

GALERIA VERA CORTÊS

Daniel Gustav Cramer Fourteen Works



Daniel Gustav Cramer, *Empty Room*, 2017. Quinta das Albergarias, Campelos, Portugal (4 May to 25 June 2017)

5 Maio – 24 Junho 2017

5 May – 24 June 2017

“Cada momento, na medida em que é uma passagem de repouso em repouso, é absolutamente indivisível”.

Henri Bergson, *Matéria e Memória*, 1896

Para sua quarta exposição na Galeria Vera Cortês (a primeira no novo espaço aberto no Outono), Daniel Gustav Cramer (1975, Neuss, Alemanha) reúne um grupo de obras que dialogam entre si através de simples ideias e entrelaçamentos que se encontram principalmente nas associações possíveis como resultado da experiência do espaço e da exposição. Algumas das obras são quase invisíveis dentro da sua existência física; um resultado quer da recorrente presença evanescente, quer da própria materialidade das peças, em última análise ambas aludindo a uma íntima narrativa da exposição. *Rainbow* é disso um exemplo notável, ainda que subtil – a aplicação de nove camadas de tinta de diferentes cores sobre uma parede do espaço expositivo e numa ordem definida pelo artista, em que o branco é a última cor do conjunto, deixa antever lateralmente apenas os vestígios das camadas anteriores, revelando a presença rarefeita do arco-íris.

Cramer, cujas obras muitas vezes sugerem uma percepção subjetiva do mundo que nos rodeia, traz para esta exposição uma combinação de pensamentos representados através de uma variedade de suportes - desde os seus livros de artista a instalações *site-specific*, como *Empty Room*, onde durante todo o período da exposição, a sala de uma casa alguers no interior de Portugal é mantida completamente vazia, avocando uma reflexão sobre as questões da presença, da ausência e o inconsciente coletivo humano.

Landscapes é um grupo de prateleiras em caixa, simples e brancas, com onze livros, cada um com um curto texto que descreve uma cena, uma paisagem num lugar específico, com sua flora específica, formações rochosas e condições climáticas presentes numa determinada época do ano. Cada livro constrói um ato, como um palco, mas sem qualquer ação. Cada texto começa na primeira página e termina logo depois. O resto do livro permanece vazio - um futuro que nunca aconteceu ou uma infinidade de possibilidades à frente. Como na maioria das obras de Daniel, as ideias são subtis e nunca fechadas em si mesmas, estão abertas a diferentes suposições.

Estes trabalhos, como outros na exposição como *Calendar* ou *Early Morning at Lago di Carezza*, sugerem a inquietação do artista com o tempo e sua passagem; a sua obsessão com a memória e como as memórias são construídas. Mas principalmente, o seu fascínio com a relação entre tempo e memória, porque o que sempre cai fora da memória é o tempo - o tempo decorrido da lembrança.

Conversation I, 2017 é um ponto central na exposição, um papel entre duas folhas de vidro na parede. A conversa é entre duas pessoas. Quem? Não sabemos – auto-retrato, ou mesmo desprendimento forçado. Trata-se de medo, de perda, de amor, de vida; Os trabalhos de Cramer são assim, começam a partir de experiências singulares, mas deslocam-se para uma universalidade de múltiplas interpretações que incluem fragmentos de história cultural e uma sobreposição de factos e ficção.

Finalmente, *Untitled (Mare) III* é uma fotografia tirada de uma página do primeiro Atlas dos Oceanos, o *Dell'Arcano del Mare*, um livro impresso em Gênova, em 1645. O livro, publicado numa pequena edição de que apenas três cópias sobreviveram, representa mapas do oceano, vários dos quais não retratam nada, além de água. Os detalhes do mapa fotografado, linhas verticais e horizontais, é o que primeiro chama a atenção na sua quietude e a brandura - como aliás acontece com a maioria das obras apresentadas na exposição - mas é a infinidade do mar, das ideias, do gesto e das camadas de pensamento por detrás das obras de Daniel Gustav Cramer, que vive e supera qualquer expectativa imediata.

“Every moment, inasmuch as it is a passage from rest to rest, is absolutely indivisible.”

Henri Bergson, *Matter and Memory*, 1896

For his fourth exhibition at Galeria Vera Cortês (the first in the new space which opened last Fall), Daniel Gustav Cramer (1975, Neuss, Germany), brings together a group of works that are in dialogue with each other through the simple intertwining of ideas and that meet mostly in associations that are made by whomever enters the space and experiences the exhibition. Some of the works are almost invisible within their physical existence; this happens both by their waning presence, on the one hand, and the materiality they carry, on the other, ultimately alluding to an intimate narrative of the exhibition. *Rainbow* is a striking yet subtle example of this - an application of nine layers of paint of different colours onto a wall of the exhibition space in an order defined by the artist, the last colour of the set being white. The only traces unveiled of these coloured coatings subtly emerge on the sides of the wall.

Cramer, whose works often suggest a subjective perception of the world surrounding us, brings to this exhibition a combination of thoughts represented through a variety of media – from his intimate artist books to site-specific installations such as *Empty Room*, where for the duration of the exhibition, a room in a house somewhere in the countryside of Portugal is kept completely empty, making one reflect on ideas of presence, absence and the human collective unconscious.

Landscapes is a group of white simple box shelves holding eleven books, each one carrying a short text that describes a scene, a landscape in a specific place, with its specific plants, rock formations and weather conditions present at a certain time of year. Each book builds up an act, like a stage but without any action. Each text starts on the first page and ends soon after, the rest of the book remains empty – a future that never happened or a multitude of possibilities ahead. As in most of Daniel’s works, ideas are subtle and never closed in themselves, they are open to different suppositions.

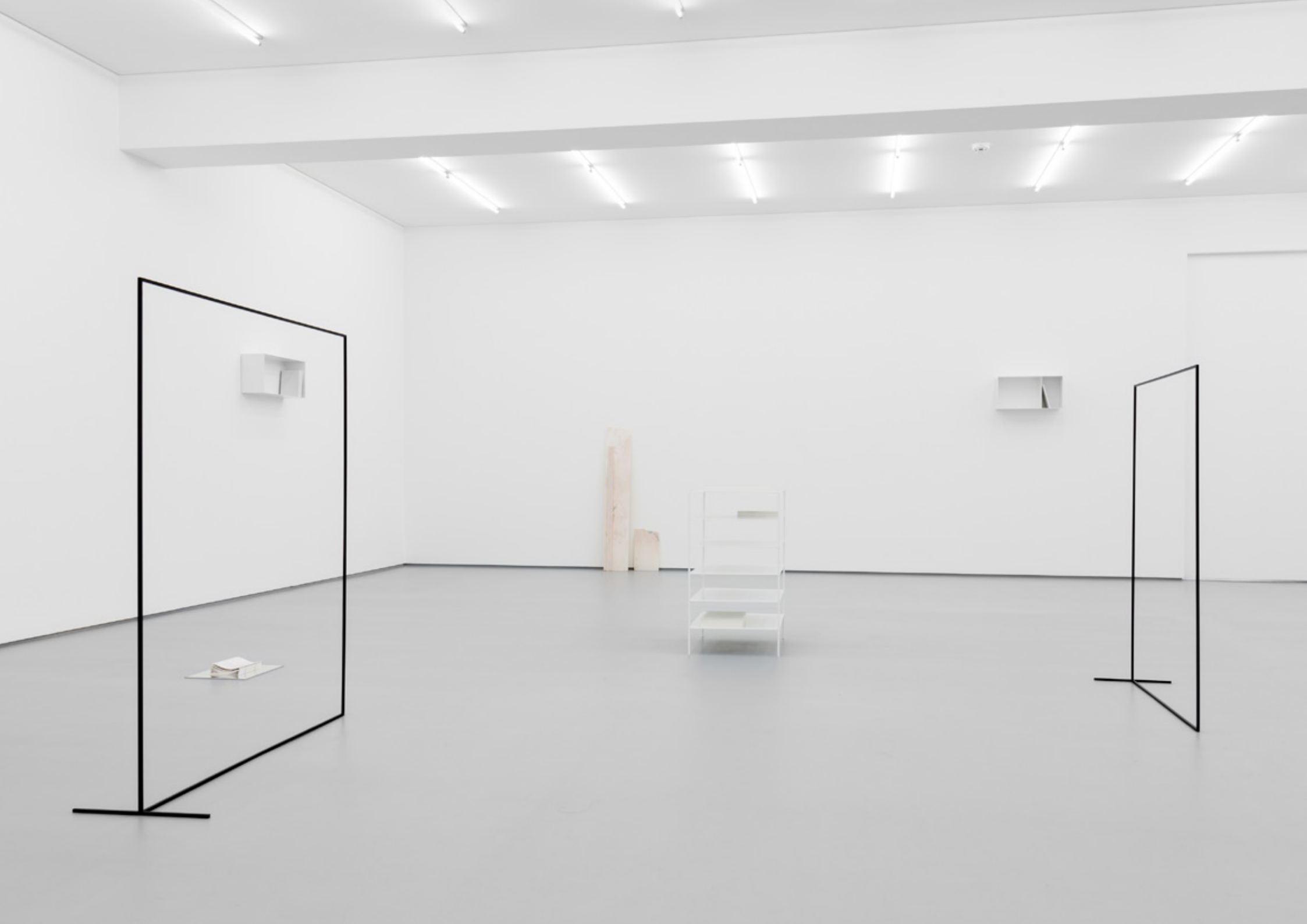
These works, like others in the exhibition, such as *Calendar* or *Early Morning at Lago di Carezza*, suggest the artist’s uneasiness with time and its passage; his obsession with memory and how memories are built. But mostly, his allure with the relationship between time and memory, because what always falls out of memory is time – time elapses from remembrance.

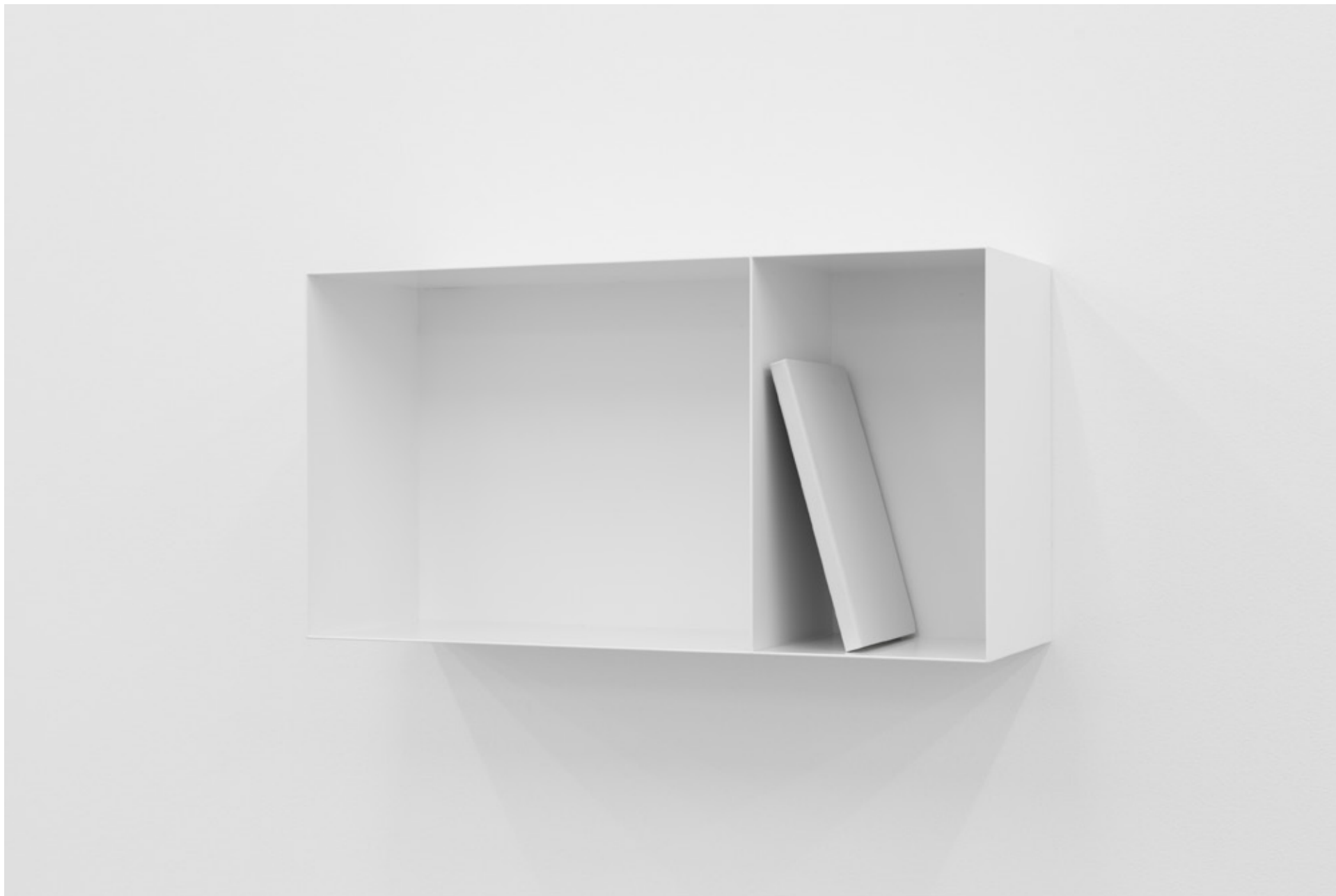
Conversation I, 2017 is a centre point in the exhibition, a paper held between two sheets of glass on the wall. The conversation is between two people. Who? We don’t know – self-portrayal or even forced detachment.

It is about fear, loss, about love, about life; Cramer’s works are just like this, they start from singular experiences and draw to a universality of multiple interpretations that include fragments of cultural history and an overlapping of facts and fiction.

Finally, *Untitled (Mare) III* is a photograph taken from a page of the first Atlas of the Oceans, the *Dell’ Arcano del Mare*, a book printed in 1645, in Genova. The book, which came out in a small edition of which three copies have survived, represents maps of the ocean, several of which depict nothing but water. The details of the photographed map, vertical and horizontal lines, is what first draws attention in its stillness and blandness – as with most works presented in the show –, but it is the infinitude of the sea, of the ideas, of the gesture and the layers of thought behind the works of Daniel Gustav Cramer that lives on and surpasses any immediate expectation.







Landscapes, 2017
5 caixas de ferro, lacado, 11 livros, encadernação em pele
5 iron boxes, powdercoated, 11 books leather-bound
24.5 × 47 × 15.5 cm



Landscapes, 2017

Cada um dos livros contém a descrição de uma paisagem específica.

Each of the books carries a description of a specific landscape.

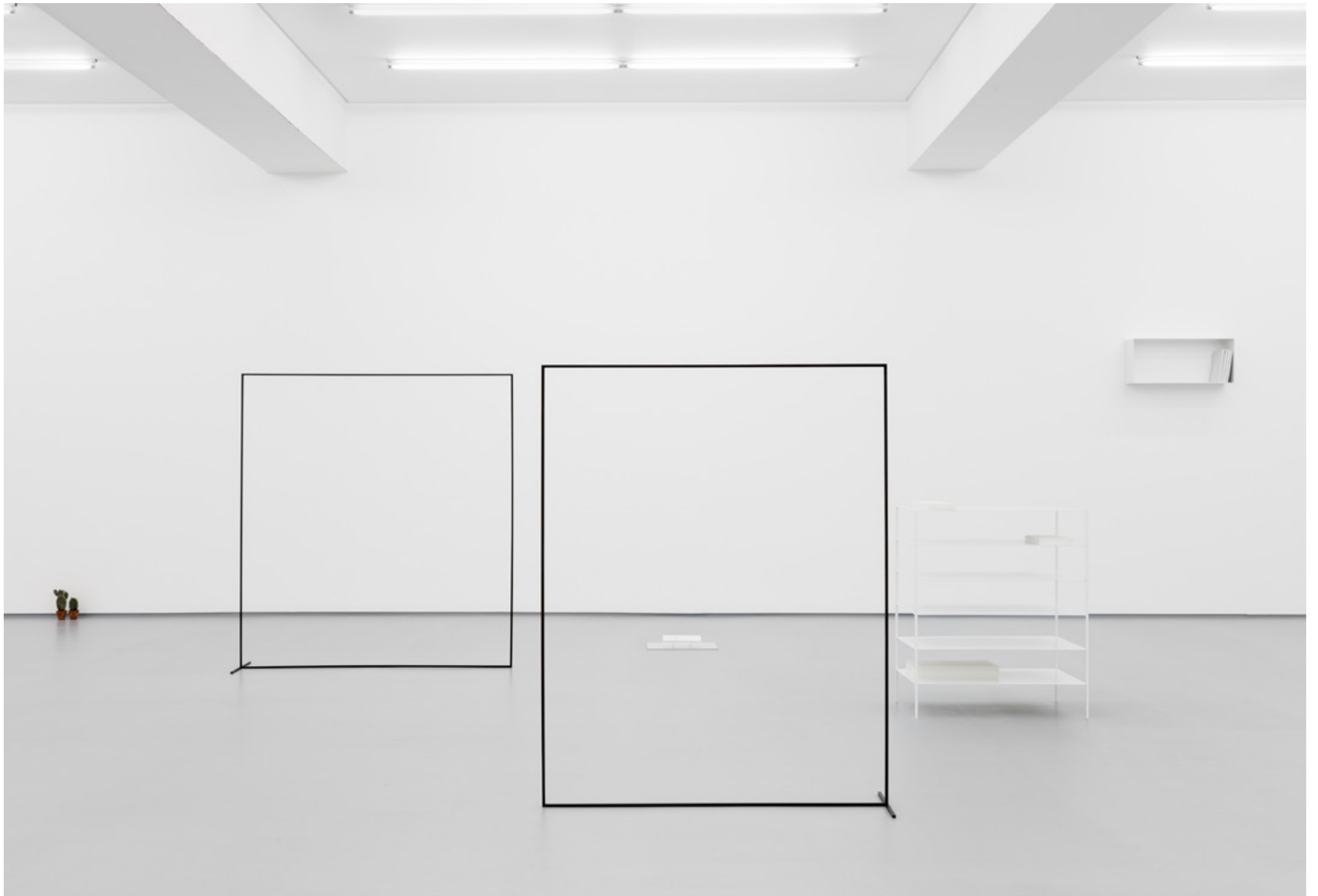
IX

A mirror carp drifts slowly under the surface of the water, crossing the pond from the shadow of an old hazel tree over to where the water is exposed to the sunlight. A group of bush crickets chirp, then stop in unison. A single one starts again and is followed by the others. Towards the rocks, a single cyprid cedar has cast its roots between the large number of golden oaks and black pines. The sky is cloudless, blue. A heavy, resinous odour rests above the pond. Right beside the water, on a small strip of sand, sits a cat. Its body is motionless. Its eyes stare into the water, following the ripples created by the fish which by now has reached safety - the shadow of a strawberry bush on the opposite side of the pond.



Untitled (Estremoz) I, 2017
3 placas de mármore
3 marble slabs
119 × 45.5 × 14.5 cm







IV

A gust of warm air crawls over the downy birches. The breeze coils between the bushes and trees and settles over the open water of the moor. Small whitefaces and dragonflies gather near the overhanging reed beds. The setting sun dyes the bloom of the water lilies and leaves of the sundews and birches in a glowing orange. Bats rush silently over the water and disappear between the trees. Lapping sounds frame the water interspersed with the quacks of two ducks crossing the lake. They interrupt its reflecting surface with ripples crossing the water; fragile, yet confident lines heading independently in their own directions.

VI

Heavy clouds conceal most of the mountain. From a distance, the sturdy larches and stone pines in the lower part of the massive appear soft, mosslike. Above the tree line, the colour changes into a pale sandy beige before the darker and almost vertical rocks, ravines and crevasses disappear into the clouds.

VIII

Darkness has swallowed all characteristics of the nearby ash trees and rhododendron, the sweetscented bedstraw and the dog's mercury covering the ground and fallen trunks. A while ago, the last beams of sunlight broke off. Every time the blanket of moving clouds opens up, the moon throws light onto the surrounding silhouettes. At this time of day, moths, stag beetles and slow worms come out of their hiding places. And so does the deer, the rabbit and the fox. In the quietude of the moment, in this darkness, every sound is enlarged, amplified. Each sound carries a suggestion, a warning. Every living thing moves cautiously; and every movement interrupts this silence.

XI

The silhouette of the sun appears behind a band of clouds resting low on the horizon. The cool morning air is illuminated, a wave crawls towards the sand and folds in. A colony of black-headed gulls circle around an area at the shoreline, dive one-after-the-other into the surf and then rise up again. Their spread wings and bodies shine in pink and orange. Nearby, waves travel around a sandbank, filled with squawking barnacle geese. Dunlins race along the beach following the oncoming and receding surf, leaving the traces of their steps on the flattened sand. Patches of the beach are covered in driftwood, brown dried bladder wrack and small beige shells. The sandy strip of the beach ends abruptly where the dunes, covered in a thick sheet of sea lyme and sand ryegrass, begin.

XIX, 2015
Ferro envernizado
Iron burnished
2 × (124.5 × 115 × 34 cm)





Empty Room, 2017

Um quarto foi esvaziado na Quinta das Albergarias em Campelos, Portugal, e ficará vazio durante toda a exposição. Neste tempo, a janela e a entrada permanecerão fechadas. Neste contexto, está disponível uma publicação com uma conversa entre o artista e Lukas Töpfer (edição de 250).

For the duration of the exhibition, a room has been emptied out at a farm (Quinta das Albergarias) in Campelos, Portugal. The window and the entrance have been shut. A publication of a conversation between the artist and Lukas Töpfer is available (edition of 250)





V

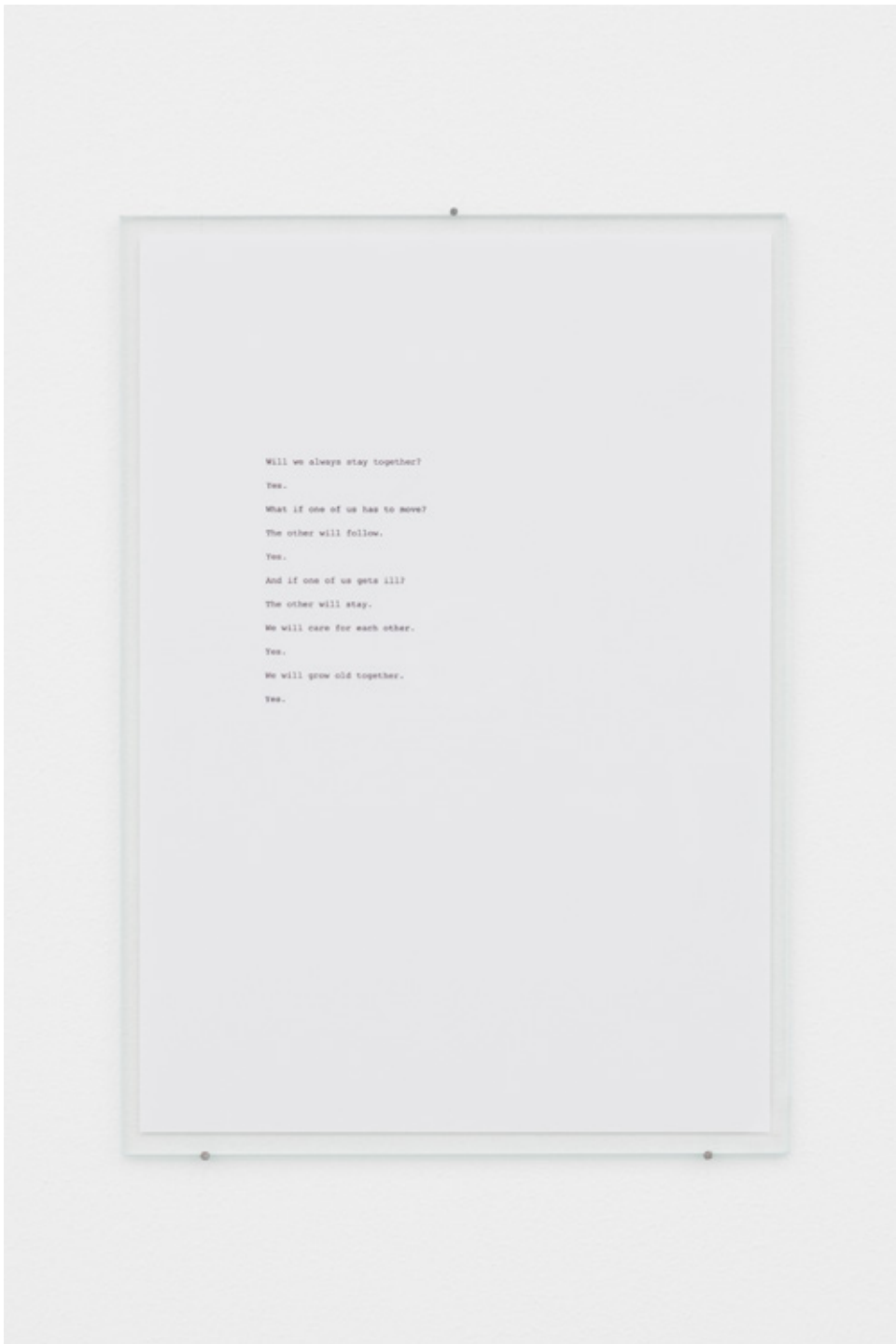
After a pause the drumming of the woodpecker returns. This morning, the rainfall which had lasted for days at first slowed down and then, finally, stopped altogether. The colours of the pine needles, the spring heather and barks seem intensified. The rock formations around the entrance shimmer. A layer of moss and humidity rests on everything. Inside the cave the darkness pairs with a light scent of mud and honey fungi. The scots pines surrounding the hollow expand their branches, keeping the entrance in a permanent twilight. The fallen leaves, brown and moist, gather in the gaps and crevasses between the rocks, layer upon layer. Finally another woodpecker, downhill and out of sight, answers, drumming.

X

It rains. Drops plunge into the puddles, are tossed up into the air and pushed down by those which follow. In the midst of the grassland a group of large sessile oaks gives shelter to numerous sparrows, finches and buntings who gathered on the branches below the protective veneer of leaves. Noises are muted by the monotonous downpour.

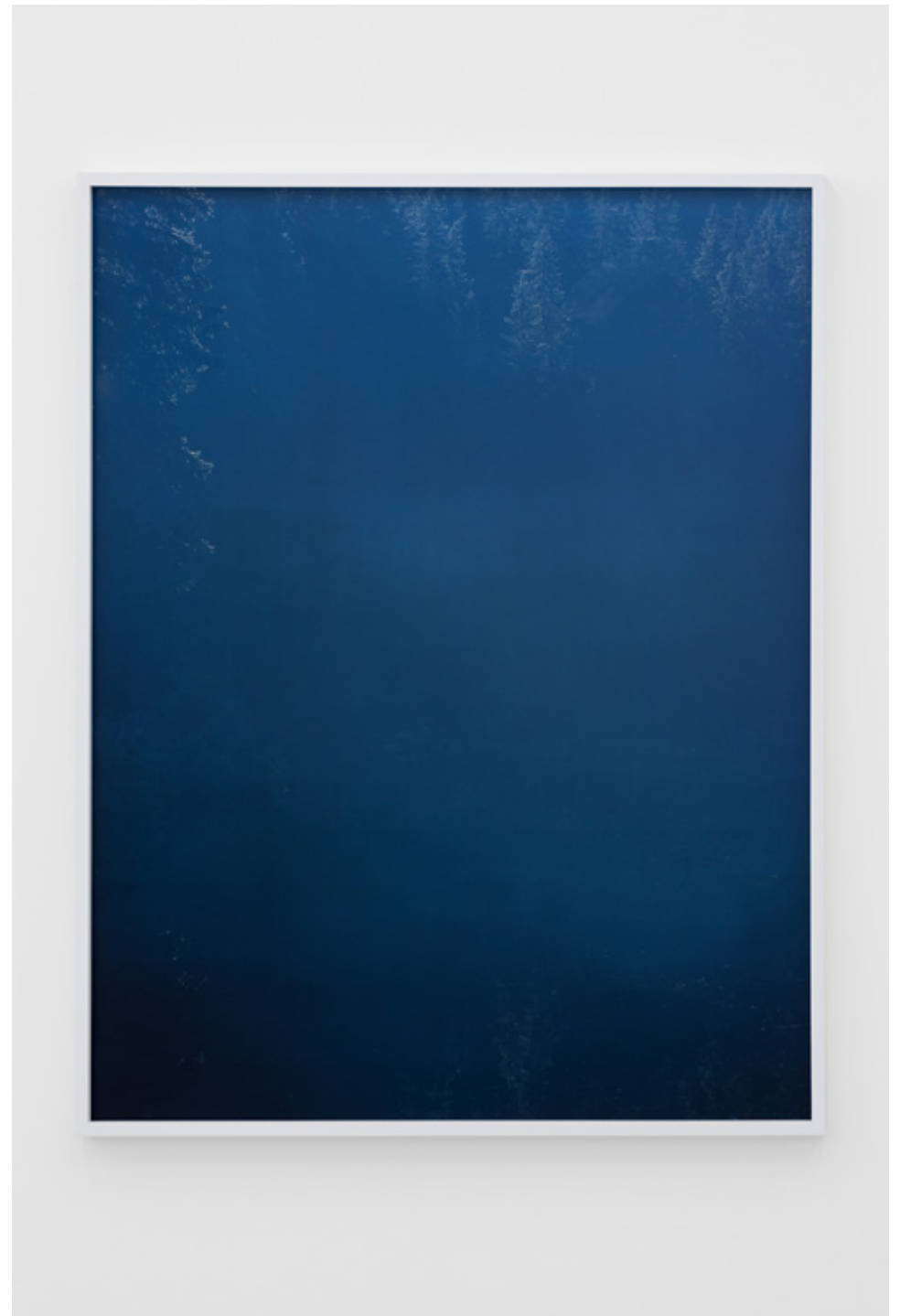


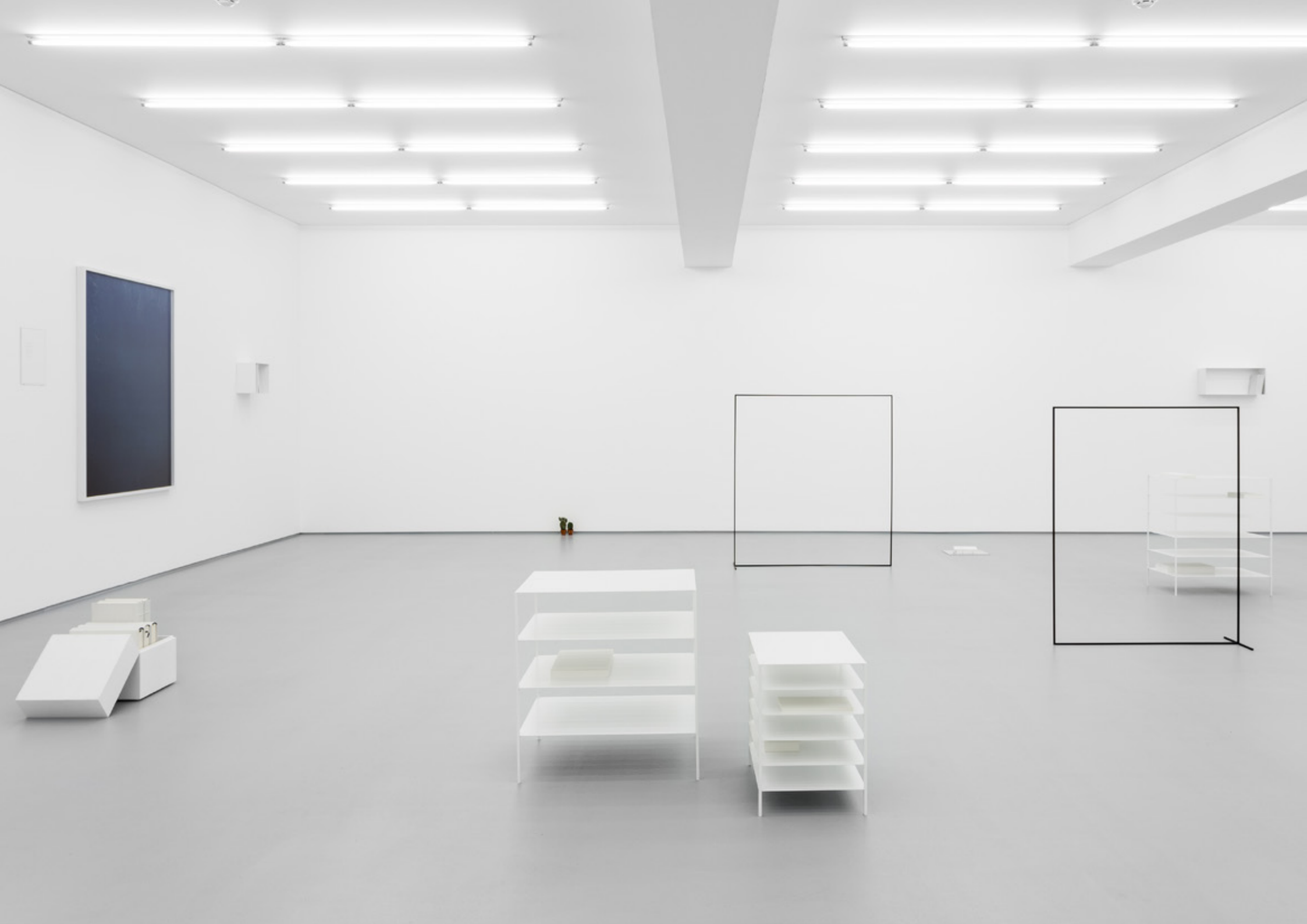




Conversation I, 2017
Impressão sobre papel, vidro
Print on paper, glass
31 x 22.5 cm

Early morning at Lago di Carezza, 2017
C-print emoldurado
C-print, framed
140.5 x 113 cm









Project Blue Book, 2017

5 livros, encadernação em pele, caixa de madeira, feltro, fotografia encontrada

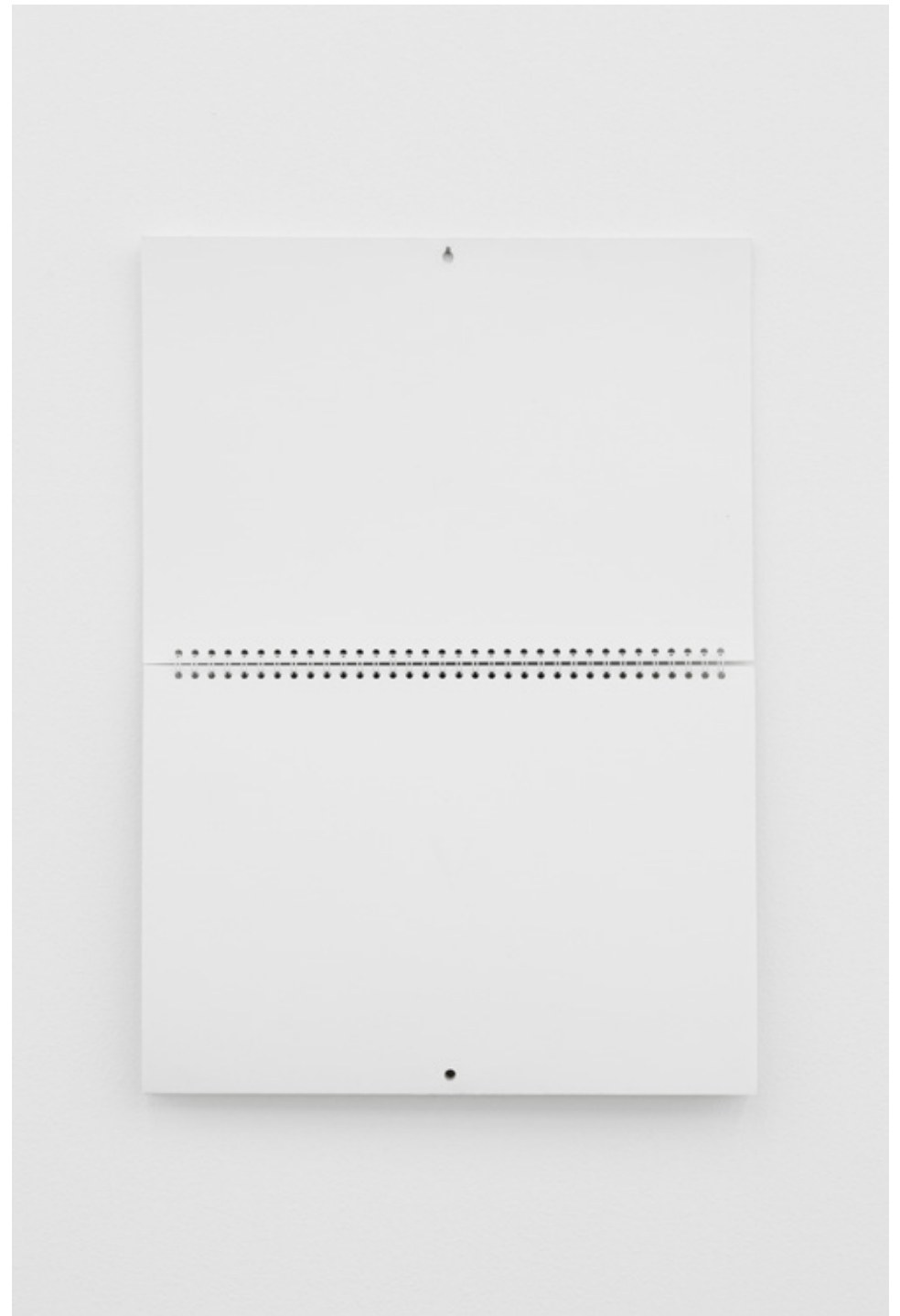
5 books leather-bound, wooden box, felt, found photograph

30 x 30 x 30 cm

Project Blue Book foi uma tentativa de estudo sistemático da aparência de objetos voadores não identificados conduzido pela United Air Force de 1952 a 1970. O estudo tinha dois objetivos – analisar a ameaça potencial e recolher dados de aparições para estudos posteriores. Um relatório final (*Condo Report*, 1969) pôs fim à investigação, concluindo que não havia nada anômalo. Posteriormente, o investigador de OVNIS Brian Sparks reuniu num segundo arquivo todos os casos que ainda estão sem resolver até hoje. Os cinco livros apresentados são uma coleção do material de Brian Sparks.

Project Blue Book was the attempt to systematically study the appearance of unidentified flying objects conducted by the United Air Force from 1952 to 1970. The study had two goals – to analyse the potential threat and gather data of appearances for further studies. A final report (*Condo Report*, 1969) ended the investigation, concluding there is nothing anomalous about UFOs. Brian Sparks, a UFO researcher, gathered a second archive of all those cases still not solved until today. The five books presented are a collection of Brian Sparks material.

Calendar, 2015
Serigrafia sobre papel, 12 folhas
Print on paper, 12 pages
44 x 32 cm





VII

The sharp line of the horizon separates the moving mass of water from the sky above it. Close by, a wave transforms its colour and shape. This wave, pushed from behind by a larger one, merges with the one ahead. The peak of the wave foams and as the two merge, the latter sinks into the liquid body and disappears. Further away the flat surface sparkles. The waves appear tiny, and what proves to be a chaotic turmoil seen from close finds its rhythm and order in the distance. A steady wind pushes white, pear shaped clouds across the plain interrupting the blue of the sky.



Untitled (Estremoz) II, 2017
5 placas de mármore
5 marble slabs
119 × 45.5 × 14.5 cm



I

A field, a clearing, embraced by large trees. Tall meadow oat covers most of the area. A small stream has carved a line, a pattern of zig zags, into the grass. A narrow, pale brown path follows the water on one side. Near a large old beech tree, which stands isolated on this plain, the path crosses over the stream and continues a few more meters holding on to the trail of the rivulet before it steers off and heads towards a gap between the trees on the opposite side, further in the distance. The leaves of the branches arching over the river already show signs of discolouration: yellow, ochre, red. The bridge, a simple construction of wooden beams and iron nails, produces a black silhouette that cuts the blue sky in the steady waveforms of the brook. Tiny flowers battle with the sparkling reflections of the sun in the water - delicate, graceful, creamy-white flowers, meadowsweets. For a while the scene seems to be resting in itself. A few birds might take off from the branches of the beech tree and interrupt the murmur of the stream, which crawls past stones and offshoots of younger trees and bushes, with a squawk or return back to the beech spreading their wings abruptly before diving into a gap between the leaves and disappear inside.

II

The brute force of the river comes to a halt, one large boulder after the other blocking its way from the cascade towards the terrace, a basin surrounded by steep rocky walls, forming a little pond, carved into the mountain. The oncoming water constantly raises the level in the plunge pool, pushes the content of the pond up and over the crest from where it rushes down the steep cliff and out of sight. Some of the falling drops seem unable to withstand the pressure and blur into particles forming a mist which travels right back up and curls above the pool before settling back once more. Branches of the needle bushes growing in direct vicinity to the water move up and down, the leaves wiggle and shimmer. Nearby, pine trees hold onto the rocks. Sound bounces back and forth through the glen: a roaring, a humming. It is this time of year that the melting snow from up the mountains fills the headwaters and causes the fall to swell to such proportions.

III

A plateau, an isolated hillock, several larger elevations in the distance. A thick layer of snow rests on the land, silencing the matgrass, the orchid, the gentian, the rocks and crevasses. Different shades of white and soft greys, a blanket that reenacts and swallows the characteristics of the landscape underneath. The scene is silent, with the exception of two bramblings calling from a rock. A windless afternoon. The clouds hang solid, frozen above the ground, echoing the forms drawn by the snow.







Dust, 2017

Mesas de ferro, 6 resmas de papel (pó de mármore)

Iron tables, 6 paper stacks (marble dust)

42 × 45 × 30 cm

58 × 45 × 55 cm

72 × 40 × 60 cm

O papel é produzido na China a partir do pó de mármore recolhido em Carrara, Itália. / The paper is produced in China out of marble dust gathered from Carrara, Italy.



Untitled (Mare) III, 2017

C-print emoldurado

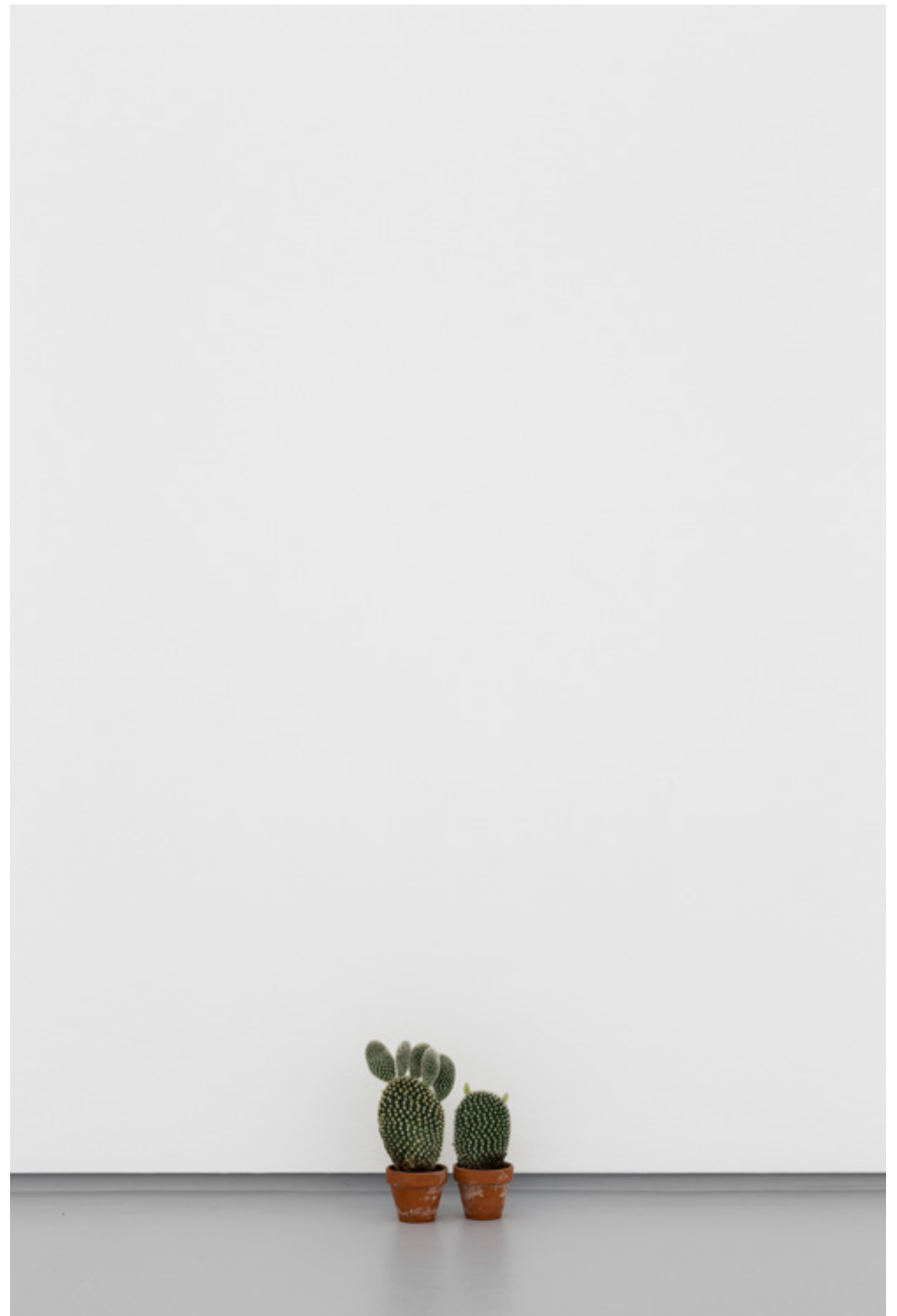
C-print framed

151 × 106 cm

A fotografia descreve um mapa do mar do primeiro atlas dos oceanos, *Dell' Arcano del Mare*, impresso em 1645 em Gênova.

Vários destes mapas representam áreas sem costas ou ilhas próximas. / The photograph depicts a map of the Sea of the first Atlas of the Oceans, *Dell' Arcano del Mare*, printed in 1645 in Genova. Several of these maps represent areas without coasts or islands near.





Cactus, 2016
20 Opuntia, vasos de barro
20 Opuntia, clay pots
Dimensões variáveis
Variable dimensions



Rainbow, 2017

Site-specific

8 camadas de tinta, cores diferentes

8 layers of paint, different colours

Dimensões variáveis / Variable dimensions



Tales (Sevilla, Spain, April 2016), 2017
C-print emoldurado
C-print framed
2 x (25.5 x 20.5 cm)

Daniel Gustav Cramer
Düsseldorf, 1975

Vive e trabalha em Berlim.

Uma selecção das suas exposições individuais inclui: *Rainbow*, E-Werk (Freiburg, 2016), *Nineteen*, CAC Contemporary Art Centre (Vilnius, 2016), *Sixteen Works*, BolteLang Galerie (Zurique, 2015); Kunstverein Nürnberg (2015); *The Infinite Library*, Vila du parc - Centre d'art contemporain (Annemasse, 2015); *Three*, Kunstsaele (Berlim, 2015); *Tales*, Vera Cortês Art Agency (Lisboa, 2014); *Fifteen Works*, Sies & Höke (Dusseldorf, 2014); *01-72*, SALTS (Basileia, 2014); Kunsthalle Mulhouse (2013); Kunsthalle Lissabon (Lisboa, 2012); *The Infinite Library*, Museo di Palazzo Poggi (Bolonha, 2010).

Das exposições coletivas em que participou, destacam-se *Strange Days*, FRAC Ile de France (Paris, 2017); *The Arcades: Contemporary Art and Walter Benjamin*, The Jewish Museum (Nova Iorque, 2017); *Viaja y no lo escribas*, La Casa Encendida (Madrid, 2016); *N(v)otre H(h)istoire*, Centre d'Art Bastille (Grenoble, 2016); *Eppur si muove - Art et technique, un space partagé*, Mudam (Luxemburgo, 2015); *Phenomenon*, organised by Collection Kerenidis Pepe (Anafi, 2015); *Accadra Domani*, Museo Marino Marini (Florença, 2015); *Terra Incognita*, KIT/ Kunsthalle (Düsseldorf, 2015); *Construire une Collection*, Villa Paloma, Nouveau Musée Le National (Mónaco, 2015); *An Infinite Conversation*, Museu Coleção Berardo (Lisboa, 2014); *Dreams That Money Can't Buy*, Maxxi (Roma, 2014) and dOCUMENTA(13) (Kassel, 2012).

Uma selecção das publicações mais recentes de Cramer include a série *Tales* (trabalhos fotográficos acompanhados de publicações, 2011 - present); *01-72* (uma publicação em das partes, no context da exposição em SALTS, Basileia, publicada por Christophe Daviet-Thery e Samuel Leuenberger, 2014); *Daniel Gustav Cramer and Haris Epaminonda: Early Summer/ The End of Summer/ Late Autumn* (Kunsthalle Lissabon e Mousse, 2014); *XVI* (Kunsthalle Lissabon, dOCUMENTA(13) e Samsa, 2014) e *Thirty-Six* (The Green Box, 2010).

Lives and works in Berlin.

A selection of his solo shows includes: *Rainbow*, E-Werk (Freiburg, 2016), *Nineteen*, CAC Contemporary Art Centre (Vilnius, 2016), *Sixteen Works*, BolteLang Galerie (Zurich, 2015); Kunstverein Nürnberg (2015); *The Infinite Library*, Vila du parc, Centre d'art contemporain (Annemasse, 2015); *Three*, Kunstsaele (Berlin, 2015); *Tales*, Vera Cortês Art Agency (Lisbon, 2014); *Fifteen Works*, Sies & Höke (Dusseldorf, 2014); *01-72*, SALTS (Basel, 2014); Kunsthalle Mulhouse (2013); Kunsthalle Lissabon (Lisbon, 2012); *The Infinite Library*, Museo di Palazzo Poggi (Bologna, 2010).

Some of the collective exhibitions in which he has participated include *Strange Days*, FRAC Ile de France (Paris, 2017); *The Arcades: Contemporary Art and Walter Benjamin*, The Jewish Museum (New York, 2017); *Viaja y no lo escribas*, La Casa Encendida (Madrid, 2016); *N(v)otre H(h)istoire*, Centre d'Art Bastille (Grenoble, 2016); *Eppur si muove - Art et technique, un space partagé*, Mudam (Luxembourg, 2015); *Phenomenon*, organised by Collection Kerenidis Pepe (Anafi, 2015); *Accadra Domani*, Museo Marino Marini (Florence, 2015); *Terra Incognita*, KIT/ Kunsthalle (Düsseldorf, 2015); *Construire une Collection*, Villa Paloma, Nouveau Musée Le National (Monaco, 2015); *An Infinite Conversation*, Museu Coleção Berardo (Lisbon, 2014); *Dreams That Money Can't Buy*, Maxxi (Rome, 2014) and dOCUMENTA(13) (Kassel, 2012).

A selection of Cramer recent publications includes the series *Tales* (photographic works accompanied by publications, 2011 - ongoing); *01-72* (a two-part publication on the occasion of the exhibition at SALTS, Basel, published by Christophe Daviet-Thery and Samuel Leuenberger, 2014); *Daniel Gustav Cramer and Haris Epaminonda: Early Summer/ The End of Summer/ Late Autumn* (Kunsthalle Lissabon and Mousse, 2014); *XVI* (Kunsthalle Lissabon, documenta 13 and Samsa, 2014) and *Thirty-Six* (The Green Box, 2010).

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