

peter mendenhall gallery

this publication accompanies the exhibition davidkremers november 2016
held at the peter mendenhall gallery from november 12 to december 23, 2016

excerpts from 'some thoughts from before breakfast' © hall daily 2016

artist in the huntington garden orange groves © peter mendenhall 2009

all other works of art © davidkremers 1976 - 2016

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peter mendenhall gallery
6150 wilshire boulevard, space 8
los angeles, ca 90048

petermendenhallgallery.com

1960

one of my uncles, a genius physics professor at yale, died in a scuba accident.
i never think of him.

one of my greatgrandfathers granted the first PHDs in pharmacy, founding both modern
pharmacology and one of the early pharmaceuticals. grandmother always said i look like him.

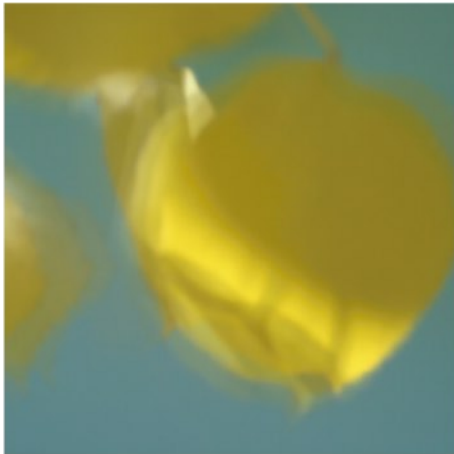
my father, the first in generations not a scientist, found wisdom. he became a mountaineer.
we spent all our weekends in the high country.

my mother's family homes are now museums or subdivisions.
some believe we do not inherit land from our ancestors, but borrow it from our children.

today we have people living in the fourteenth century next door to human beings living in the
future. this will be the greatest crisis for our generation to solve.

beauty, in the coming years, may eventually be seen as the essential element of civilization if it is
to survive.

artists no longer make meaning from the world, so much as they assemble life.



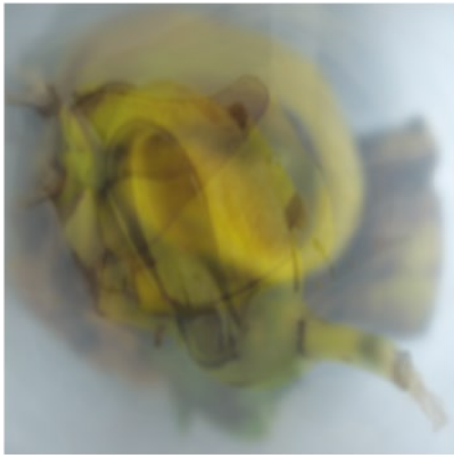
untitled ambient energy bioimaging : flapping
inkjet on 10mil 230gsm matte coated paper
22 x 22 inches
0109002.1.1 - 3
edition of 3
2009

untitled ambient energy bioimaging : quaking
inkjet on 10mil 230gsm matte coated paper
22 x 22 inches
0909005.1.1 - 3
edition of 3
2009



NRCS three [rivers] body problem in 1.25B year old rock
prismacolors 255P and 247P with ebony pencil
and pumice gel on strathmore 400 paper
18 x 24 inches
0815003
2015

sycamore trees breathing
ebony pencil with sennelier pastels #001 and #131
on bristol 300 paper
14 x 11 inches
0802005
2002



metabolic print
inkjet on 10mil 230gsm matte coated paper
22 x 22 inches
0414002.1.1 - 3
edition of 3
2014

first lab experiment for agricultural scale particle field velocimetry
inkjet on 10mil 230gsm matte coated paper
22 x 22 inches
0710003.1.1-3
edition of 3
2010

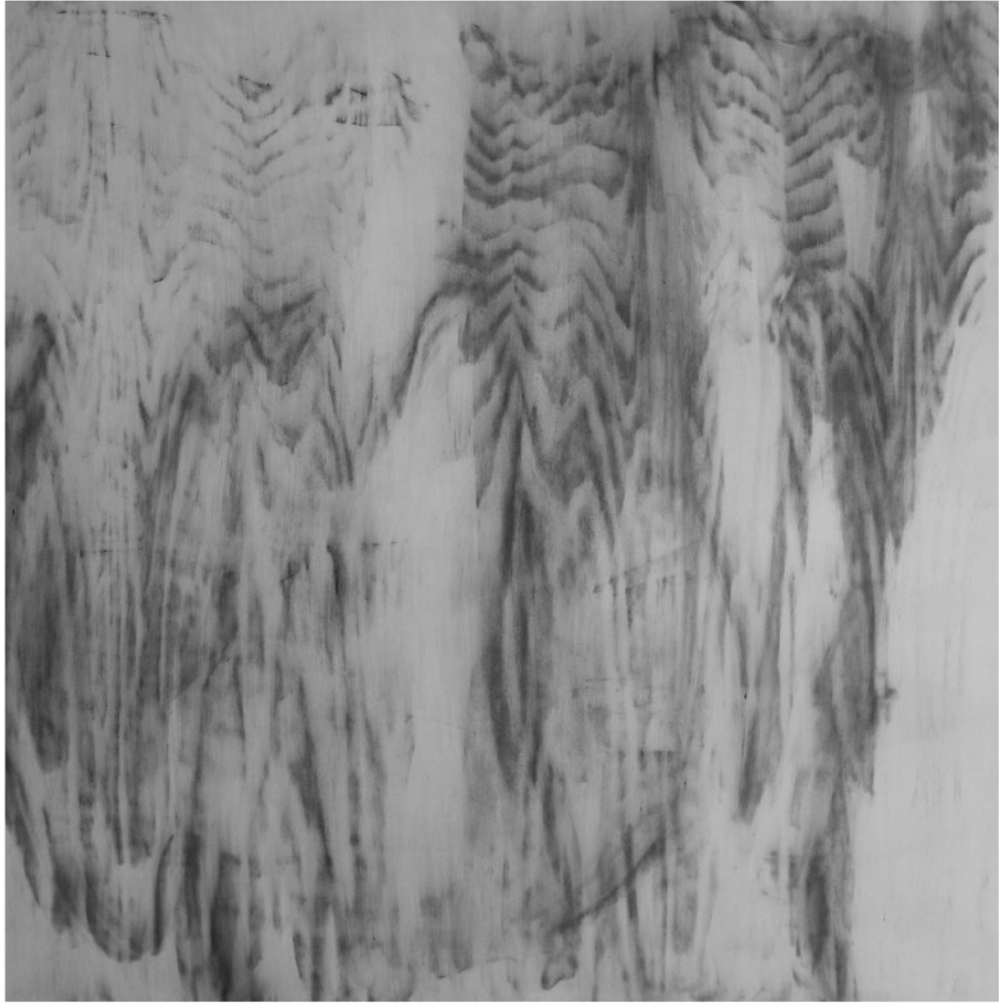


dimensionless number painting : reynolds number
gesso, pigment, and evian on birch
48 x 48 inches
1215004
2015

micro survey of individual works
from various series 2009 - 2016



uncertainty painting.slating
slating and charcoal on ash
48 x 48 inches
0691011
1991



uncertainty painting.charcoal
gesso, charcoal, and evian on ash
48 x 48 inches
0591008
1991

single examples from two suites of
heisenberg uncertainty paintings

David Kremer began crushing it in science early on. Starting in the age when we were just moving through the transformation of PCs becoming useful to more than the ARPANet cognoscenti, he made his laboratory bones in at least two ways :

The first was to convert the work of a generation ago at what Prince Andrew dubbed at the time “the university of squiggly lines” into extraordinary images capturing what was right under our noses: the color-enhanced innards of developmental biology in situ, theretofore invisible to our eyes since the beginning of human time.

Too, he did it in other ways well after the dawning of our computer-aided virtual reality by creating an early +4d architecture for collating masses of in vivo information tracing the development of cellular construction, with cause-and-effect written records of earlier decades of experiments about what happens as cells degenerate. This outside.the.box, typical David Kremer approach, helped knit “modern” science to its experimental roots with the construction of priceless storehouses of knowledge for researchers and practitioners to both mine and simultaneously add to.

David Kremer’s works always proffer tantalizing glimpses of the future where he has long chosen to make his home. We find him around the next corners whence art no longer solely grows from nature, but rather where art levers portals for the exploration of it and, by so doing, expands not only our consciousness of nature’s content but our view of its horizons as well.

hdaily@caltech.edu, once a denizen of the condensed matter clime in the Netherlands of Walter Mitty's world of wordsmithery, jagged his way through newspaper nights reading type upside down and backwards, then years of wire service graveyard shifts cropping prose into pre-Twitter media "menu" morsels. Now he grazes in the twilight of decades of pruning syllables to garnish the appeal of head-scratching harvests by descendants of the Durants' storied philosophers to whet the appetite mostly of market-goers inside the beltway.

excerpts from 'some thoughts before breakfast'
by hall daily

the wait is over.

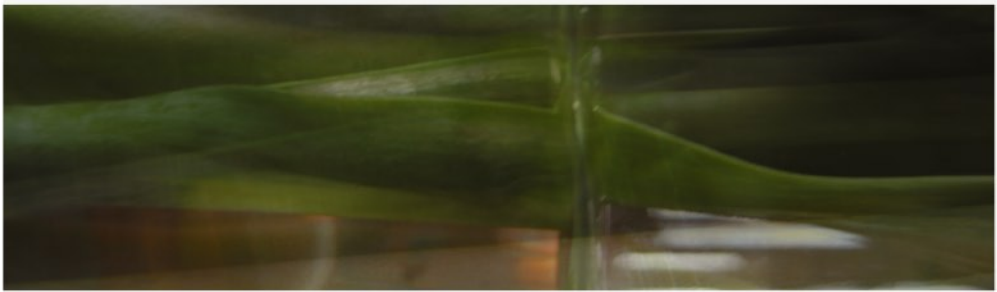
in the 8 years leading up this event, it is true that davidkremers had virtually nothing in mind as far as how and what to exhibit. however, he did have an idea about how to make whatever ideas he came up with a lot more interesting. that idea was to begin advertising / marketing the fact that he would come up with one or more ideas sometime between 2009 and today.

it should come as no surprise to those who know him as spacealienvisorfromthefuture that he would view a nearly 3,000-day build-up to a showing as nothing particularly extraordinary. for he has always been someone capable of blurring the lines of time while using whatever space he has available to create his art and to chisel yet more comprehension out of science, thereby making the art and science of science and art ever more fascinating to us.

from his unique vantage point and starting back in the birth years of the human genome project, he took us into the sub-microscopic petri dish of building blocks that in countless combinations generate life. lately, he has turned his professional attention to a more biomimetic form of creative engineering, migrating from shining light on the mysteries of neuroscience all the way upscale to the centimetric realm of mini-machinery. soon he will bring the wonders of programmed flight closer to our intellectual grasp.



vortices shedding
blended photograph
dimensions variable
0416004
2016



microporous drug eluting percutaneous valvuloplasty peel
wallpaper diptych
2 panels 80in x 22in each
1212002.1 - 3
edition of 3
2012



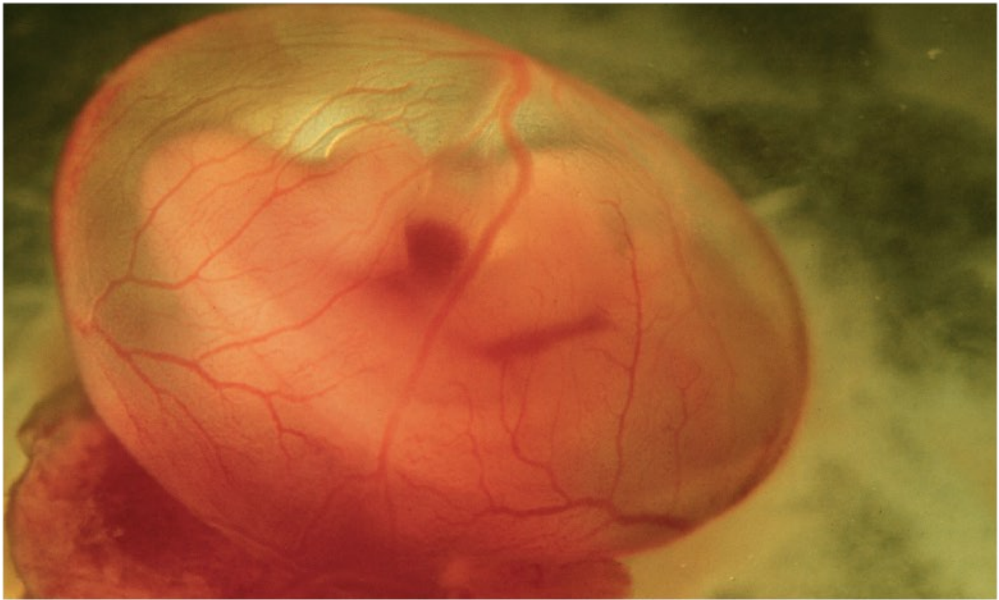
metabolic
blended photograph
dimensions variable
0414002
2014



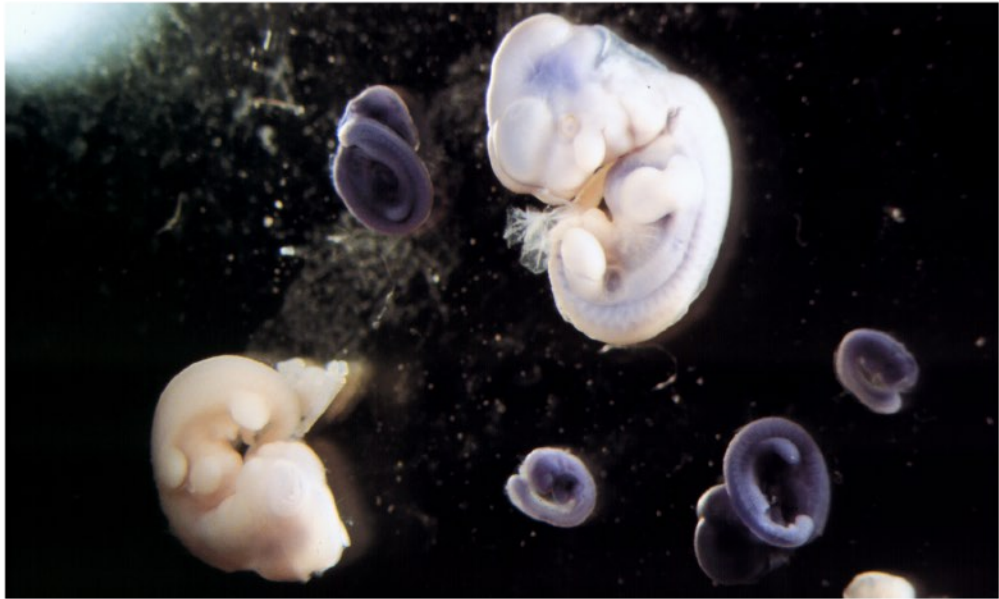
the transparent universe [peony]
cibachrome
30 x 40 inches
0676012
1976



garden of earthly delights
dataset
dimensions variable
0495016
1995



e11.0 1,2 / 80 amniotic sac
dataset
dimensions variable
0494047
1994



xstopx 0,8 / 80
dataset
dimensions variable
0794003
1994



by peter mendenhall 2006
artist in the huntington garden orange groves
digital image
dimensions variable

micro retrospective for artforum magazine

8 magazine ads

published annually in the summer 'basil art fair' issue

2009 - 2016

peter mendenhall gallery
november 12, 2016 - december 23, 2016

davidkremers
 november 2016