

## SEBASTIAAN BREMER

Louise Blouin, "Here Comes the Sun' by Sebastiaan Bremer at Hales Gallery, London', BLOUIN ARTINFO, 13 April 2018

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Sebastiaan Bremer, *Here Comes the Sun (Study)*, 2018, (detail).

Hales Gallery presents "*Here Comes the Sun*," the fifth solo show of the Dutch artist Sebastiaan Bremer in London.

The exhibition portrays a re-enactment of his earlier process of artmaking, in which he uses his own photographed images, from the days of his youth, alongside images of his family and he finally transforms them into paintings. He populates these photographs with numerous dots as key elements to this specific style and situates them in a particular patterned orientation, they become blurred, like the memories of his life. The representation of these images also connects with the concepts of thoughts in the subconscious mind.

It has not been his recent penchant to use photographs as the object of art, the same approach is seen in his work from his early years. Throughout his artistic career, Bremer has tried his hands on experimenting with pre-captured snapshots thus exploring the concepts of memory and time. He processes these various inputs from outside and channelizes them into the crucial network of our brain. Through this process he explores the possibilities of 're-thinking' of visual images, and that's what he does with his new series of creations. The new works in the series gives birth to an altered vision and an alternative perspective for his dedicated viewership.

From 2000 Sebastiaan Bremer started painting with intricate dots directly putting them on the photographs, situating them upon the surface of the captures, covering these images in a unique way. His work on these photographs refers to the original images and they still remain partly visible, yet they carry a blurry representation leaving a part of the picture unrevealed. The dots creating a veil around the image alter these images into a representation of nostalgic silhouettes of memories. This exhibition will bring to its audiences a rare opportunity, to look into the childhood of the artist. The images of the artist in their representation make 'biological pathways' of him growing up as if they mimic the intricate neuron connectors. It's a mental state of the artmaker and his pondering over the bygone era that he depicts through an uneven process of image making.