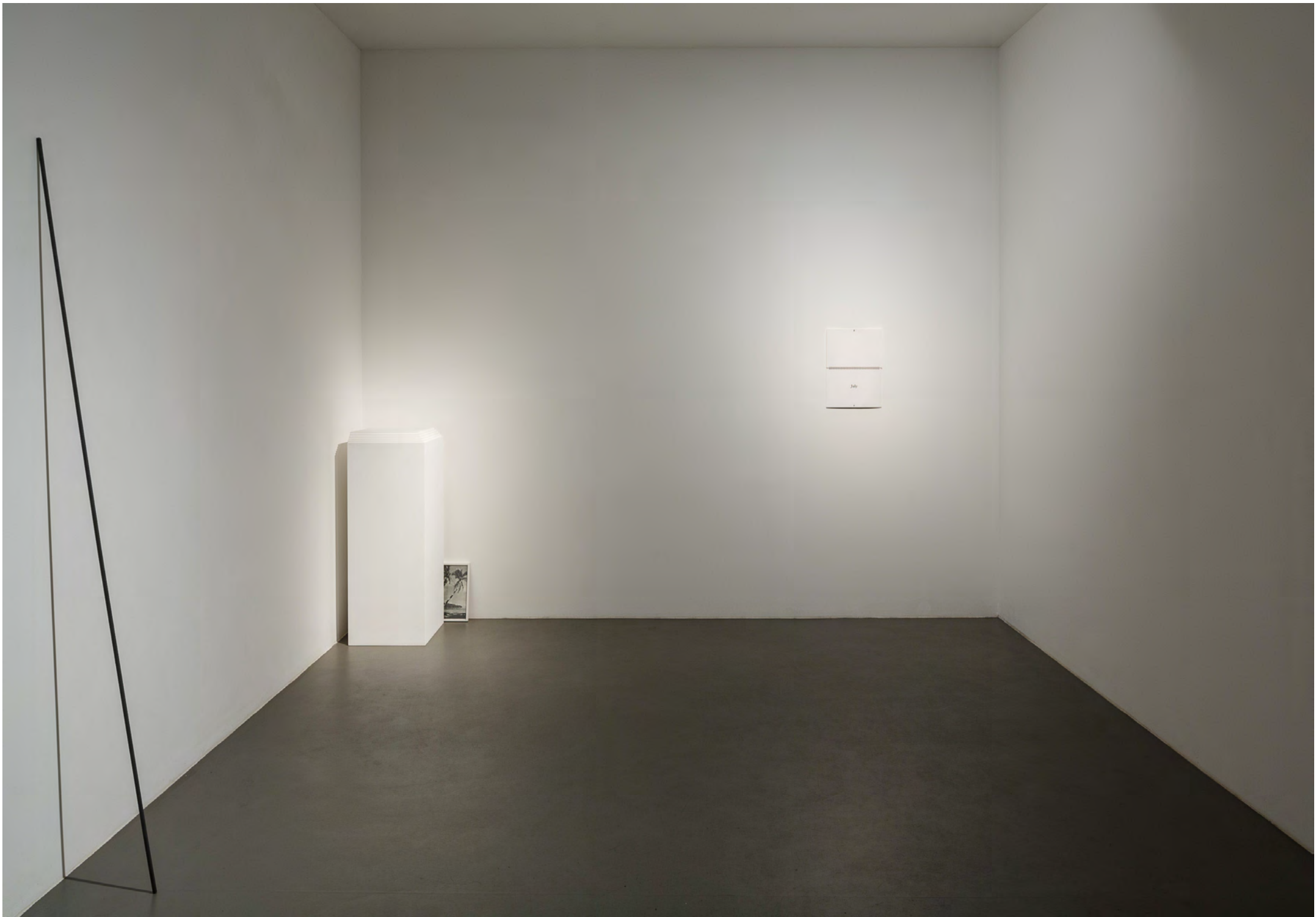
KULTURBAHNHOF_ZNL

_2nd floor

state 19/09/2011

architectual drawings / transformation of space

- ground floor
- first floor
- attic





29.08.2009
book, b/w printing
28 x 20 cm

previous page:
Room 1, installation view



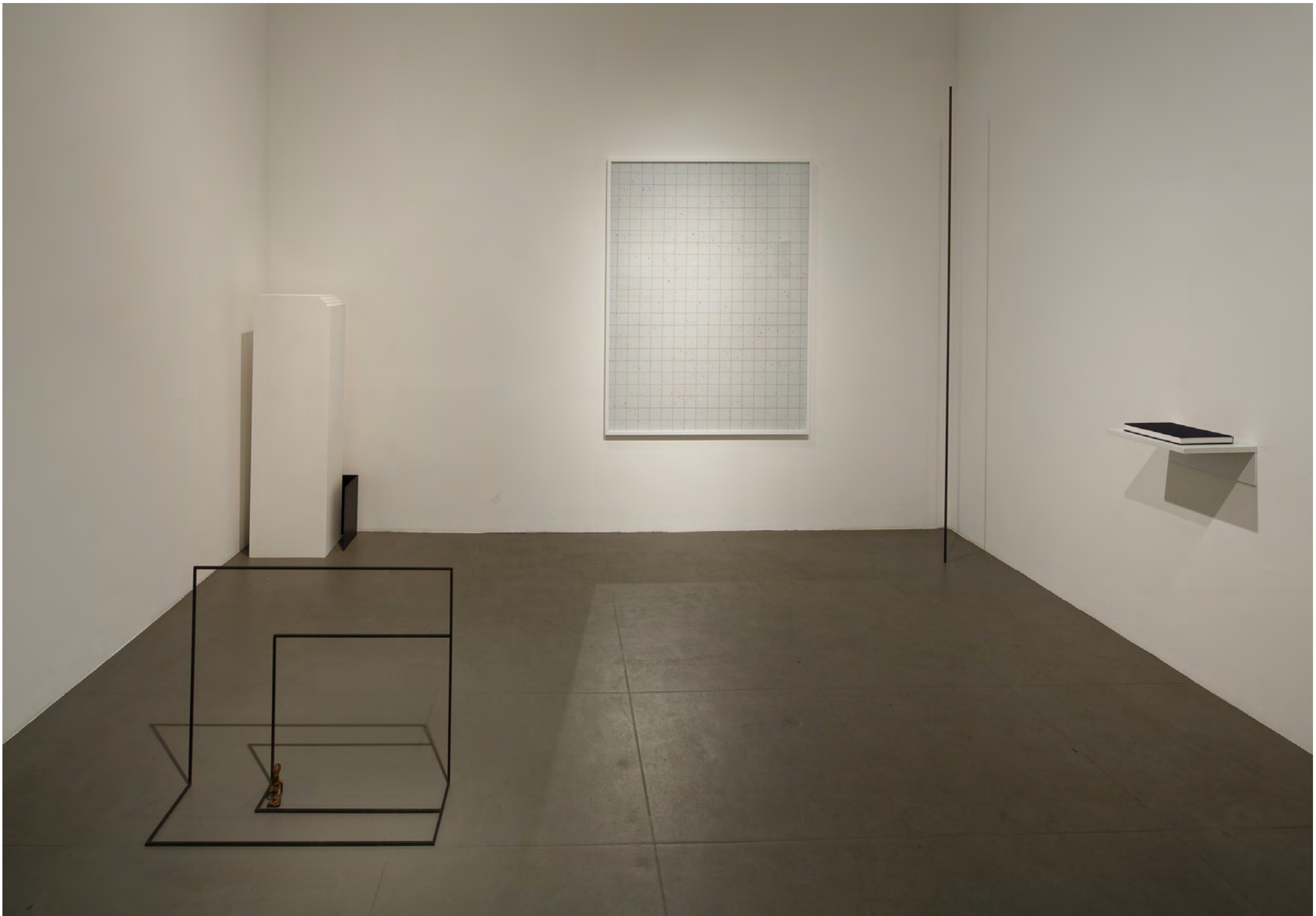


Untitled (Worm), 2012
C-print, framed,
42 x 36 cm

previous page:
Room 3, installation view



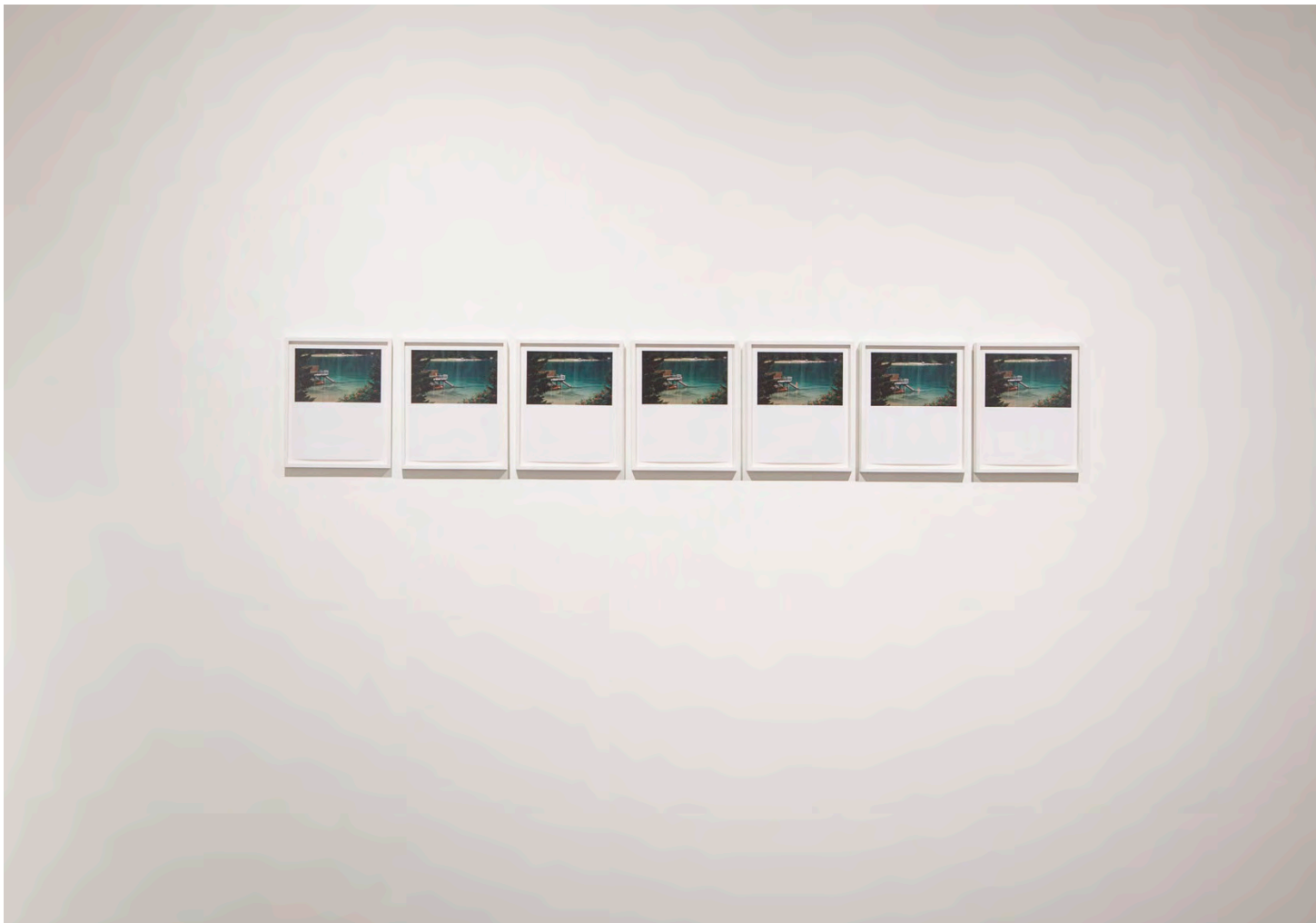
Untitled (Black), 2012
20 book, table,
ca. 110 x 40 x 60 cm
leather bound books with black pages, various sizes





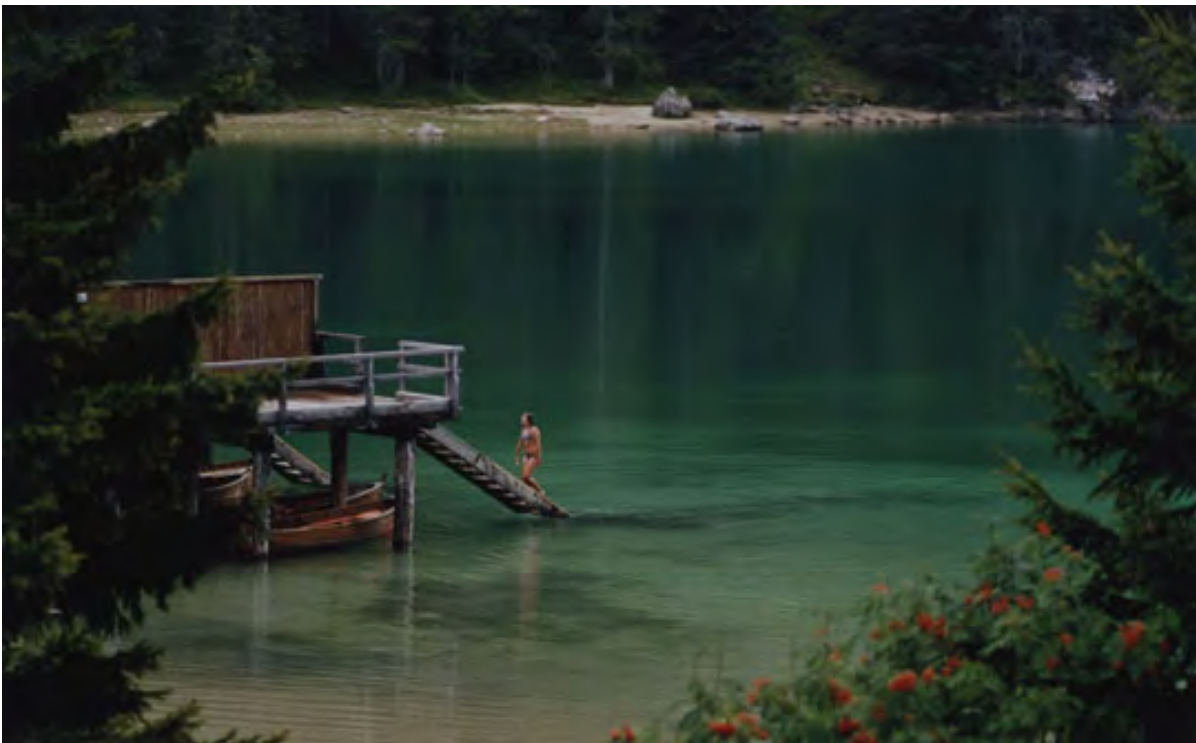
Installation view corridor





Tales (Lago di Braies, Italy, September 2011), 2012
7 C-prints, 25 x 20cm
framed

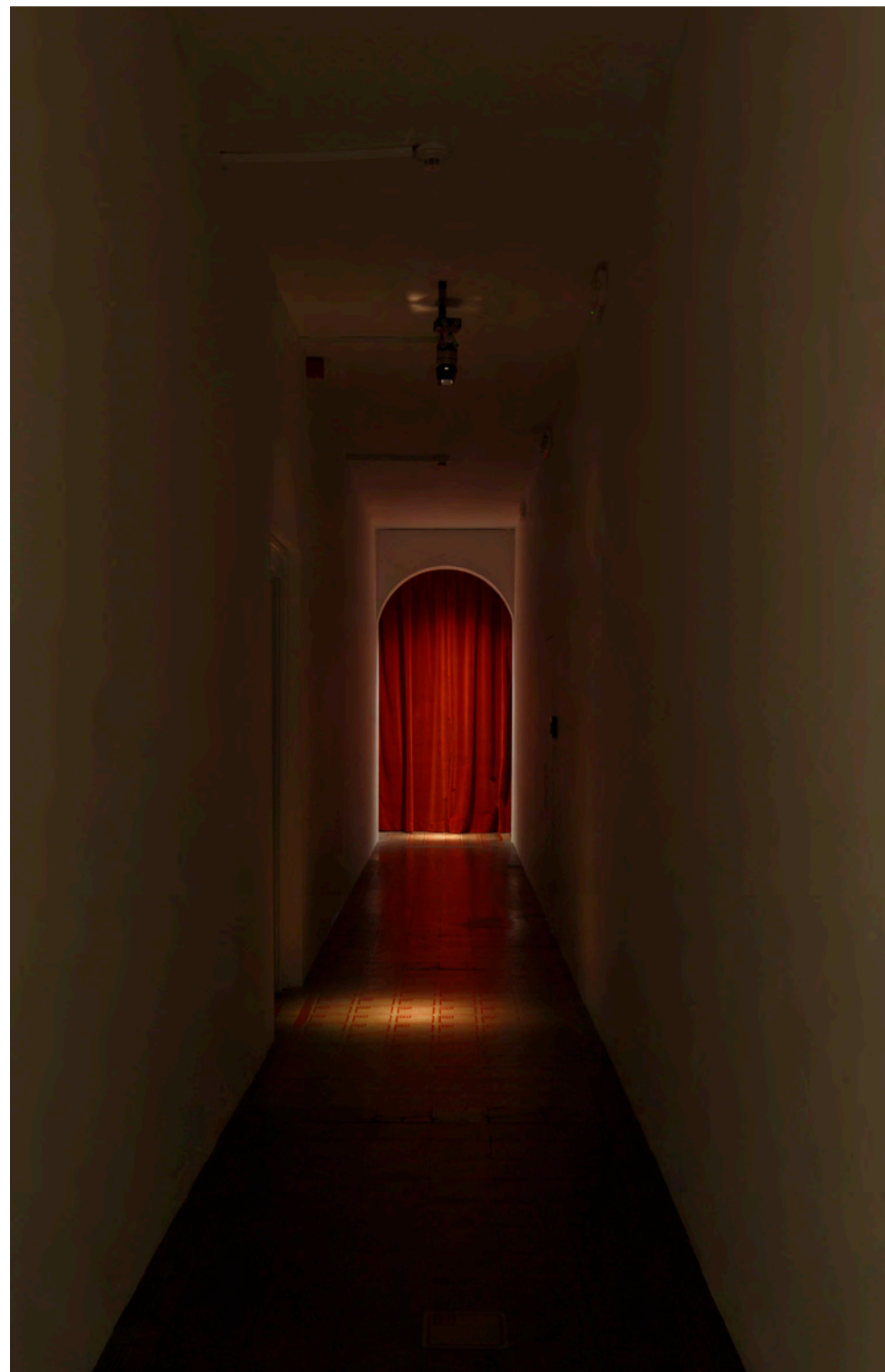
[previous pages](#)
[installation view, Room 6](#)



Tales (Lago di Braies, Italy, September 2011), 2012
7 C-prints, 25 x 20cm
framed

[previous pages](#)
[installation view, Room 6](#)

Istallation view corridor





Objects, 2010
Index of all documented objects orbiting the sun listed
according to their distance as at 2009
200 pages, 18 x 12 cm





Tales (Lake of Konstanz, Germany, February 2012), 2012
2 C-prints, 25 x 20cm
framed

previous page: installation view Room 8



Letter to Javier II, 2011
Empty room (Room 11) with a A4 paper, pinned on wall

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.

With love,

Letter to Javier II, 2011
A4 paper, pinned





previous pages:
installation view attic:
V, 2012
3 iron spheres, 85 x 60 and 50 cm diameter



