

LIGHT

AN INTERVIEW WITH JOSHUA ROSE



1ST SOLO EXHIBITION, MAASTRICHT, THE NETHERLANDS 1980
Several light objects, acrylic, rubber, aluminum, brass



ON LIGHT, NATURE AND THE ENVIRONMENT

Joshua Rose: So, I guess I was thinking the best place to start would be things that fuel your desire to make your work, like the love of the environment, the love of the outdoors that can be traced through several of your series. Tell us a little bit about the role that nature and the natural world plays in your work generally, then we can go specifically into some of the different series.



Peter Bremers: *I think nature is basically a source of inspiration through time, starting with the caves of Lascaux, you know, where they painted the scenes of wild animals on the walls. We are nature. We tend to forget that we are part of nature. But, we are also actually the only creatures who harm nature consciously.*





My work is not political in the sense that I'm – when I do my icebergs for instance, that I'm talking about global warming – but what I do feel very strongly about, is this beautiful landscape that is slowly disappearing, melting. I'm not too concerned about it because when you look at history even 500 years ago things looked quite different. I perceive nature as a fabulous gift that we are connected to. It's up to us as to how connected we feel. If you go to a place like the desert or Antarctica, which is a desert too in a way, it's so unspoiled and beautiful. It's such a deep experience to just be there and know that there is nobody there. There are no people living on the Antarctic. There are no Inuit, no Eskimos. There are scientists that work there, but they are generally not staying longer than six months. The scientists that I've talked to love to be there. Often as soon as they leave they apply to come back.



ZIA $\frac{174 \times 18 \times 40 \text{ cm}}{68.5 \times 7.1 \times 15.7''}$ 1984
halogen, acrylic, granite, steel, silicon

ASFENDIOU $\frac{196 \times 30 \times 30 \text{ cm}}{77.2 \times 11.8 \times 11.8''}$ 1984
halogen, acrylic, marble, steel, silicon

I find that nature is touching me in a way that is different from what I feel in everyday life. When we hike in Sedona or when I'm on a boat somewhere near the North Pole; it's about finding yourself reflected in your environment. That happens in a city too, but in a city there is a huge distraction and the amount of things that draw your attention – sometimes that you don't even want, that hit you, bombard you, the sounds and the smells and all that, they would not inspire me in any way as the quietness and the remoteness and the purity of, for instance, a slot canyon or a snow landscape. Or just being on the ocean and not being able to see land anywhere, just go on the ship and go up and down. It's all about the feeling, the experience and to me that's what my artwork is about as well.

OMNI 1985, detail, halogen, acrylics, steel, silicon, rubber





IMAGES OF GALLERY NEOTU IN PARIS FRANCE. SOLO EXHIBITION OF LIGHT OBJECTS 1986



JR: Recreating that experience for others to connect with?

PB: *Recreating, interpreting, but also what it does with me, you know, how do you perceive nature? How does it touch you? How do you relate to it? Does one landscape relate differently than another? I like the rough, I've noticed that when I go for instance to Austria, these rolling green hills in Austria are very, very pretty, but they don't do much for me, they're too pretty.*

JR: Do you find that it's the uninhabited places that you're attracted to the most?

PB: *Yes, because it's so pure. One of the things that really touched me being in the Antarctic, specifically, is that you actually feel or sense the absence of man. To me, that is very special!*





ENA $\frac{40 \times 18 \times 18 \text{ cm}}{15.8 \times 7.1 \times 7.1"}$ 1986
halogen, marble, steel, corian, rubber



EFTA $\frac{40 \times 28 \times 28 \text{ cm}}{15.2 \times 11 \times 11"}$ 1986
halogen, marble, corian, brass, felt

JR: And is it also loneliness, kind of connecting to things larger than yourself?

PB: *Absolutely, it's a spiritual experience. I totally feel that as a spiritual experience and I try to put that spiritually into my work. Like I said earlier, when I said my work is not political, it's because I'm not interested in that part of it. I'm very much interested in the positive experience of beauty, by acknowledging in my work the beauty and the specialness of nature. I'm acknowledging the spiritual connection that there is but also I put into form my love for nature, my love for traveling and how it changed my life.*



COSMOS $\frac{44 \times 40 \times 40 \text{ cm}}{17.3 \times 15.8 \times 15.8''}$ 1986
halogen, mirror, marble, steel, corian



JR: And a love of forms?

PB: *I have a great love of forms, I do. In that sense I am a very classical sculptor.*

JR: That's the organic forms that you see in nature...

PB: *To some extent, but some work is not organic at all. Some of it, certainly more recently in the Inward Journey series, it can almost be geometrical. When I think about my very early work, my light objects, I started making geometrical forms of acrylic with light on the inside.*

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making
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OCTO 13 x 42 x 42 cm
5.1 x 16.6 x 16.6" 1988 halogen, corian, mirror, acrylic prisms





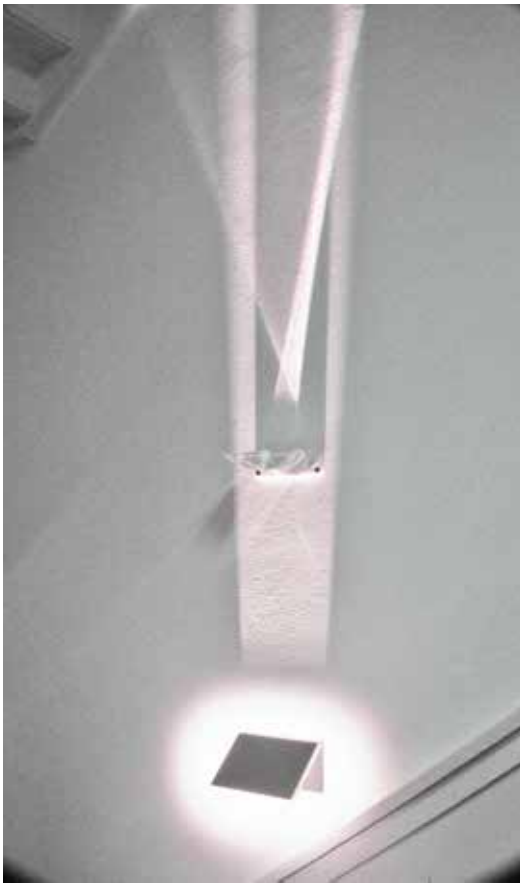
EXI $\frac{53 \times 39 \times 30 \text{ cm}}{20.9 \times 15.4 \times 11.8"}$ 1988
halogen, corian, mirror, acrylic prism



TRAPEZI $\frac{92 \times 48 \times 48 \text{ cm}}{36.2 \times 18.9 \times 18.9"}$ 1988
corian table, mirror top, acrylic prismatic forms

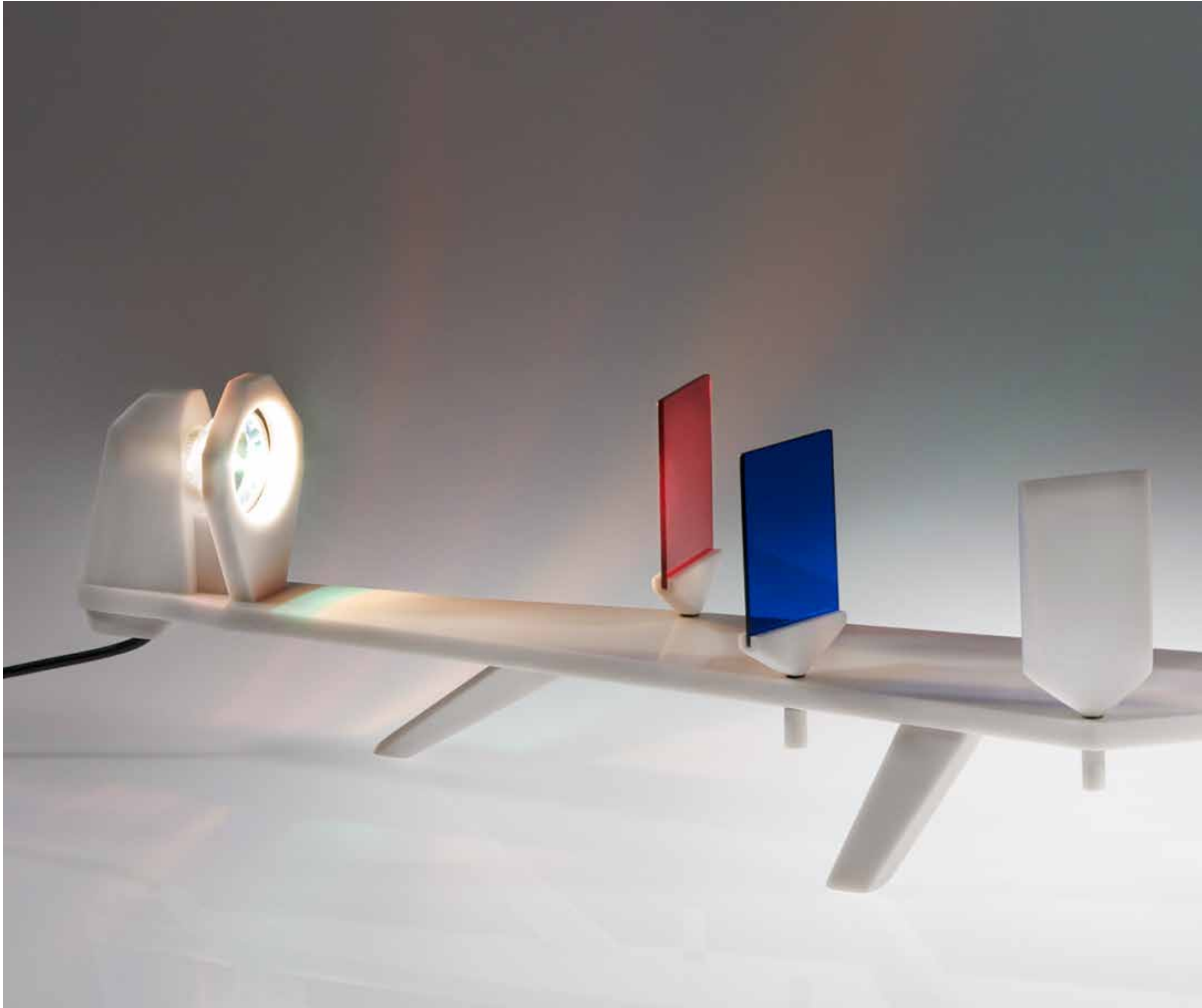
JR: Sometimes you think that geometrical forms are kind of breakdowns, they're kind of abstracted.

PB: *They're in nature. This is one of the nicest things about being at sea and seeing all these icebergs. That first of all, every form you can think of you'll run into, including very sharp lines and edges, absolutely straight. Totally round ice can be shaped in structures that look like they've been almost chiseled out or cut like you would cut into glass, all of that is in nature. When you start looking through a microscope at nature, it's even more so. Whether you look at pentagrams or octagons, or anything, it's all there.*

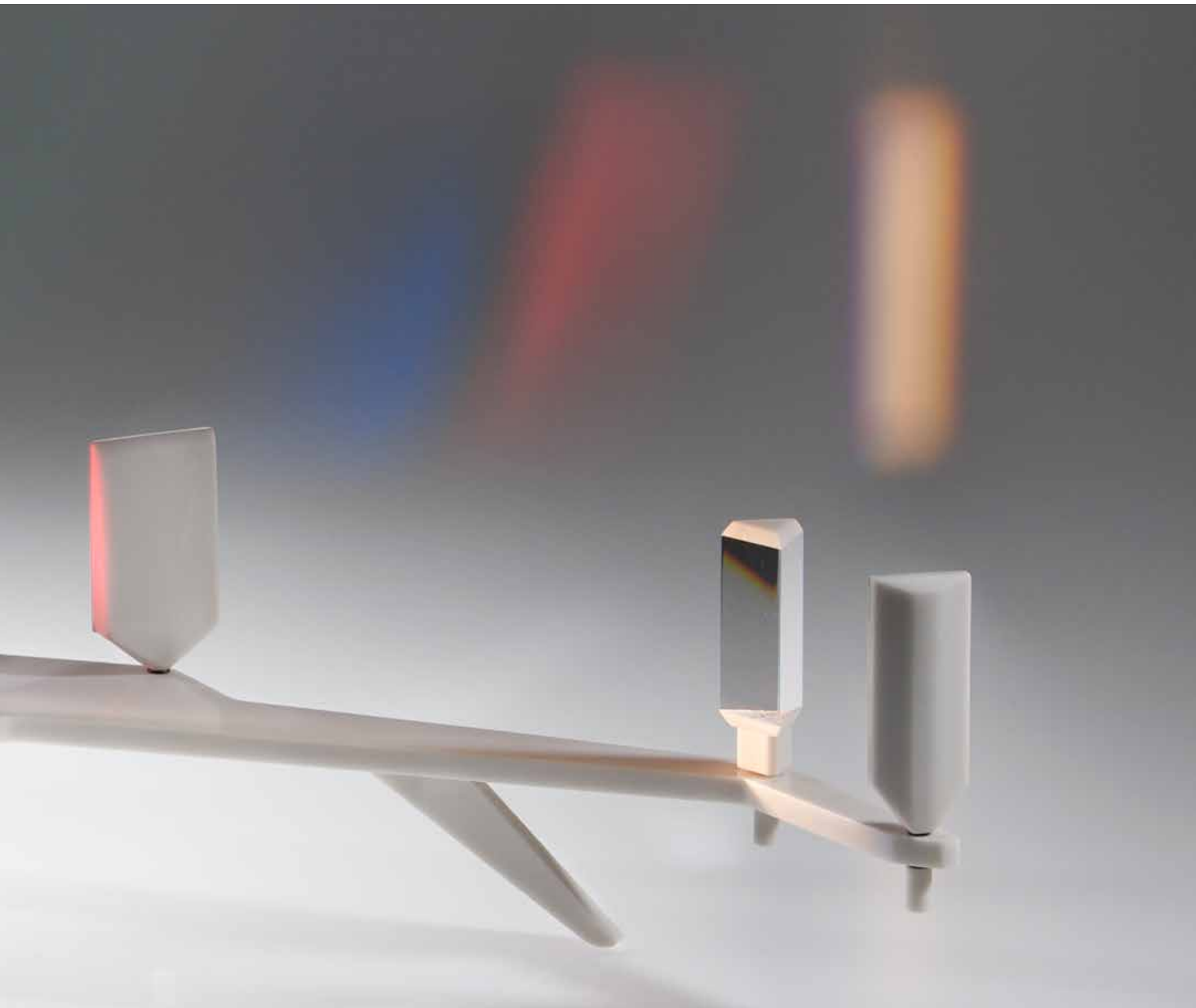


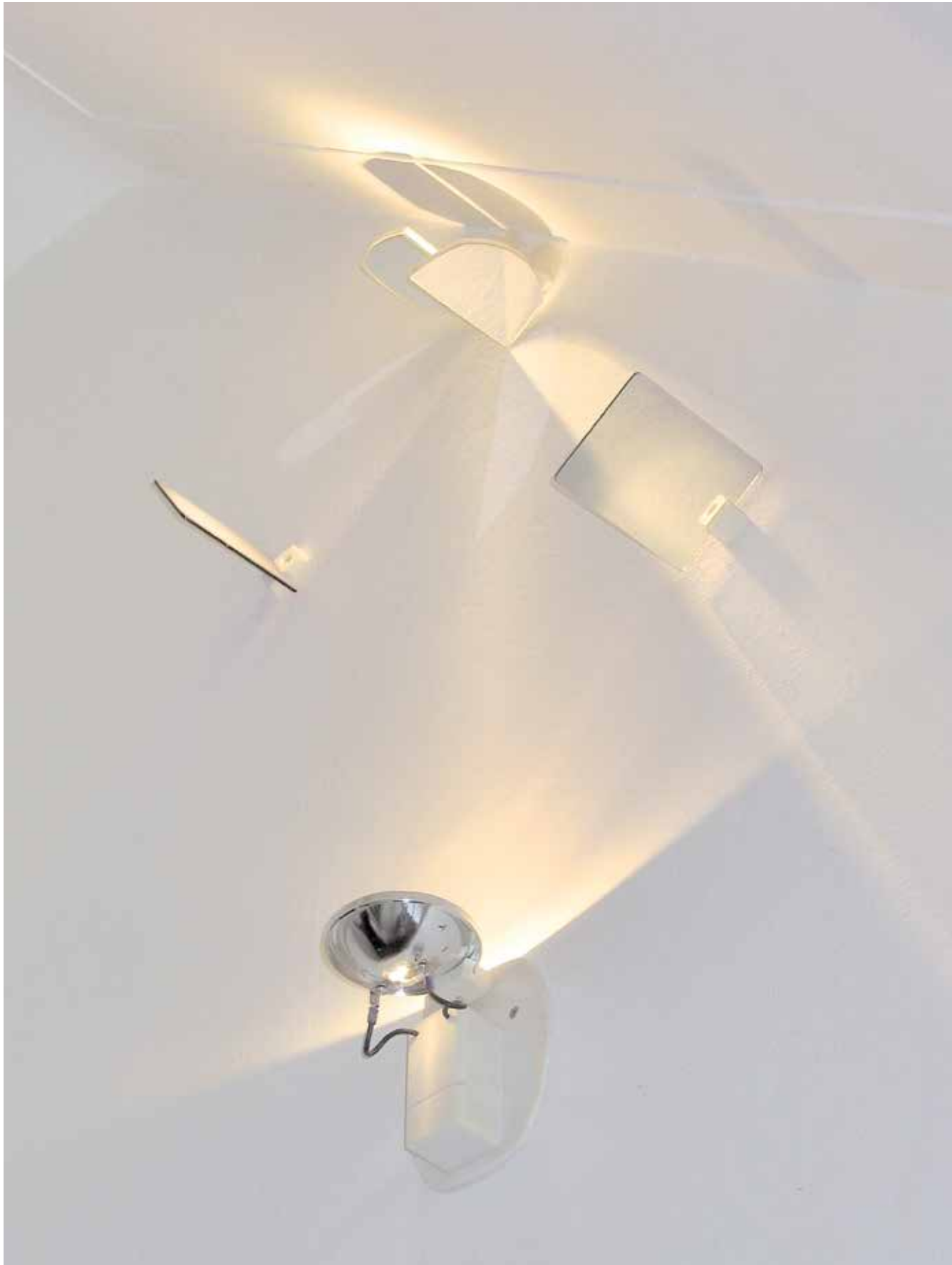
THE POWER OF THE WHOLE, ORIGINATES IN THE DETAIL 1989
5 halogen lights, mirrors, color filters, acrylic prisms, concrete base,
stainless steel tube
Commission R+M Inc. Heerlen, The Netherlands





DECA $\frac{20 \times 104 \times 19 \text{ cm}}{8 \times 40.8 \times 7.5"}$ 1990 halogen, corian, color filters, mirror, acrylic prism





POLYCHROMATIC PROJECTIONS 1993
Installation of halogen lights, mirrors,
color filters and prisms
Private commission



