

# MANUEL BURGENER

**PAGE 2 -165**  
WORKS (SELECTION) SHOWN  
CHRONOLOGICALLY 2018 - 2010

**PAGE 186 - 187**  
CURRICULUM VITAE

**PAGE 188**  
CONTACT



Installation view  
Ojingo, Centre Pasquart, Bienne  
2018



Ojingo (floor)  
Dimension Variable  
Latex Milk  
2018



Untitled (1-9)  
48 x 68 x 51 cm  
Glass, metal, T-shirt  
2018



Untitled (1-9)  
48 x 68 x 51 cm  
Glass, metal, T-shirt  
2018



Untitled (1-9)  
48 x 68 x 51 cm  
Glass, metal, T-shirt  
2018



Untitled (1-9)  
48 x 68 x 51 cm  
Glass, metal, T-shirt  
2018



Installation view  
Ojingeo, Centre Pasquart, Bienne  
2018



Untitled (1-3)  
118 x 215 x 7 cm  
Glass, Alu, Photogramm,  
2018



Installation view  
Work: Twenty four  
Ojingeo, Centre Pasquart, Bienne  
2018





Camera 1



Camera 2





Installation view  
Fragments, Site 131, Dallas  
2018





Untitled  
Fotopaper, Alu  
each 40 x 30 x 3  
2018



Fragment  
Wood, Plastic, Tubes, Water  
2018



Untitled  
Glass, Parafine, Pulp, Wire  
12 x 8 x 8  
2018



Die Zelle, Kunsthalle Bern  
Untitled  
2018



Untitled  
Glass, shirt, pants  
150x 50 x 8  
2018





Untitled  
Glass, cable, metal  
91x 53 x 18  
2018



Untitled  
Glass, cable, metal  
74 x 53 x 35  
2018





Detail



Untitled  
Color Fotogramm, alu, glas  
186 x 107 x 7  
2018



Untitled  
Color Fotogramm, alu, glas  
186 x 107 x 7  
2018



Untitled  
Color Fotogramm, alu, glas  
186 x 107 x 7  
2018



Untitled  
Color Fotogramm, alu, glas  
186 x 107 x 7  
2018



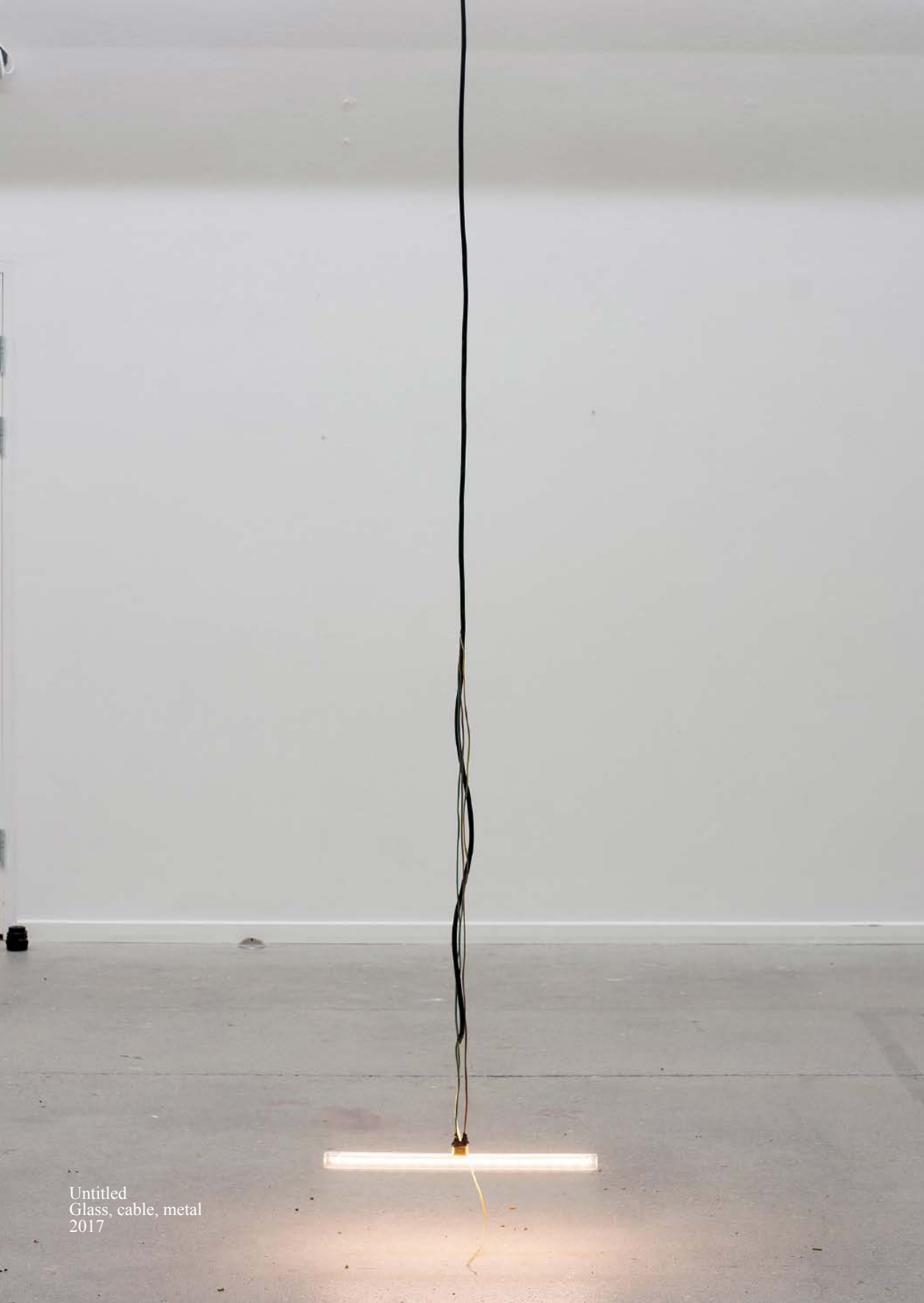
Untitled  
Color Fotogramm, alu, glas  
186 x 107 x 7  
2018



Installation view, Interiors, Group show, Galerie Maria Bernheim Zürich  
2017



Untitled  
Glass, cable, metal  
74 x 53 x 35  
2017



Untitled  
Glass, cable, metal  
2017



Whats's wrong - young Swiss an Danish Art, Group show, Kunsthall Nord, Aalborg  
2017





Untitled  
Glass, carton, LED, cable, spirits  
44 x 26 x 26  
2017



Installation view, Solo show Galerie Maria Bernheim Zürich  
2017

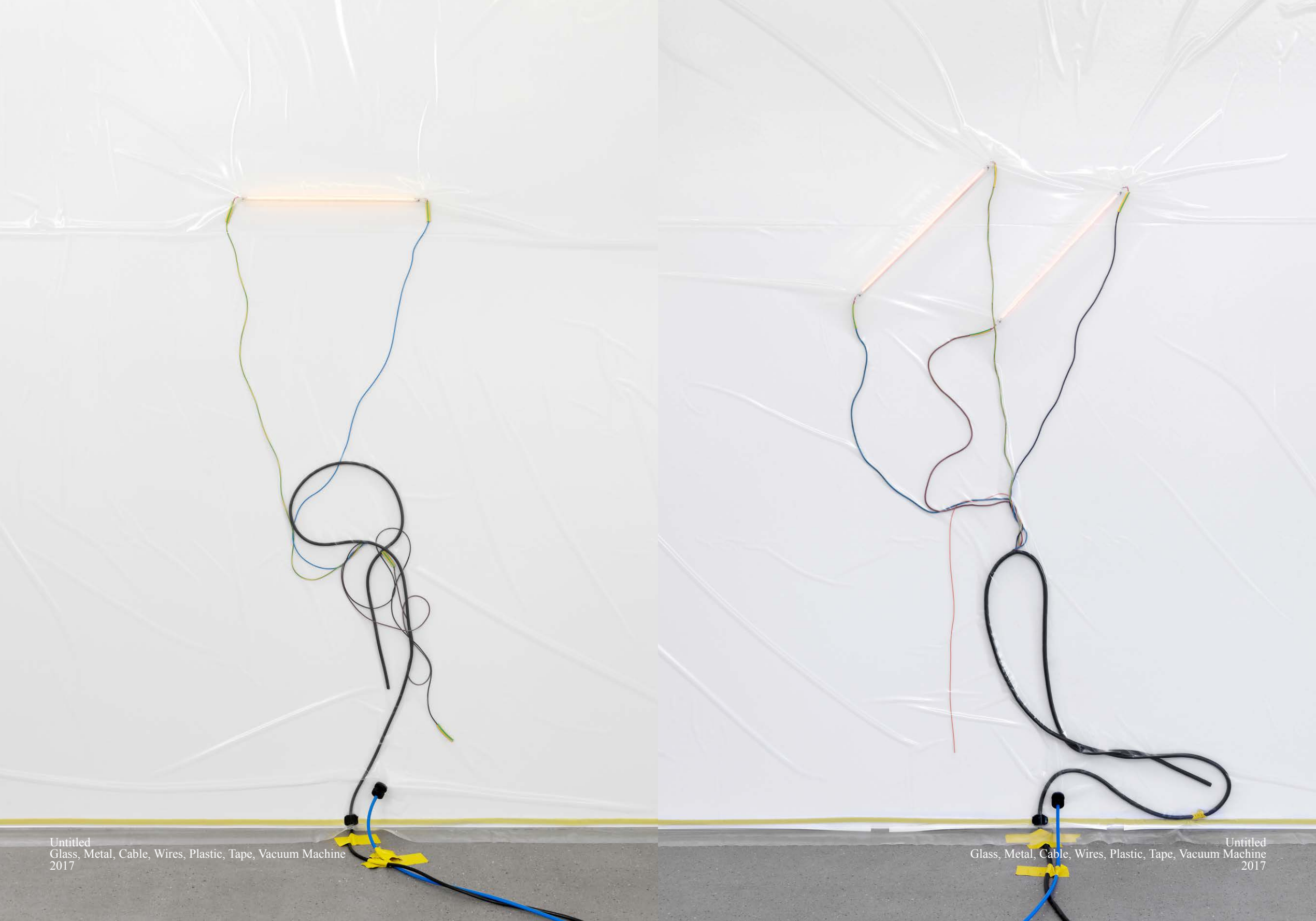




Untitled  
Wood, Metal, Plastic, Tubes, Vacuum Machine, Tape  
2017

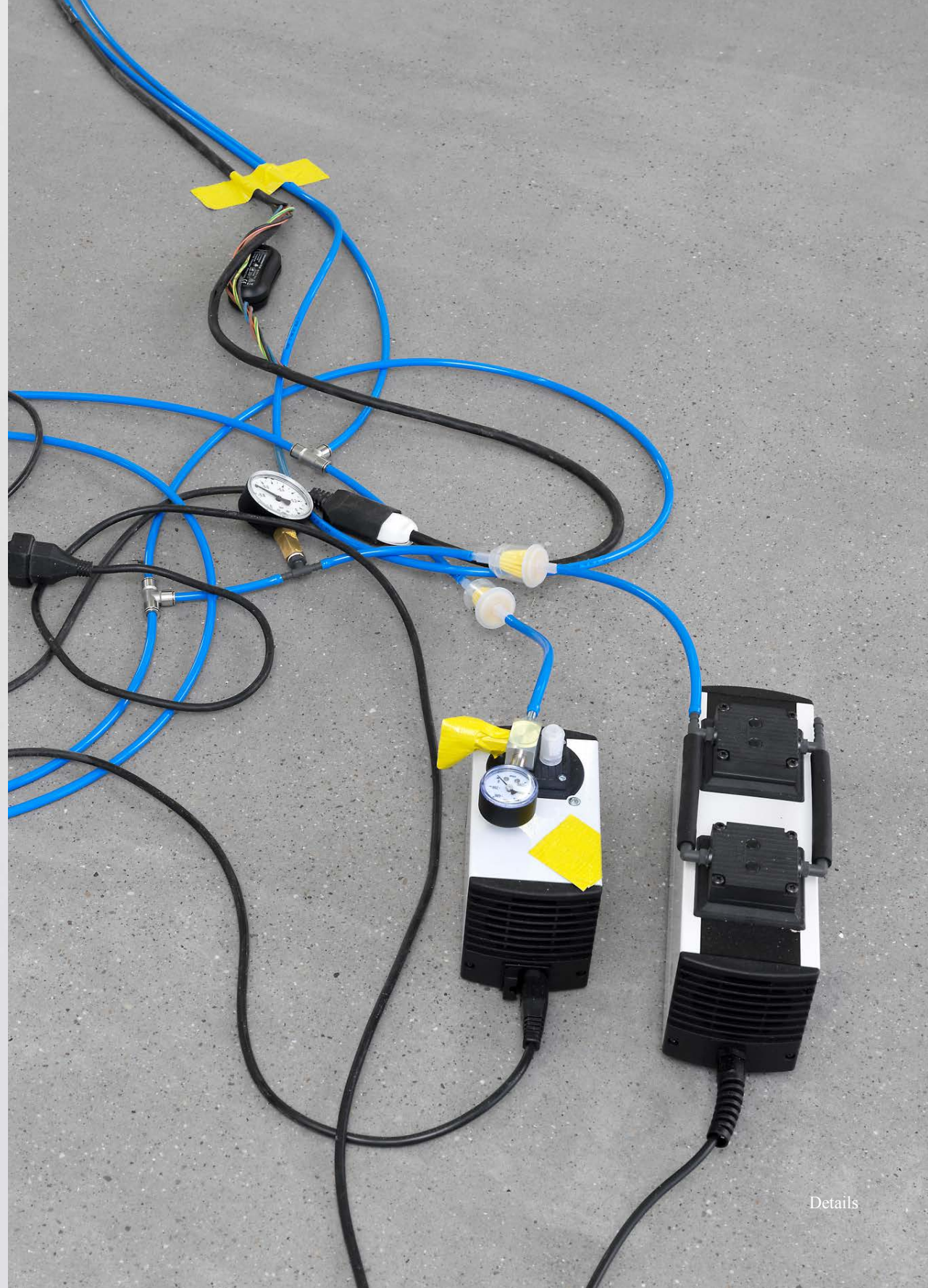


Untitled  
Wood, Metal, Plastic, Tubes, Vacuum Machine, Tape  
2017



Untitled  
Glass, Metal, Cable, Wires, Plastic, Tape, Vacuum Machine  
2017

Untitled  
Glass, Metal, Cable, Wires, Plastic, Tape, Vacuum Machine  
2017

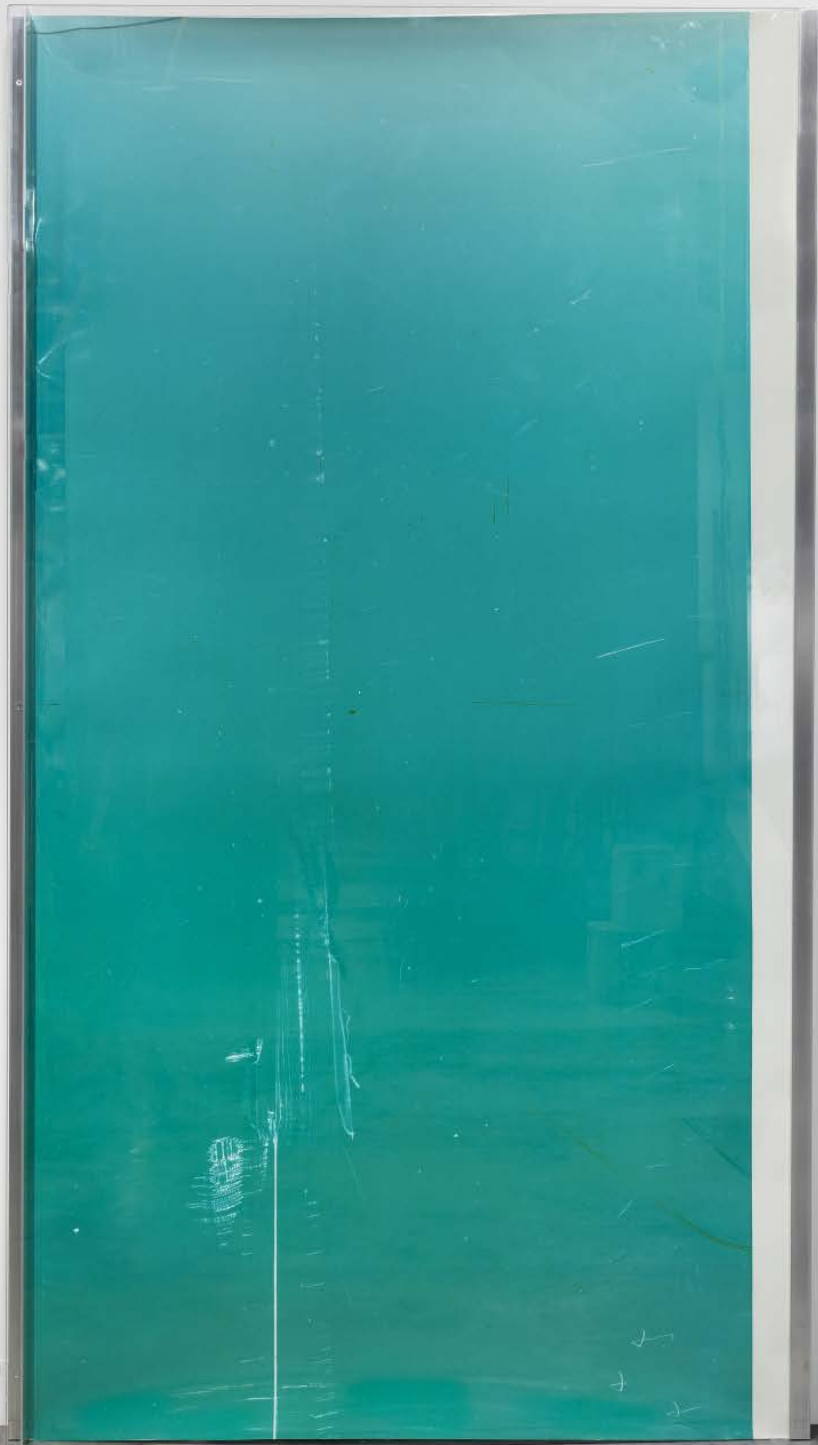




Solopräsentation Art Basel Miami Beach, Galerie Maria Bernheim, 2016



Untitled  
Fotogramm, alu, glas, screw  
215 x 118 x 8  
2016



Untitled  
Fotogramm, alu, glas, screw  
215 x 118 x 8  
2016





Untitled  
Glas, plexiglas, wolfram, cable  
2016





Untitled  
Glas, plexiglas, wolfram, cable  
2016





Untitled  
Wood, carton, mirror, hinges, spirits, batterie, led  
30 x 36 x 58  
2016



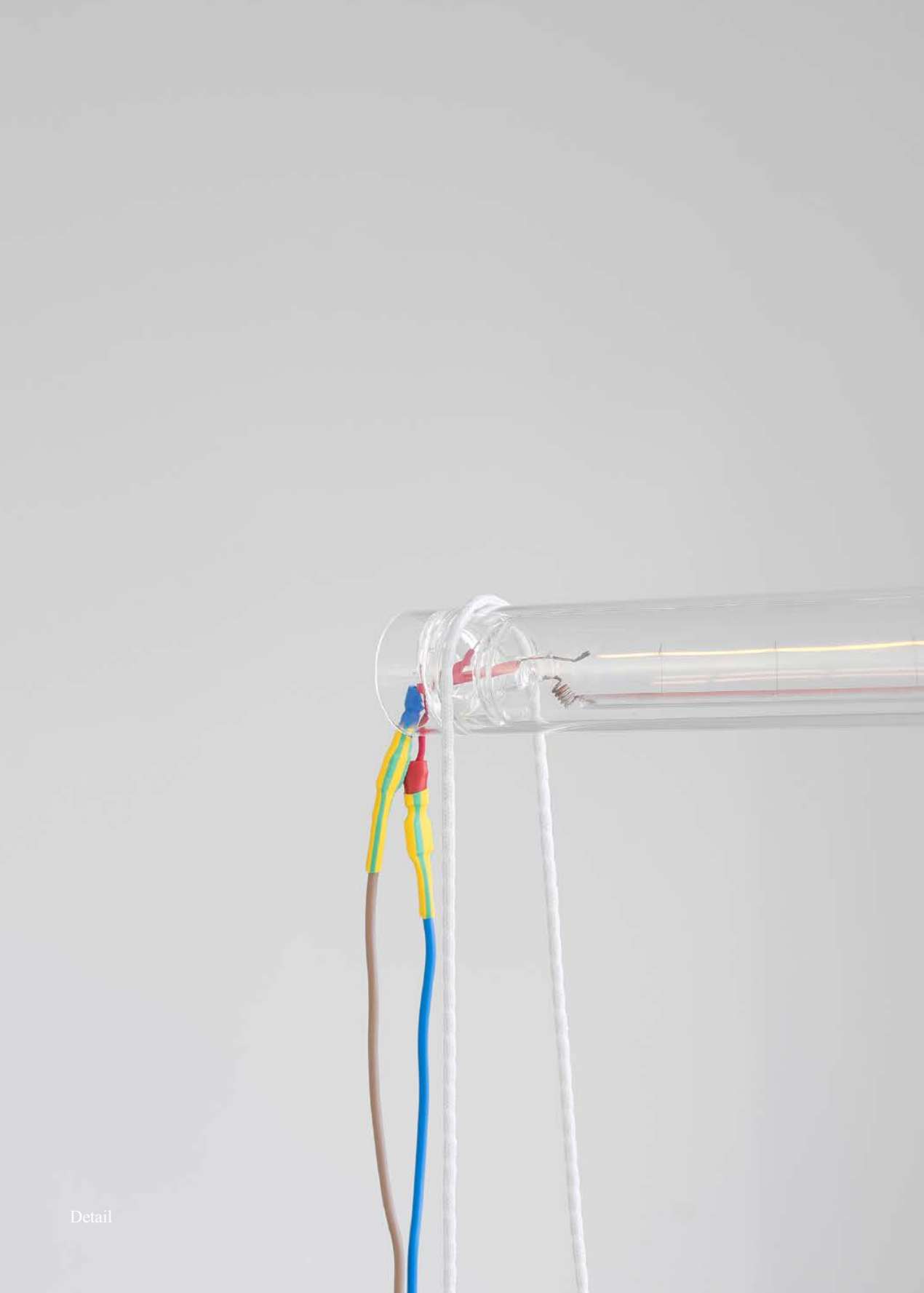
Installation view, Galerie Maria Bernheim  
Untitled  
Glass, metal, cable, wire  
2016



Detail



Untitled  
Glass, metal, cable, wire  
2016



Detail



Installation view, Solo show at Kunsthalle Sao Paulo, Brazil  
2015



Untitled  
Chair, glas, electric wire, neon light  
2015







Untitled  
Chair, glas, electric wire, neon light  
2015



Detail





Untitled  
Chair, glas, electric wire, neon light  
2015



Installation view, solo show at Galerie Krethlow, Bern  
2014



Untitled  
Fotogramm on dibond, screws, glas, wood  
217 x 124 x 6  
2014



Untitled  
Metall, electric wire, light bulb  
75 x 47 x 48  
2014

Right side: Untitled  
Fotogramm on dibond, screws, glas, wood  
217 x 124 x 6  
2014





Untitled (blue)  
Exhibition view, solo show at Galerie Luis Campana, Berlin  
2014





Untitled  
Wood, metal, electric wire, light bulb  
Dimensions variable  
2014





Untitled  
Wood, chair  
85 x 65 x 140 cm  
2014





Untitled  
Wood, mirror, hinges, spirits, carton, batterie, led  
85 x 75 x 45 cm  
2014



Untitled  
Wood, mirror, hinges, spirits, carton, batterie, led  
47 x 28 x 45 cm  
2014



Untitled  
Wood, metal, electric wire, light bulb  
Dimensions variable  
2014





Untitled  
Wood, chain, nails  
Dimensions variable (4.5 x 6 x 4m)  
2013



Untitled  
Wood, chain, nails  
Dimensions variable (4.5 x 6 x 4m)  
2013



(self standing sculpture, no element is fix)

Galerie Catherine Bastide, Brussels about Manuel Burgener, 2013

To walk, to place oneself in movement, is to pass consecutively from one unstable position (on one leg) to another unstable position (the other leg). It's a sequence of precarious positions that allows one to reach a stable and dynamic state. Instability triggers the pursuit of stability and necessitates an adaptive search for solutions. Instability leads to creativity.

Notions of disequilibrium, balance, repetition and adjustment, characteristic of walking, are the dominant principles in the creative process of Manuel Burgener. From experiments conducted in the studio to installation in the context of an exhibition, Burgener is constantly adjusting and modifying works in relation to new parameters.

For his first solo exhibition at Galerie Catherine Bastide, Manuel Burgener has organized the space around a sculpture, which occupies a central position. Composed of two separate glass pillars that take on the dimensions of structural elements of the gallery. One hangs in horizontal balance thanks to counterweights (in this instance, Brussels cobbles borrowed from the vicinity) whilst the other falls vertically from the ceiling. The delicate steadiness of the piece and its constricting placement forces the visitor who wishes to see the rest of the exhibition to adapt their route through the space and to adopt an irregular trajectory. Like the spirit level and the pendulum, this piece becomes a tool in search of its own equilibrium, a fleeting spatial feature inviting the viewer to reconsider the space and objects that surround them.

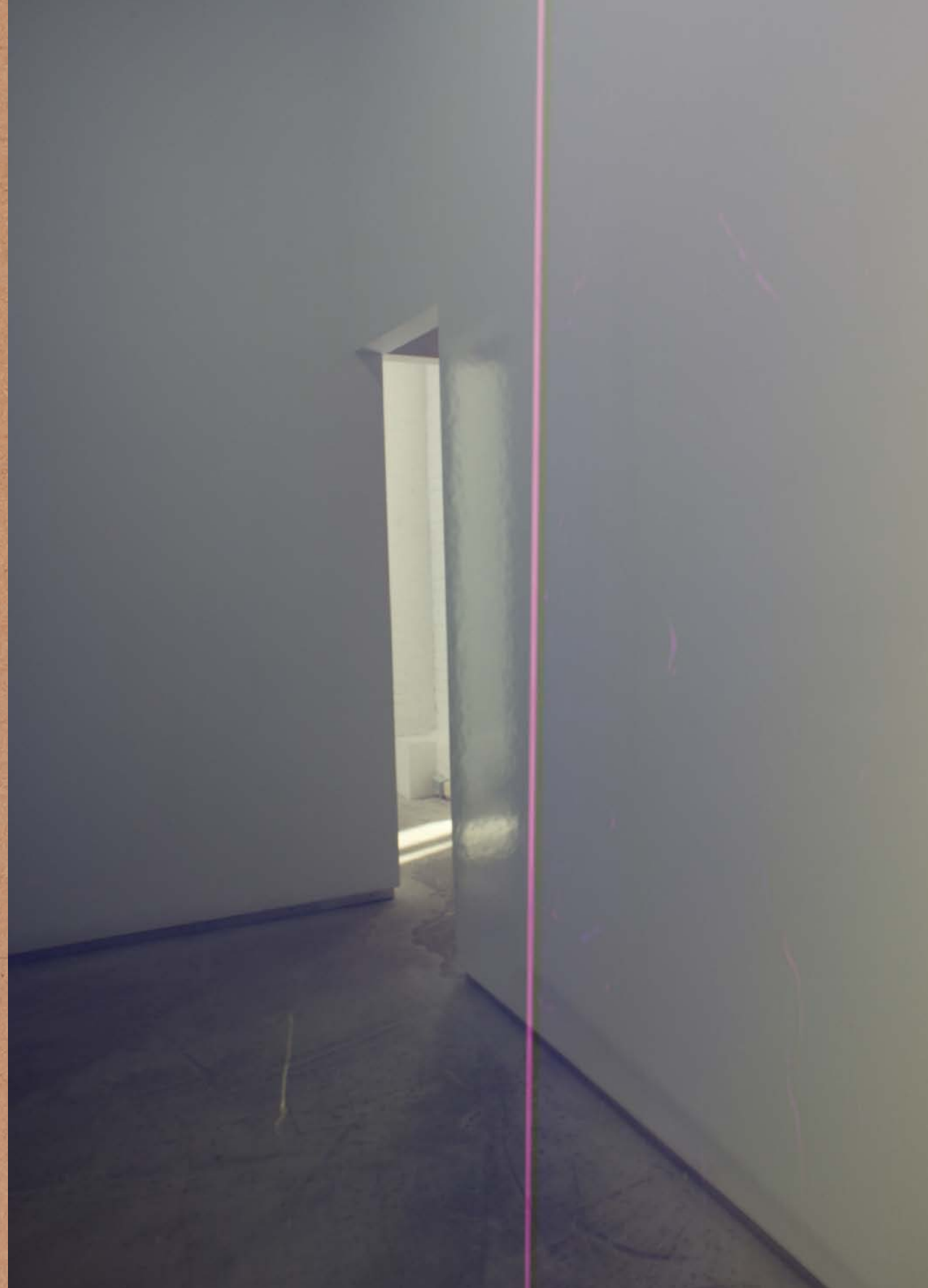
Objects found in the immediate environment are assembled together with items of Burgener's own making. Whether it be found objects (wood, shards of glass, chairs, bottles...) or things he has produced (photograms, porcelains, waxes...) they are treated with the same consideration; respecting their history and letting himself be guided by their unique qualities. Marks and imperfections from the past are left on found objects whilst elements Burgener has fabricated take the form of the production technique itself. He attempts to let things develop naturally, observing and intervening in the process gradually.

The pieces are assembled on-site and with the same methods. Burgener first observes the space he is exhibiting in, giving the environment itself the same amount of attention as his materials. The characteristics of the space are a guide throughout the exhibition's composition and are of equal importance as the items displayed within.

The time spent manipulating materials, testing their potential associations, studying the uncontrollable and appreciating accidents allows Burgener to understand the intrinsic qualities of his materials and modes of assemblage. Thus, he very precisely organizes the fragility apparent in his work.

Burgener develops a recurring formal language; series of pieces can be found from one exhibition to the next. However, on each showing the pieces have subtly evolved. Taking heed from previous experience features are added or removed in order to better adapt to the new environment. Little by little new materials appear, arriving in support of others and their advance. The form and nature of the pieces change. They are not really what they appear to be; a framed photogram on the wall elsewhere becomes a sculpture or even a part of the architecture; to those curious enough to investigate, a sculpture reveals itself to be a drinks bar; bottles of water that are integral to the exhibition can be drunk by those who dare.

Entering into one of Burgener's exhibitions demands an activation of the viewer, daring the visitor to take risks. This is how we make progress.







Exhibition view  
Galerie Catherine Bstide, solo show, 2013, Brussels



Exhibition view  
Galerie Catherine Bstide. solo show, 2013, Brussels



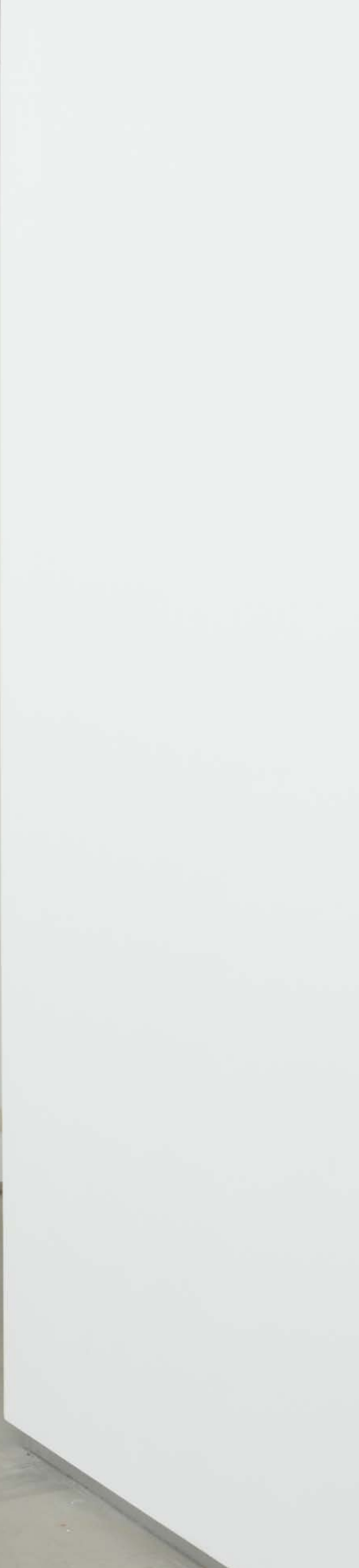
Untitled  
Glas, glue, bolts, chains, cobbles  
Dimensions variable  
2013





Untitled  
Fotogramm on dibond, screws, glas, wood  
128 x 70 x 5  
2013

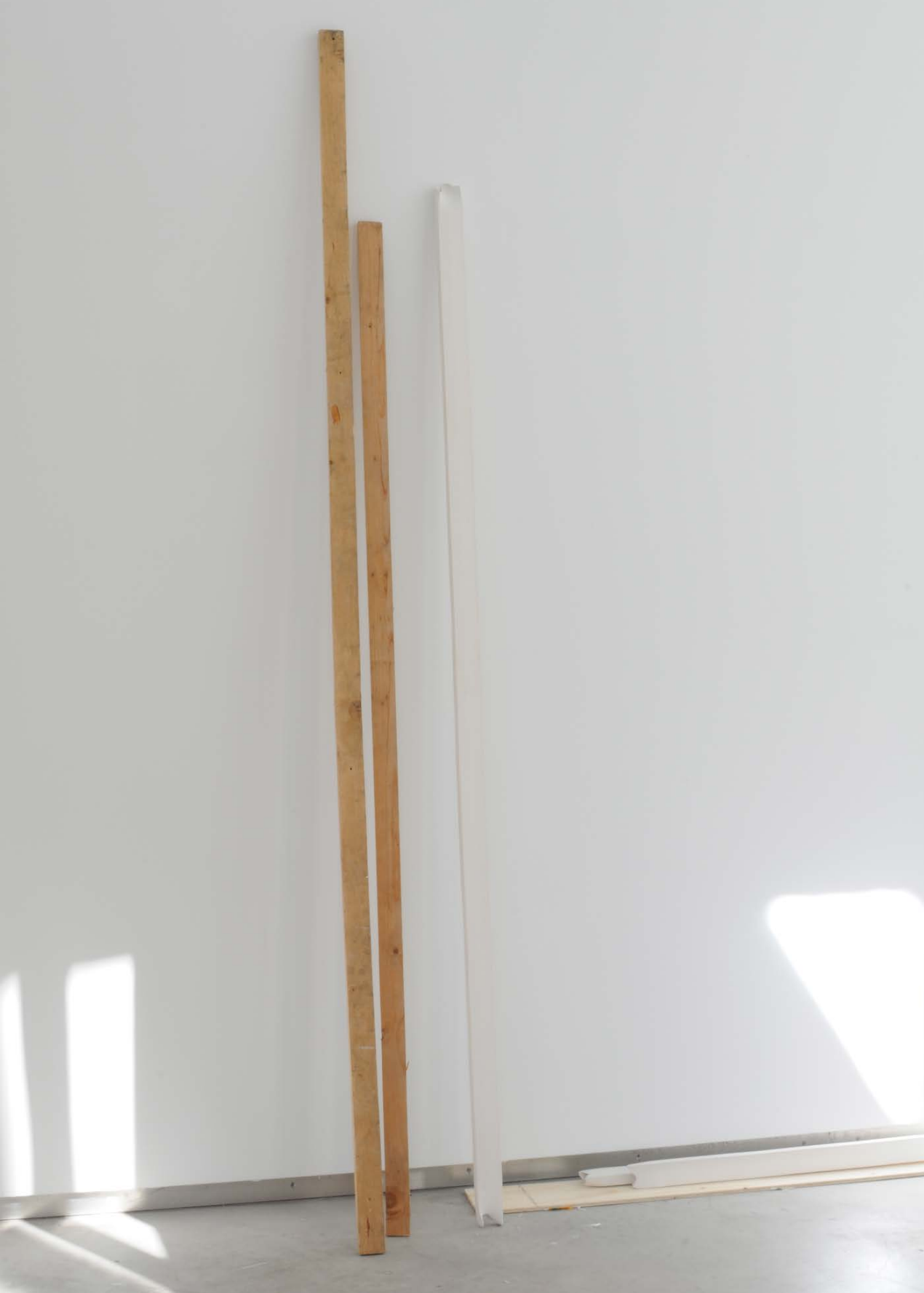


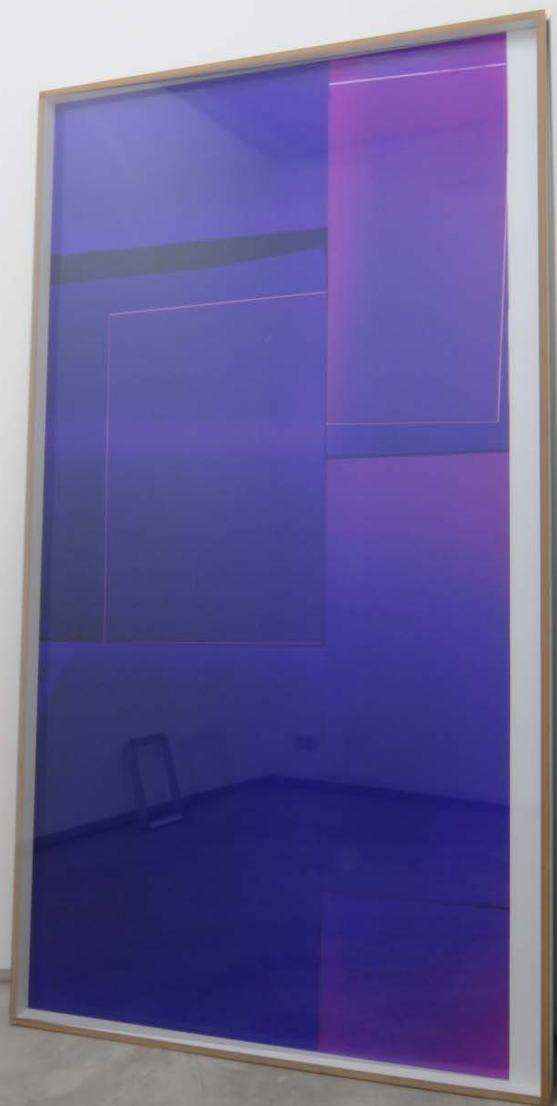


Untitled  
Plywood, glas, foam, clips, nails  
Dimensions variable  
2013



Untitled  
Porcelain, wood  
Dimensions variable  
2013





Untitled  
Fotogramm on dibond, screws, glas, wood  
285 x 152 x 7  
2013



Untitled  
Wood, screws  
Dimension variable  
2013

Thibaut Verhoeven, Curator S.M.A.K in Gent about Manuel Burgener, 2013

Within the contemporary discourse on sculpture and art in general, the sculptures, assemblages and photograms of the Swiss artist Manuel Burgener (b. Bern, 1978) occupy a unique, hybrid position. While many sculptors of his generation are searching for a relevant and individual position with regard to sculpture, Burgener questions this position in itself, and researches it in an almost emotional manner, from which he examines this sculptural position with all its advantages, disadvantages, flaws and merits.

Using very basic, everyday materials such as wood, glass, photographic paper and found objects, Manuel Burgener constantly questions his position as a sculptor, which he considers as completely fluid. Burgener's main artistic goal in this fluid situation lies in constantly attempting to reach a sculptural state of 'being in balance'. Burgener submits every sculpture, whether it is an assemblage, a photogram or a slightly modified found object, to a constant process of nuancing by negotiation between himself and the diverse sculptural possibilities that these things could possess. Although the photograms could be seen as sculptural objects, they occupy a slightly different position within Burgener's artistic practice, because the process behind them can only be partly 'controlled' and thus negotiated by the artist; this is due to the material aspect of the photogram: natural light on photographic paper layered with other 'sculptural' materials. Or, to put it differently: in the case of the photograms the natural light itself becomes the third 'negotiating part' in the sculptural negotiation process alongside the artist and the material.

In any case, it is because of this everlasting process of sculptural negotiation that Burgener's works find themselves constantly in a 'twilight zone', with an 'in-between status'. In this sense his sculptures could be viewed as neither sculptures, nor mere material. As an interpretative consequence, one could even say that they are neither art, nor mere object, or, from the viewpoint of an exhibition, neither presented, nor merely placed. They are sculptural 'in-between' things, which are always based on Burgener's individual and very open feeling for signification. In this sense all his 'sculptures' are also constantly in movement for the viewer's interpretation and perception, and are thus under negotiation.

This hybrid 'in-between' position forms the starting point for Manuel Burgener's solo presentation in the 'KunstNu' room at S.M.A.K. This particular space itself possesses all the properties of a 'twilight zone'. It's neither an exhibition space, nor a mere passing corridor, it has neither end nor beginning, is situated between two staircases and doesn't even have its own storey. Taking these peculiar architectural qualities – or flaws – as a basis, Manuel Burgener, together with his 'in-between' sculptures, commits himself to a very precarious architectural and sculptural negotiation process, which aims to approach and accentuate the balance of the in-between status between space and sculpture. Because of the inherently fluid nature of this in-between status, and the constant shuffling, tacking and sculptural negotiation within it, this highly desired balance sometimes seems paradoxically way out of balance...

In this sense, one could consider Manuel Burgener's (in-between) sculptural practice as most comparable with the act of walking. Indeed, if viewed as one overarching, fluid movement, a body is perfectly in balance when it walks. At the same time, at every separate moment during this walk, the body is completely out of balance... Actually, walking could be considered as the constant sculptural negotiation of the human body between many different states of instability, done in such a fluid manner that it simultaneously compensates for this instability so perfectly that it achieves the exact opposite: the ultimate (fluid) stability.



Exhibition view „Ich laufe nicht auf einem Bein“  
S.M.A.K. solo show, 2013, Gent





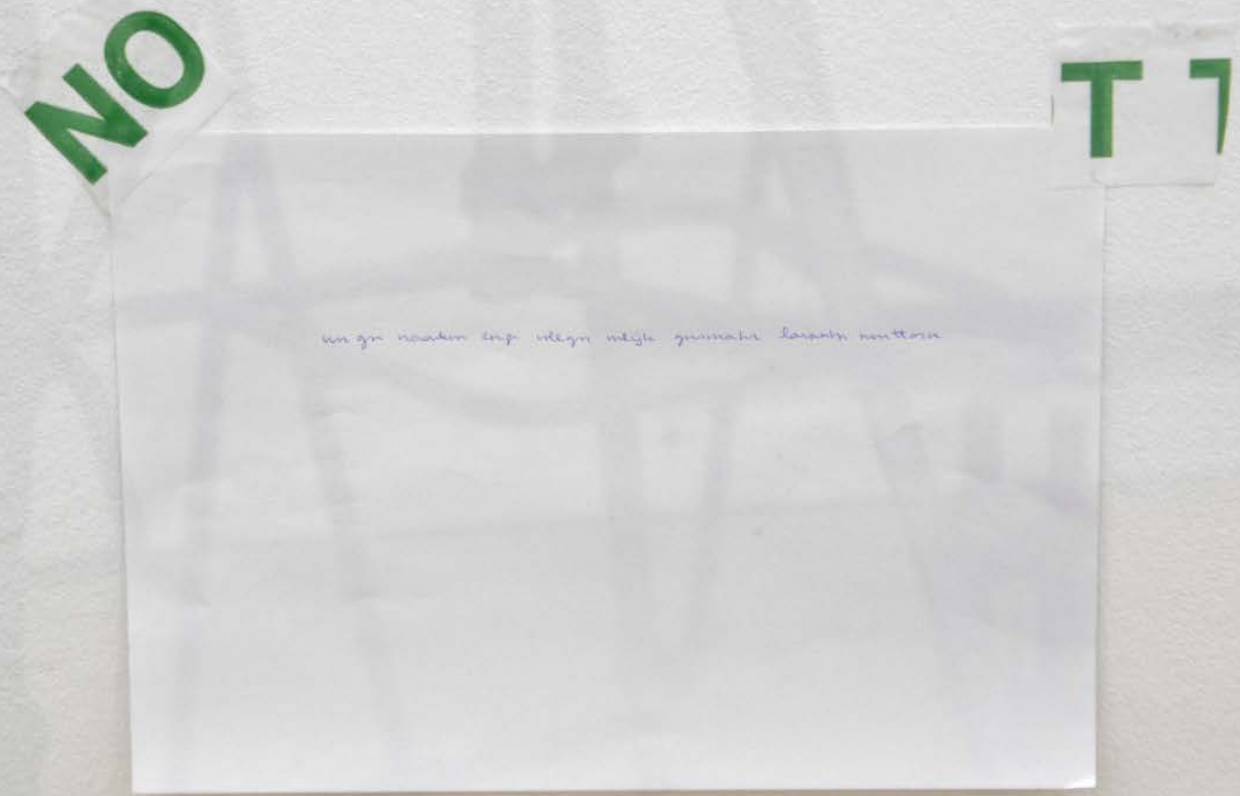
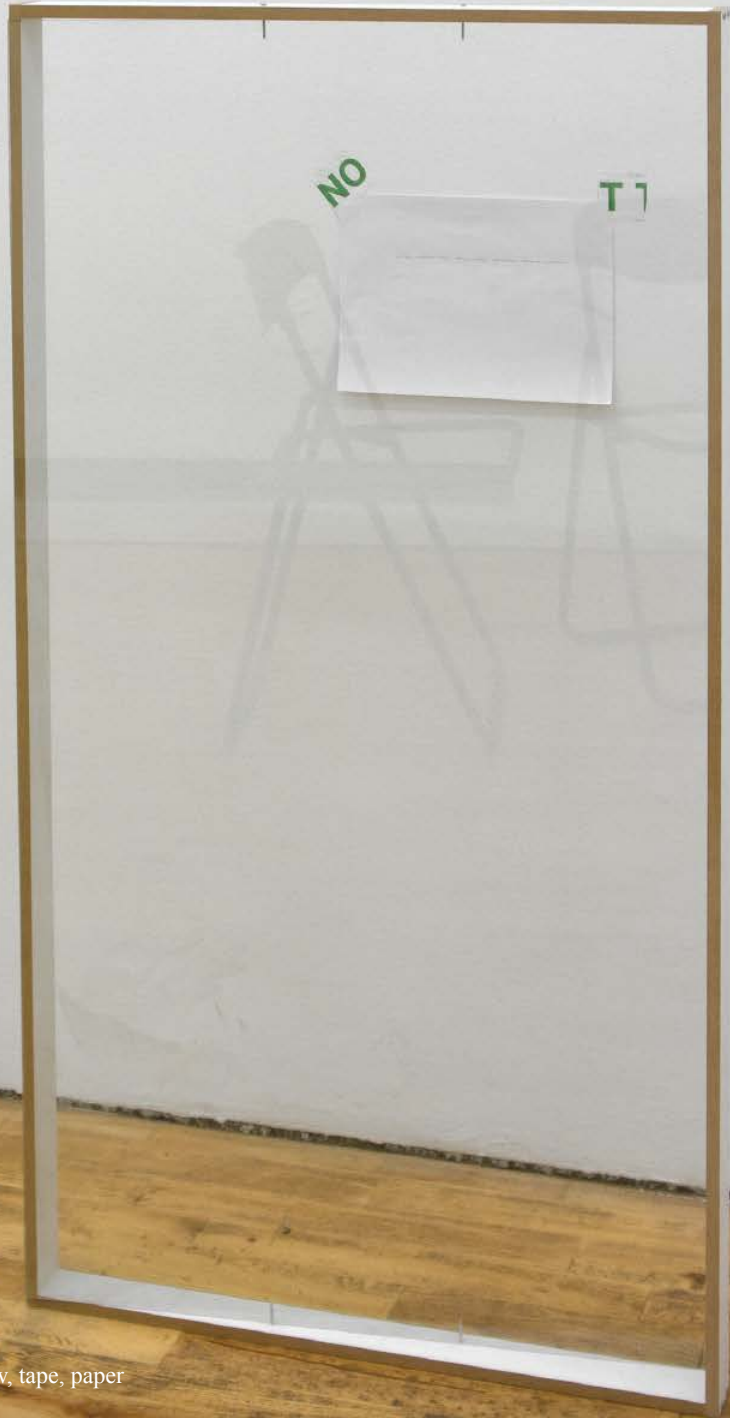
Exhibition view „Ich laufe nicht auf einem Bein“  
S.M.A.K. solo show, 2013, Gent



Untitled  
Colorfotogramm, wood, screw, glas, tape  
283 x 152 x 7  
2013



Untitled  
Wood, bottle  
Size variable  
2013



Untitled  
Wood, glas, screw, tape, paper  
Size variable  
2013



Untitled  
Wood, wire, screw, metal  
Size variable  
2013





Untitled  
Wood  
Size variable  
2013



Untitled  
Wood, silicon  
28 x 10 x 4 and 39 x 4 x 4  
2013



Untitled  
Wood, guache tempera  
41 x 12 x 4  
2013



Untitled (A4)

MDF, A4 glass, screws, clips  
customized transport box  
object : 31,4 x 20,8 x 2,5 cm.  
box : 27 x 37 x 5 cm.  
signed and numbered edition of 10 (+ 3 A.P.)

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Exhibition view Gallery Catherine Bastide, Brussels  
Groupshow with Manuel Burgener & Lorna Macintyre & Freck Wambacq

Untitled  
Color Fotogramm, MDF, screw, glas  
186 x 107 x 5  
2012





Untitled  
Color Fotogramm, MDF, screw, glas  
186 x 107 x 5  
2012



Untitled  
Color Fotogramm, MDF, screw, glas  
186 x 107 x 5  
2012



Untitled  
Parafine, glas  
Size variable  
2012



Cantonale Berne, Groupshow  
Exhibition view Kunsthalle Bern



Untitled  
Color Fotogramm, MDF, screw, glas  
186 x 107 x 5  
2012



Untitled  
Plywood, hardware, glass, mirrors, light,  
spirits, glasses, sound system  
39 x 171 x 40 cm  
2012

Exhibition view Aagauer Kunsthaus  
Groupshow „la jeunesse est un art“

Untitled  
porcelaine, wood, chair  
Size variable  
2012







Untitled  
porcelaine, wood, chair  
Size variable  
2012







Exhibition view Centre PasquArt  
Aeschliann Corti Stip.  
Biel 2012



Untitled  
wood / glas / foam material  
50 x 60 x 140cm  
2012

in the back:

Untitled  
porcelaine / wood  
size variable  
2012



detail



Untitled  
porcelaine / platin / chain  
size variable  
2011



detail



Exhibition view „en cascades“  
PianoNobile  
Geneva2012



Untitled  
porcelaine / platin / wood  
size variable  
2012



Untitled  
porcelaine / platin / wood  
size variable  
2012



Untitled  
wood, screw  
size variable  
2010



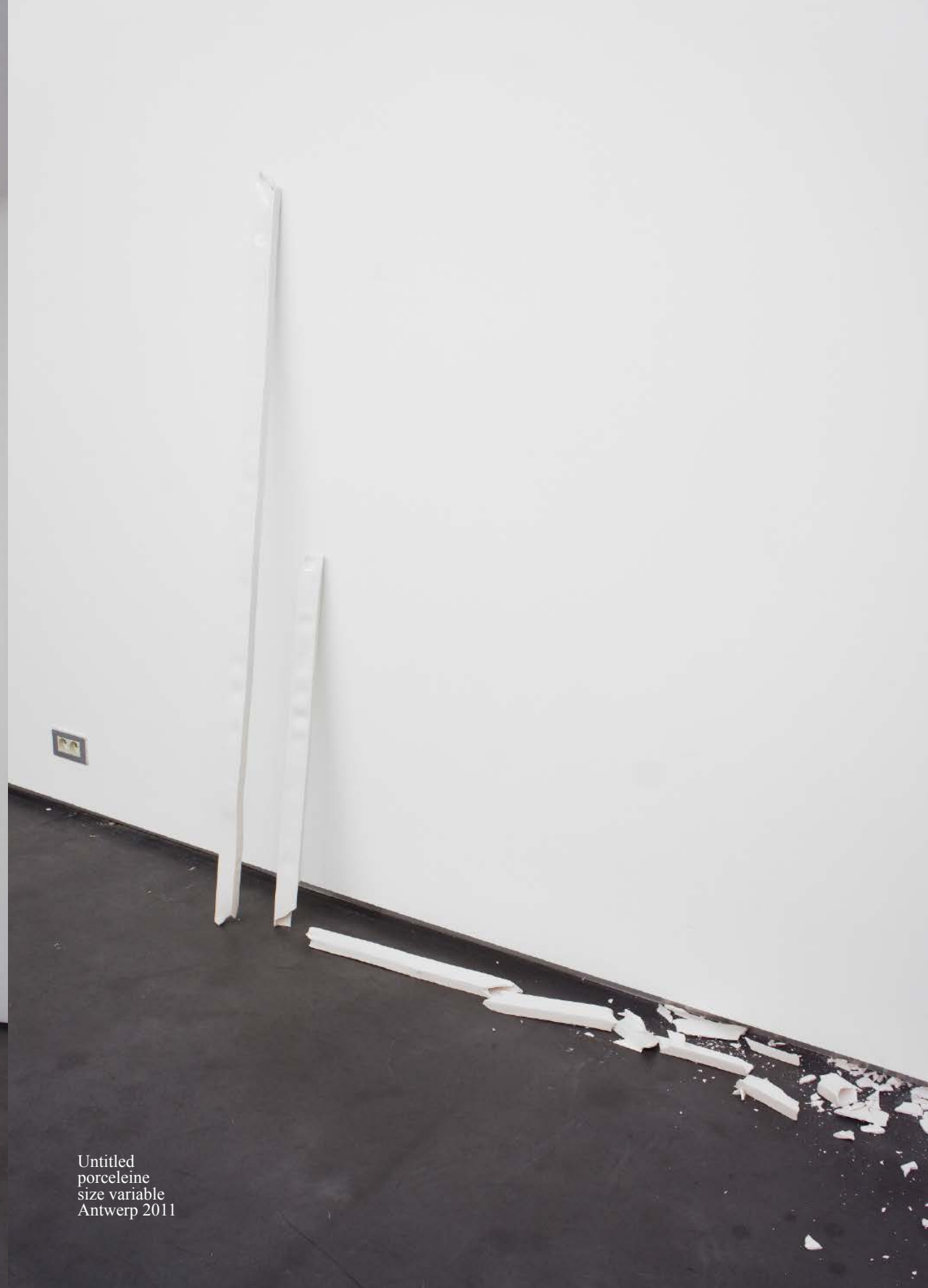
Exhibition view „STUDIO N°1“  
Vandermieden Antwerp  
Antwerp 2011



Untitled (kept from the light)  
fotogramm / barithpaper / wood / books  
91 x 121 x 20cm  
Antwerp 2011



Untitled  
porcelaine / platin / chain  
size variable  
Antwerp 2011



Untitled  
porcelaine  
size variable  
Antwerp 2011



Untitled / Exhibition view Swiss Art Award  
wood, wire, chair  
size variable  
Basel 2011



information:  
All connections between materials are fixed  
without screws or stuff like that. The work carries  
its own form.





Untitled (sculpture for horses)  
wood, wire, color, metal, tape  
size variable  
Salvador / Brazil 2011



Untitled (sculpture for horses)  
wood, wire, color, metal, tape  
size variable  
Salvador / Brazil 2011





Untitled / Exhibition view solo show Kunsthalle Bern  
wood, wire, color  
2010



Untitled / Exhibition view solo show Kunsthalle Bern  
wood, screw  
size variable  
Kunsthalle Bern 2010



Untitled / Exhibition view solo show Kunsthalle Bern  
wood, screw, mirror, cord, japanknife  
size variable  
Kunsthalle Bern 2010



Untitled / Exhibition view solo show Kunsthalle Bern  
wood, wire, color, ceramics...  
size variable  
Kunsthalle Bern 2010

## CURRICULUM VITAE

Manuel Burgener  
Born 1978.

## SOLOSHOWS

- 2018  
Pasquart Centre D' Art Biel
- 2017  
„Kept Inside“  
Galerie Maria Bernheim, Zürich
- 2015  
„Manuel Burgener“  
Kunsthalle Sao Paolo
- 2014  
„Untitled (blue)“  
Galerie Luis Campana, Berlin
- „Manuel Burgener“  
Galerie Krethlow, Bern
- 2013  
„Manuel Burgener“  
Galerie Catherine Bastide, Brüssel
- „Ich laufe nicht auf einem Bein“  
S.M.A.K (Stedelijk Museum voor Actuele Kunst),  
Ghent
- 2011  
„Studio # 1“, Galerie Van der Mieden, Antwerpen
- 2010  
„Oscar Tuazon und Manuel Burgener“  
Kunsthalle Bern
- 2008  
„Formsachen“  
kuratiert von Fabienne Eggelhöfer, Bern
- „M/C/Y“  
Cité internationale des arts Paris, Paris
- 2007  
„Ab ovo“  
die Innenwelt der Aussenwelt der Innenwelt,  
mit Fabian Marti, Marks blond, Bern
- 2006  
„Gesehen die Dinge, sie hat sie schon gesehen“  
Kunstmuseum Thun
- „Erstens: Grenze der Suppe“  
Marks blond, Bern
- 2005  
„stelzen (ohne Sicht)“  
Installation, Offspace Laden, Düsseldorf
- „Beyond“  
Installation, Marks blond
- 2004  
„Bern / Berlin“  
Manuel Burgener, Benjamin Dodel,  
Neues Problem Berlin
- „Ecke Freiestrasse / Muesmattstrasse: Innere Nähe“  
Marks blond, Bern

## GROUPSHOW (SELECTION)

- 2018  
„Fragments“, Site 131, Dallas  
„Die Zelle“, Kunsthalle Bern
- 2017  
„Interiors“, Galerie Maria Bernheim, Zürich  
„What's wrong - young Swiss and Danish Art“,  
Kunsthall Nord, Aalborg  
„Alluring Shapes, Tempting Spaces“, Galerie Eva  
Meyer, Paris  
„Fenster zur Gegenwart“, Kunstmuseum Bern
- 2016  
„Der Tag der doppelten Morgendämmerung“, Fugitif,  
Leipzig, Germany
- 2015  
„Tunguska“ Galerie Maria Bernheim, Zurich,  
„White noise“, Kunsthaus Glarus
- 2014  
„Unikat- Unicum“, Schweizerische Nationalbiblio-  
thek, Bern  
„Swiss Art Awards 2014“, Basel  
„Credit to the Edit“, Morepublishers, Cneai Paris
- 2013  
Invitation by Seb Koberstädt  
Mintropstrasse 6 (inner courtyard), Düsseldorf  
„Marti Collection“, Fabian Marti, Centre Paquart,  
Biel
- 2012  
„Manuel Burgener, Lorna Macintyre & Freek Wam-  
bacq“ Galerie Catherine Bastide, Brüssel  
„la jeunesse est un art“  
Jubiläum Manor Kunstpreis, Kunsthaus Aarau  
„Donner lieu à l'inattendu“, Galerie Annex 14, Bern  
„Minimallinie Bern-Basel“, Palazzo Liestal  
„en cascades“, Espace Piano Nobile, Genf  
„Aeschlimann Corti Stipendium“  
Centre PasquArt, Biel
- 2011  
„Exhibitor by MOREpublishers“, Galerie Antwerp  
„Art en plein air“ Motiers  
„Swiss Art Award 2011“, Basel
- 2010  
„Manuel Burgener, Annina Matter, Jon Merz, Urs  
Zahn“, Fluck / Paulus, Fribourg  
„Gruppenausstellung“, Kunsthaus Grenchen  
„Step in switch over“, Kunstraum Düsseldorf,
- 2009  
„Weihnachtsausstellung“, Kunsthalle Bern  
„Aeschlimann Corti Stipendium 2009“  
Kunstmuseum Bern  
„Kunst im Strauss“, Manor Burgdorf  
„M/C/Y“ Cité internationale des arts Paris, Paris

- 2008  
„Weihnachtsausstellung“, Kunsthalle Bern  
„un processus potentiellement infini“  
Annina Matter, Jon Merz, Manuel Burgener  
und Urs Zahn, Bern  
„Hofstettenstrasse 2008“  
Weihnachtsausstellung Kunstmuseum Thun
- 2007  
„Liste Basel“, vertreten durch das Kunstmuseum  
Thun, (Liste Basel guest 2007)
- „Aeschlimann Corti Stipendium 2007“  
Kunstmuseum Thun
- 2006  
„Happy End“, Offspace Laden, Düsseldorf  
„Fotopreis Kanton Bern“, Centre PasquArt, Biel
- 2005  
„Foto kann alles“  
Weihnachtsausstellung Kunstmuseum Bern  
„paris, ich stelze“  
Installation, Marks blond at Betonsalon, Paris

## AWARDS, GRANTS AND A.I.R.

- 2018  
Manor Kunstpreis, Switzerland
- 2011  
Swiss art Award 2011  
Residence, Salvador da bahia, Brazil
- 2009  
Aeschlimann Corti Stipndium
- 2007 / 2008  
Auslandstip. Kanton Bern,  
Cité internationale des arts Paris
- 2006 / 2005  
Kulturförderpreis Thun  
Artist in Residence, Düsseldorf  
„Darein“ Förderbeitrag Kanton Bern

## PUBLICATIONS

- „Manuel Burgener“, Verlag Kunsthalle Bern , 2010

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isabelle arthuis ©: 112 - 125, 142 - 143

david aebi ©: page 150 - 152, 154 - 159

dominique uldry ©: page 170 -171