

**BURGHARD**  
*work*

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Romy Richter \*1977 in Dresden // Stef Richter \*1971 in Heilbronn

solo

- 2010

“Verschnitt”, TÄT, Berlin  
“oktober”, frontviews gallery, Berlin  
“bauen denken”, Public Intervention, funded by Senat of Cultural Affairs Berlin
- 2009

“menschliche zwecke”, Städtische Galerie Wolfsburg  
“Steig”, Kwadrat, Berlin  
“Literacies”, (One of six and half a dozen of Another with Timo Nasser) Kunstverein Arnsberg, curated by Vlado Velkov
- 2008

„HHütte”, Public Space, Berlin, 2008
- 2007

„burg-alert!”, Gallery Werner Whitman, Montreal  
„Skulptur as Suche”, Project Space at Wallspace Gallery, New York
- 2006

„Von Neuem”, Jan Winkelmann / Berlin  
„ROT”, Jan Winkelmann / Berlin (permanent installation)
- 2005

„Bis später”, Jan Winkelmann / Berlin
- 2004

„Props”, Projekt JUST, Düsseldorf (cat.)  
„Moulds/Models”, Taubenstrasse, Hamburg
- 2003

„Claim”, Kaiserpassage 21/a, Karlsruhe  
„Displayed”, AUTO, Vienna

group

- 2010

“KMA”, Galerie Krome, Berlin  
“press art”, Kunstmuseum St. Gallen, cur. Christoph Doswald, Konrad Bitterli (cat.)  
“press art”, Museum der Moderne, Salzburg Christoph Doswald (cat.)
- 2009

“Atlantis”, Center for contemporary Art, Plodiv, cur. Jakob Racek  
“Zweckgemeinschaft”, MicaMoca, Berlin, cur. Art at Work  
“Parcours Interdit”, Malkastenpark, Düsseldorf, cur. Markus Ambach  
“Reduction & Suspense”, Magazin4, Kunstverein Bregenz, cur. Eva Kraus und Tilo Schulz
- 2008

“Appell”, Verbeke Foundation, Antwerp, cur. Suse Weber  
MANIFESTA 7, Trentino Alto Adige, cur. Adam Budak  
„Appell”, Museum Felix de Boeck, Brüssel, cur. Suse Weber
- 2007

„How does it feel?“, Universal Cube, Leipzig  
„images“, Spike, Wien, cur. Rita Vitorelli, Christian Kobald
- 2006

„Erblätterte Identitäten: Mode - Kunst - Zeitschrift”, Stadthaus Ulm, cur. Antje Krause Wahl, (cat.)  
„black/white & chewing gum”, Krobath Wimmer, Wien, cur. Gerold Miller  
„Friends and Enemies / Tilman Wendland”, Gagosian Gallery, Berlin
- 2005

„We love Amerika”, Jan Winkelmann / Berlin
- 2004

„Framed”, Summerpalace, Neuss (cat.)
- 2003

„Lehrpersonal”, Austrian Cultural Institute, Prague  
„Interferenze(n)”, Kunstverein, Bozen (cat.)  
„Preview”, Oktogon, Dresden
- 2002

„...through a window that is”, Semperdepot/Art A.T.O.M, Vienna  
„Between Dresden and Praque”, Fondazione Olivetti, Rome (cat.)  
„Was glänzt hat kein eigenes Licht”, Galerie Kerstin Engholm, Vienna
- 2001

„Strategien...”, plattform, Berlin  
„Arbeits-Stipendium” (with David Buob), Galerie für Zeitgenössische Kunst Leipzig
- 2000

„Grüsse vom Balkon”, Hochschule für Bildende Künste, Dresden  
„dynamo.eintracht”, Städtelschule Frankfurt am Main, Hochschule für Bildende Künste, Dresden (cat.)



rest, grilles, TÄT, 11.2010



Frailty, thy name is moraltiy., Video (loop), TÄT, 11.2010



verschnitt  
exhibition project space

Questions of standing soak through the the scene. The exhibition conveys within three works. At the frontwindow Sokrates apologia, is etched out of a mirror. In the middle of the space are cracked grilles layered on the ground. The grilles covered once the windows of the taken house (as described on following pages). At the further end of the space, a gesture of denial is looped.



sis tu tuus, mirror 188x76 cm, TÄT, 11.2010





bnbldn; la plage; menschliche zwecke; gegen den verstand; *Printing plate, needle, petri dish, water, cerumen; Book, brick, mason's lacing cord; Granite; Video projection (loop);*



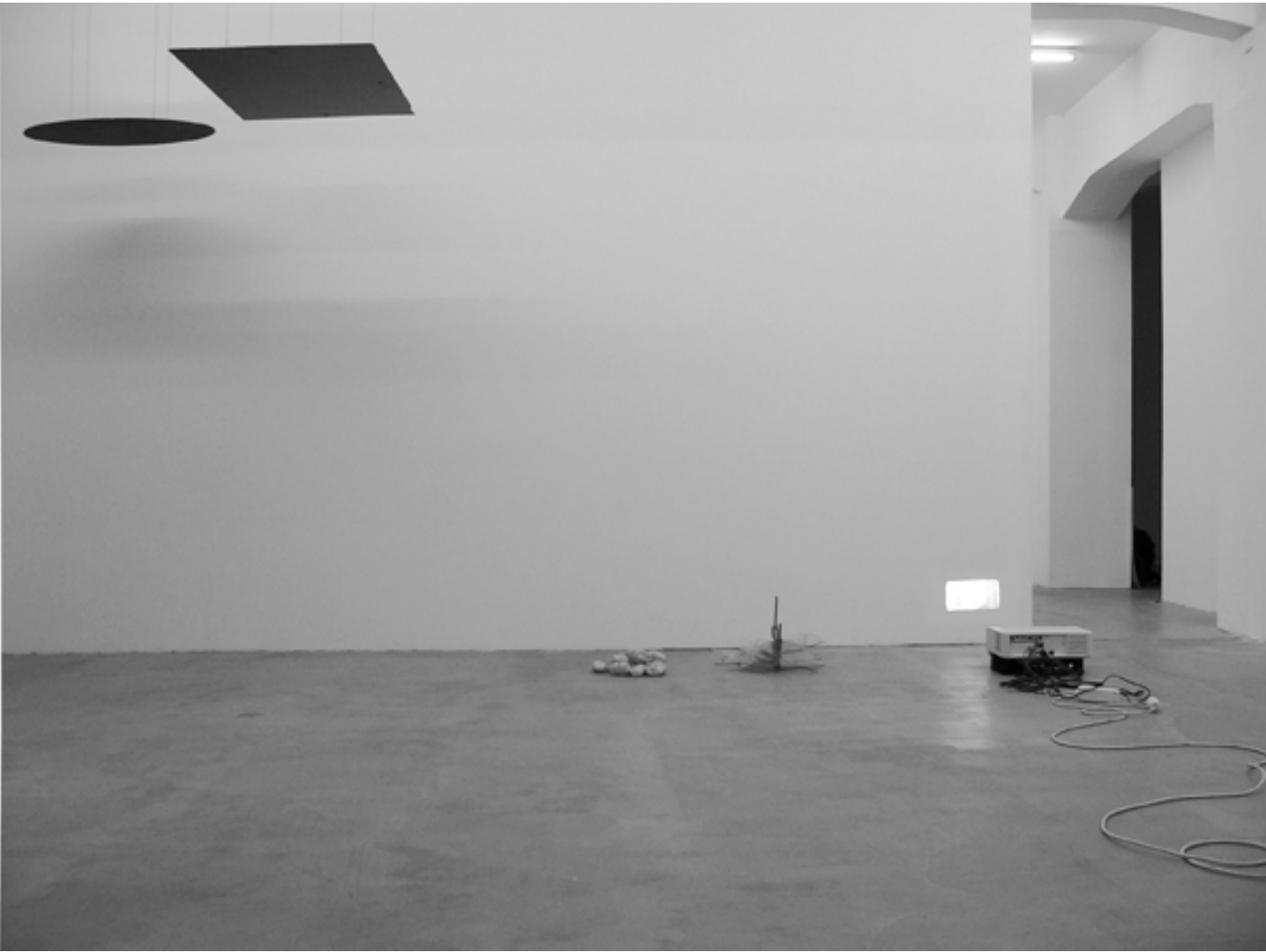




Considering the spatial vocabulary of language and its impact on consciousness, the exhibition deals with the recurring efforts of internalization cultural contingency accompanied by solitude (+ proximate independence), standing and stranding.



*raum(); bndnkn.mov; sis tu tuus; bnblnd; bnblnd; mirrors; videoprojection; mirror, screw clamp; Slate slab;*



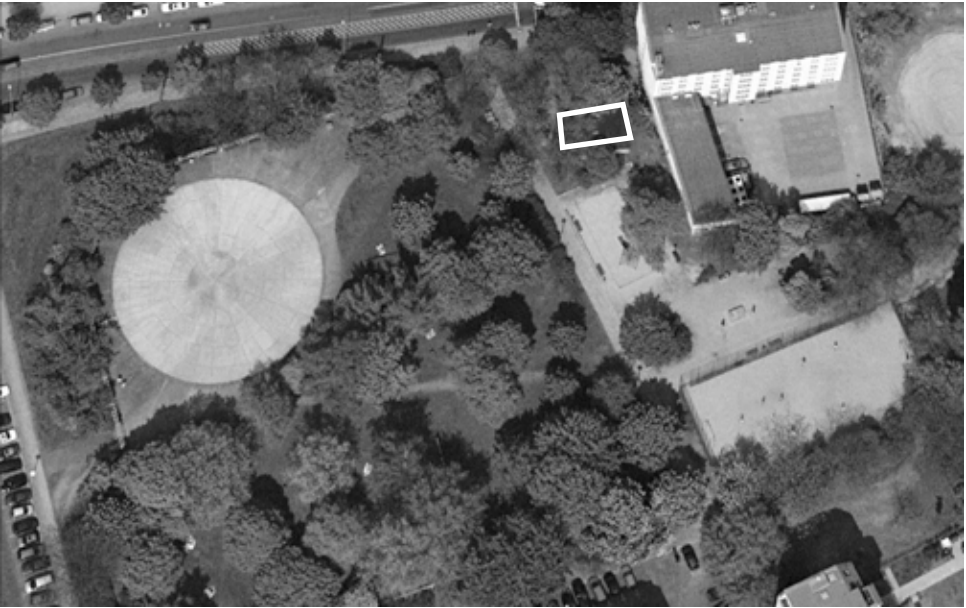
*raum(); Fäuste; sis tu tuus; bnblnd; la plage; menschliche zwecke; bnblnd; mirrors; china; mirror, screw clamp; Slate slab; Book, brick, mason's lacing cord; Needle, printing plate, water, glas;*



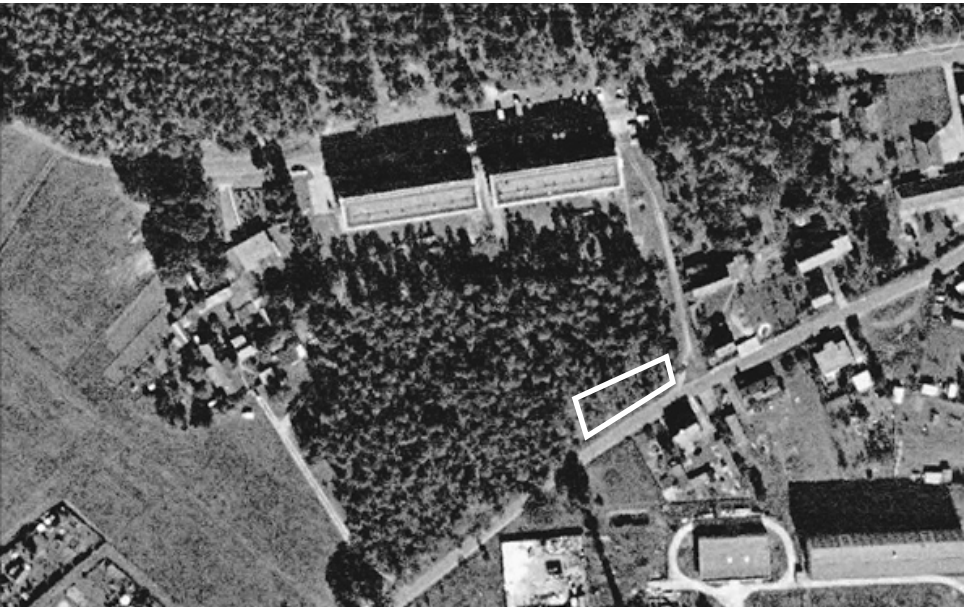
**bauen denken**  
*Intervention Public Space*

We encountered this site with a small architecture, which was closed since 1990. The place itself has lost its purpose and resists any cosumption. We changed the site, removed the house under our land outside of Berlin and made it a salvaged potential foundation.

↳ bauen denken, *functional building, Berlin, 2009*



baueb denken, *site, Glöwen, 2009*





bauen denken, *functional building*, Berlin, 2009



bauen denken, *base*, Berlin, 2010



Finally, after three years, the project was finished. And actually there was this one moment, when we laid down the house 150 km away from its origin, the hole work reveals itself as sublime as we we never expected.

≤\_ bauen denken, *brickfield*, Glöwen, 2010





**counterwise**  
*Intervention Public Space*

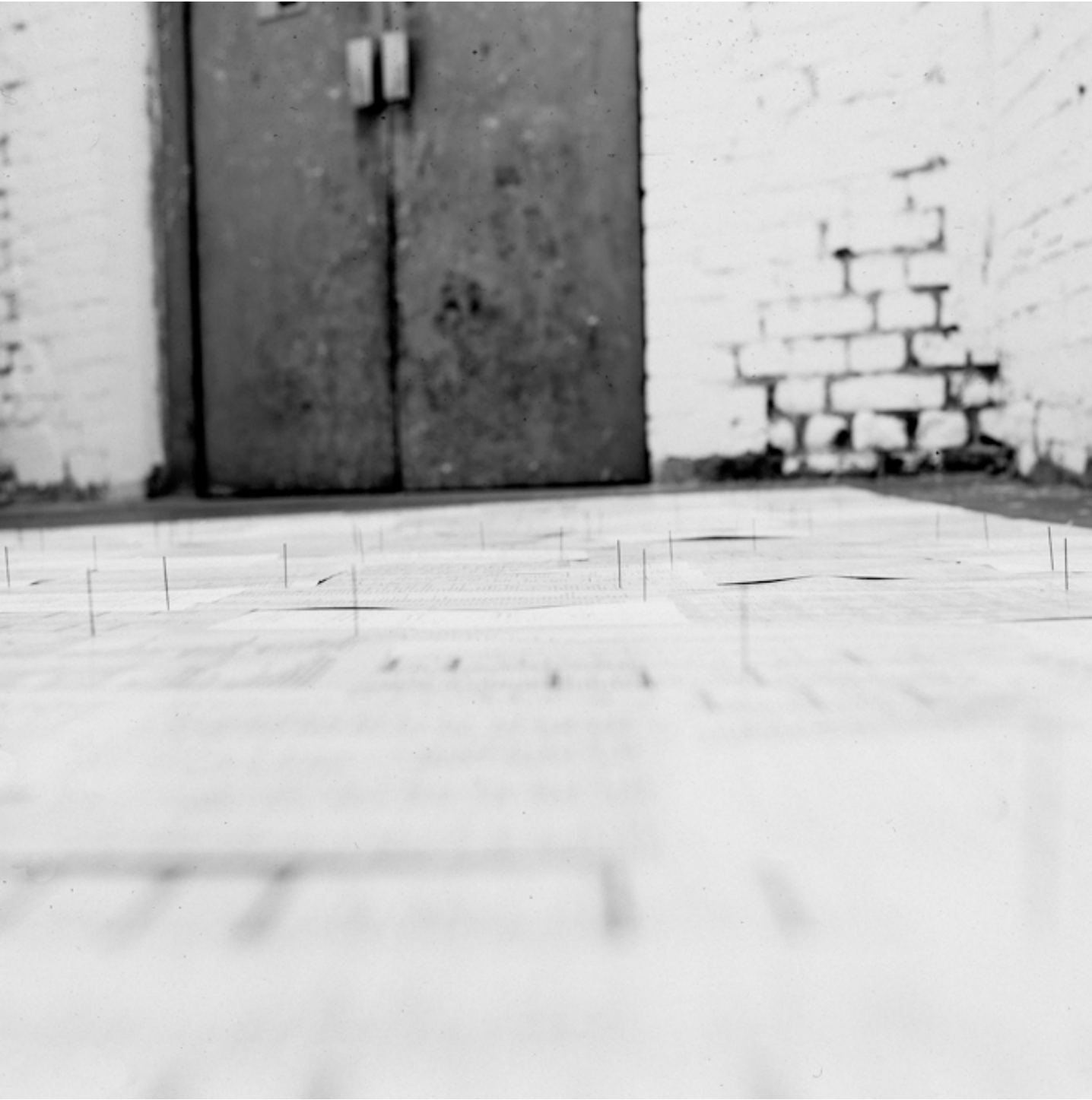
In 2008 we decided to turn the clock a quater-counter-clock-wise. We could not make it in time. In 2009 the clock was gone.





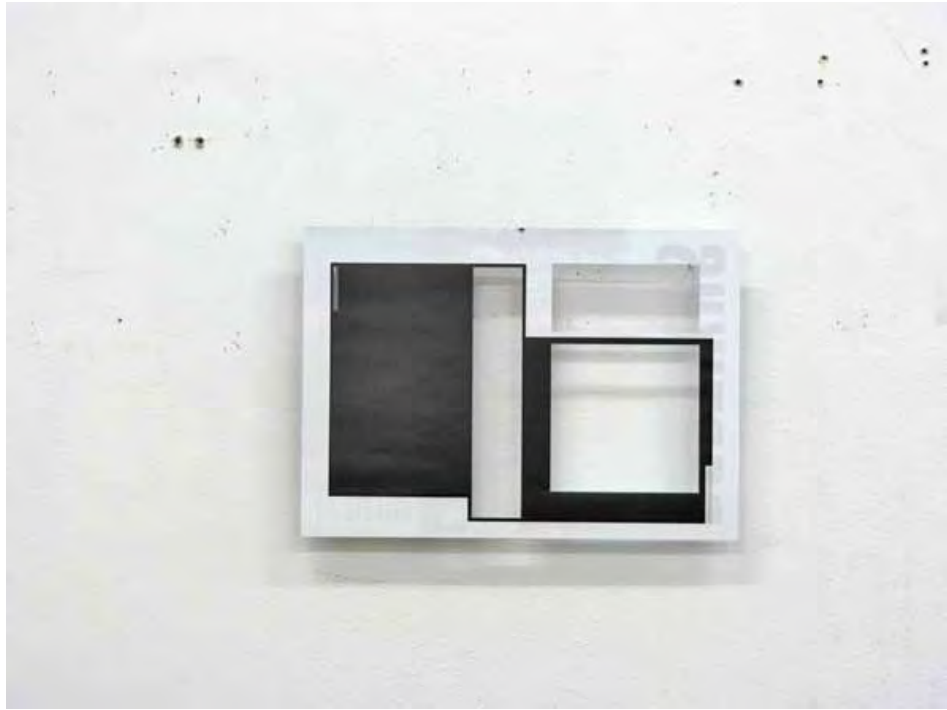
**benannt**  
*Exhibition "Zweckgemeinschaft"*

benannt, *Detail*, 350x370 cm, "Zweckgemeinschaft", MicaMoca, 2009



benannt, *indices from art magazines, needles* 350x370 cm, "Zweckgemeinschaft", MicaMoca, 2009





**menschliche zwecke**

*Exhibition Städtische Galerie Wolfsburg*

The title of the exhibition, “menschliche zwecke”, quotes Deweys conception of pragmatism. He suggests that science ought to leave the idea of the a priori (taken from theology) behind in order to connect truth to the human good. One has to consider that according to this assumption every object is reduced to its function and every other semantic level is therefore annihilated. The cultural object disappears and along with it the cultural subject. We therefore follow up on the following question: If the cultural subject evolves solely out of the object-relation, what is the impact regarding the obliteration of the cultural object, for sense and meaning - and finally for identity?

The exhibition addresses the affective space of the individual as concrete experience. Therefore the placement and the nature of the different works is very important: Operations are leading to objects but in their arrangement they may corrupt the discourse towards not just being process-related objects, but relations. In doing this, our parameters are simple and comprehensible. There is no societal or individual artistic truth to be told. We created moulds/models that, in the best case, may suspend the imaginary of the concept of truth. No dis-rationalized being, no pure feeling, rather configurations. They might seem complex, but ultimately they are just what they are. On a concrete level. Its all there.

A stack of recycling paper was placed in the yard of the castle. The work should have been exposed to the outdoor conditions during the duration of the exhibition (90 days). Unfortunately it was taken in storage after the second day.

90 Tage (Bogen), *Installation view, Städtische Galerie Wolfsburg, 2009*







Rausatz; literacies (); *Städtische Galerie Wolfsburg, 2009*  
 Raum (mirrors); literacies;, *animated text (projection), Städtische Galerie Wolfsburg, 2009*

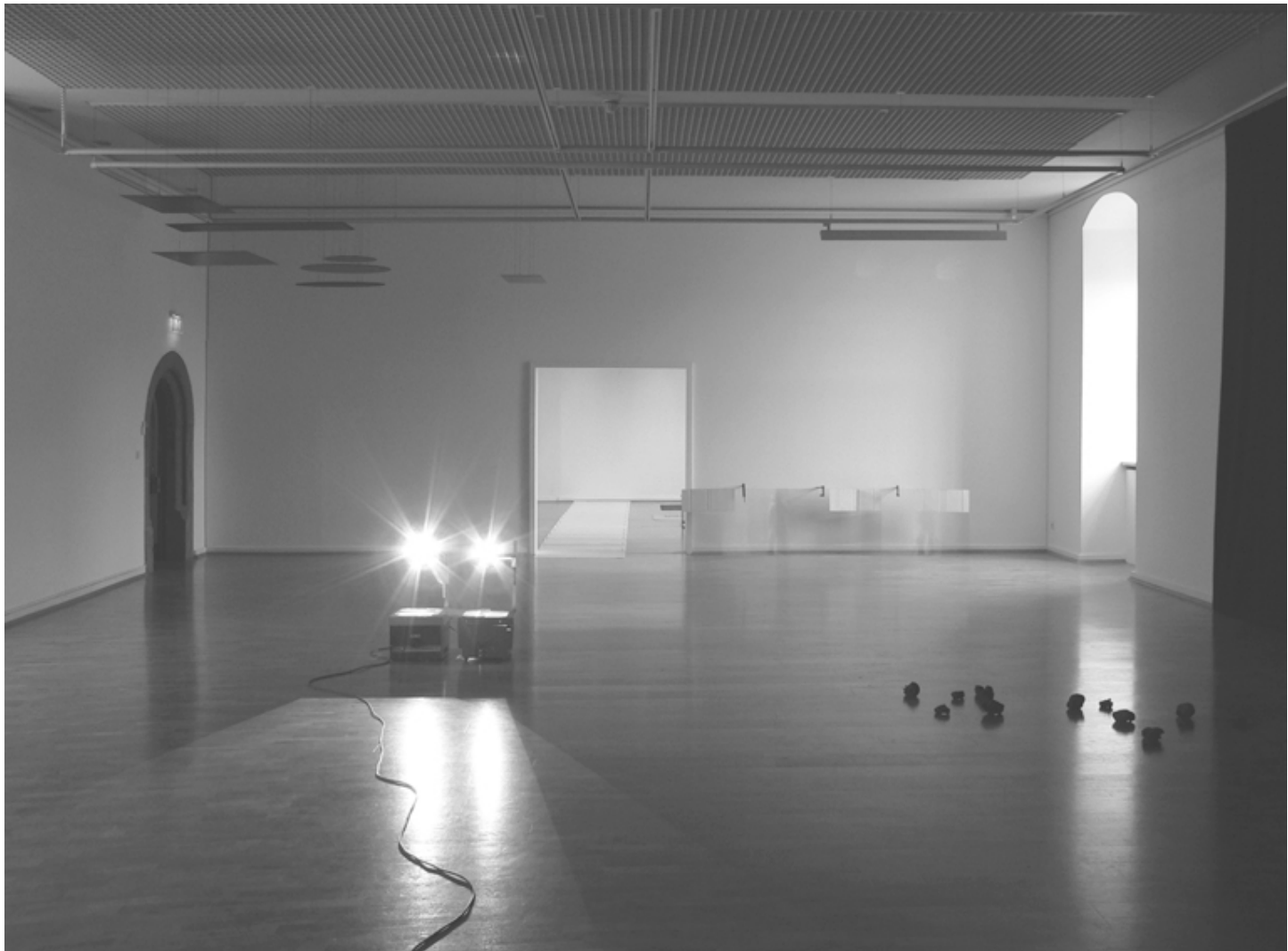


The first room of the exhibition displays an installation of indices from various art magazines from the 60ies till today, fixated with needles on the floor. They represent the usual short information like: name of the artist, the venue, the date.

“literacies” consists of one digital and two analogue projections in opposition to each other. The one directly projected from a pc shows a digitalized text of mihai nadins book “Civilization of Illiteracy” in the format of a movie, each page as one frame. The 900 pages can be perceived as text but remains illegible. The two overhead projectors are covered with passages from art magazines, but the projection only shows an abstract pattern.

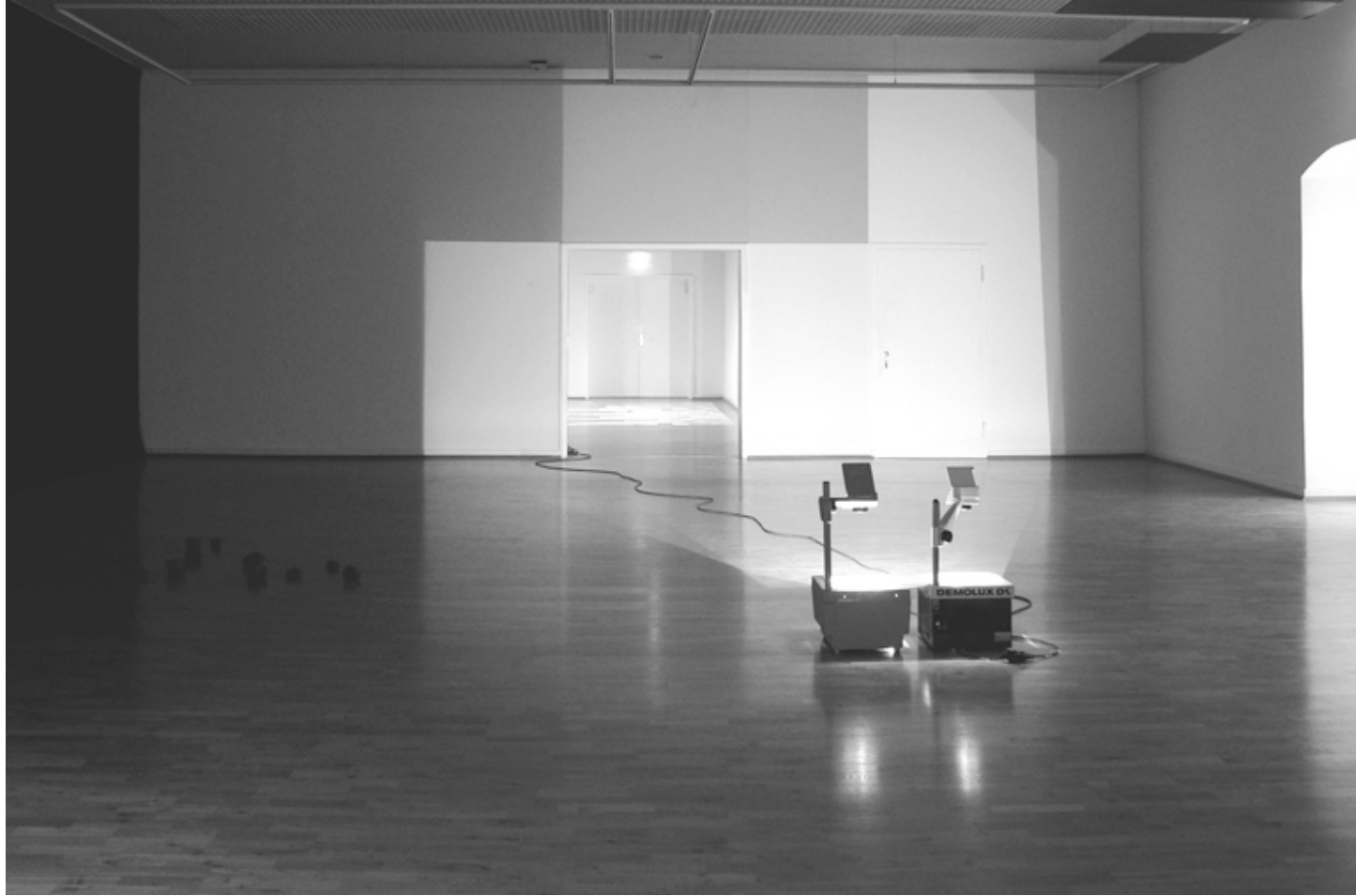
Rausatz, *indices from art magazines, needles, Städtische Galerie Wolfsburg, 2009*





Raum(); Hülse (System); literacies; bauen denken (Handmuster), *Städtische Galerie Wolfsburg, 2009*

Raum (Fäuste); literacies (); Raum(), *Städtische Galerie Wolfsburg, 2009*



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Lumps of clay, each the size of our fists are formed by one single movement of our hands. The equivalent of the individual size of a heart with that of the fist, and contraction are important to this work.

A set of mirrors hanging face up from the ceiling.

Three dust jackets of a set of books entitled fascism, communism and capitalism are pressed by screw clamps between two panes. The main view shows the inside of the covers.

Raum (mirrors); literacies; *Installation view, Städtische Galerie Wolfsburg, 2009*



The dimensions of the almost square room are represented 1:1 by this work. Paper is sewn and screwed on top of each other and placed orthogonal to the original direction.

The porcelain was brought humid into the exhibition. The dimensions reflected those of the work 90 Tage in the yard. During the exhibition it dried, shrunk, altered its color and turned - since it was not fired - to a very fragile piece of dust.

A collection of spoons, special in their form and discerned to each other are placed carefully on the floor between the porcelain and the vitrine.

On a found photography, that shows a scenery of a mountain and some architectural square formation (conceivably a landmark), a vitrine with the notion of an aquarium and similar dimensions to the formation on the photo was set on top.

A printing plate, cardboard, wood, the cutting of an old art magazine and poured wax combine the work “gefaltet”

Several slabs of slate, each in a dimension of the DIN format, make 3, somehow approximate, DIN A0 squares.

The two benches. Part of the architecture of the showroom were placed on the windowsills.

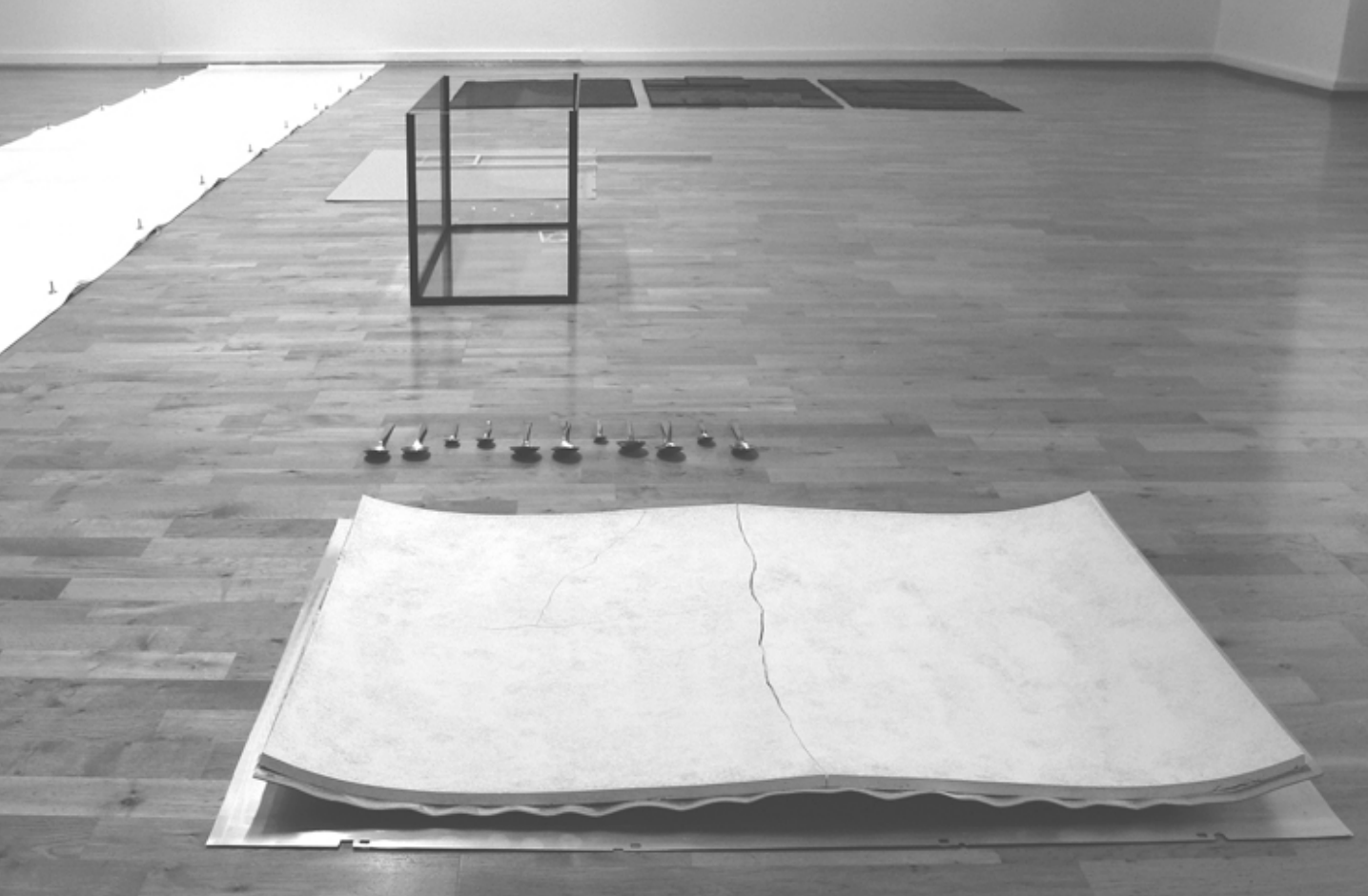
The entire volume of one deep breath of each of us gives form to the two plastic bags laying, beyond the lineage of the square footage of the room, on the floor.



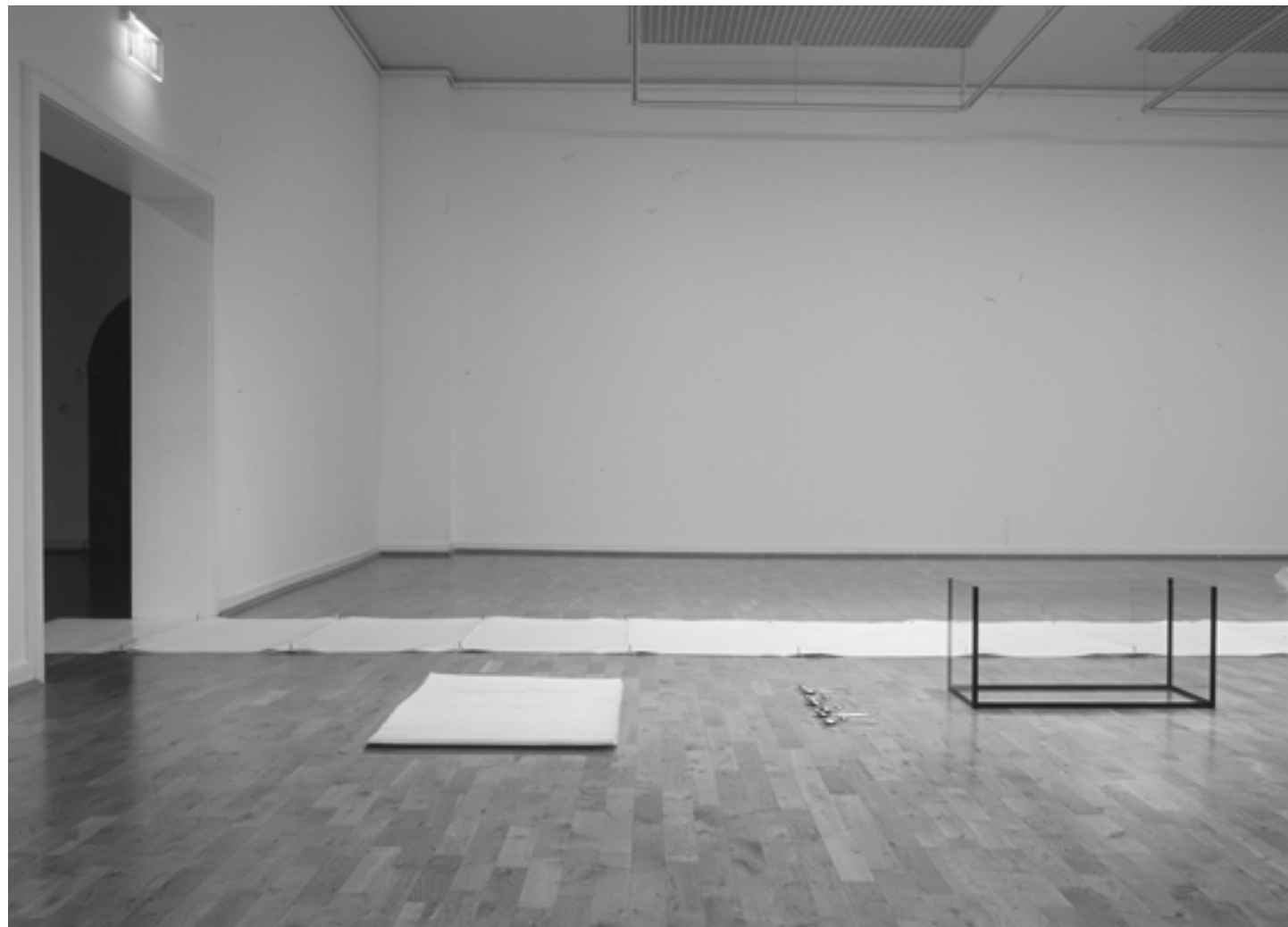
Hülse (System); Lunge(); Handmuster (); *Installation view*

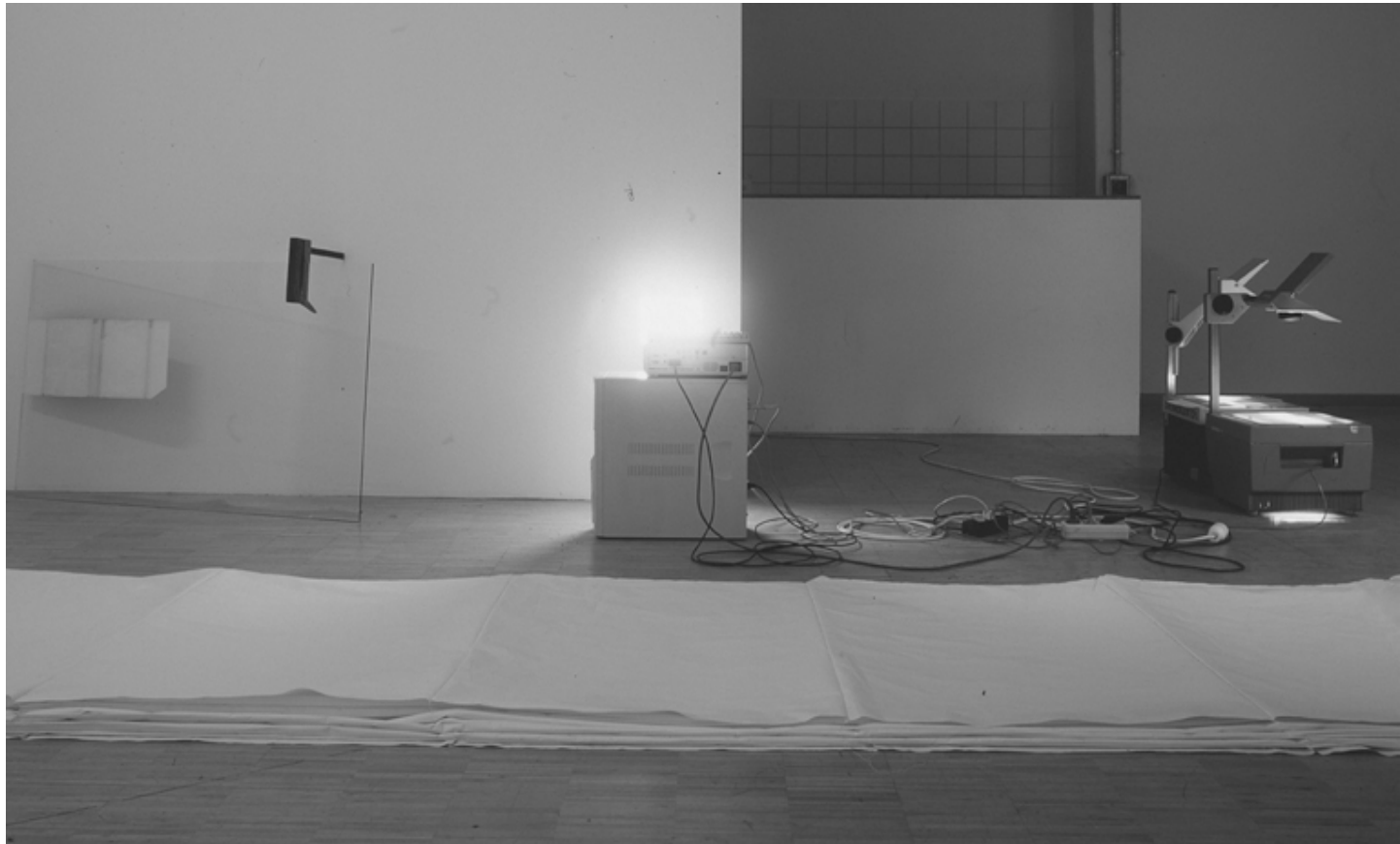


Spoons an their..; Grenzstein; gefaltet; Fornzweck (); *Installation view*

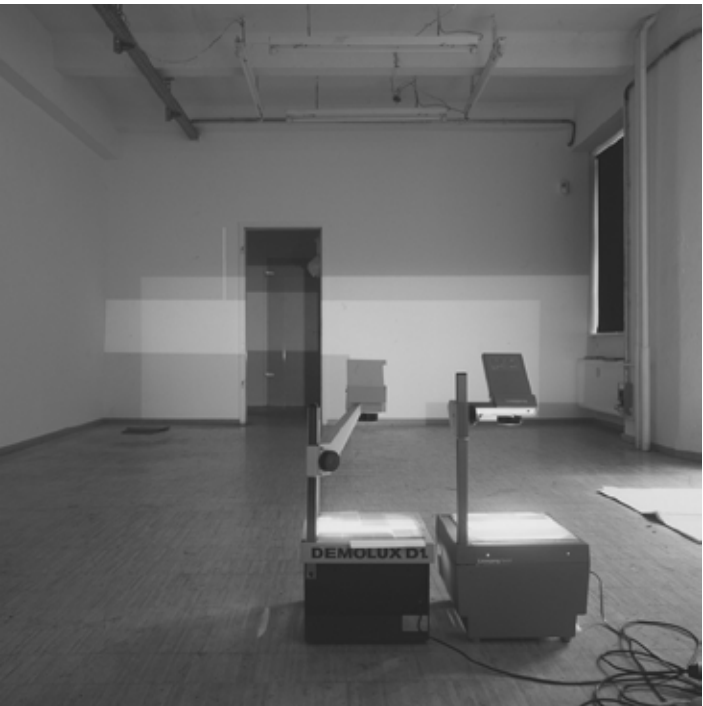








Hülse (Das Haus); literacies; bauen denken (Handmuster), *Installation view, Kwadrat 2009*

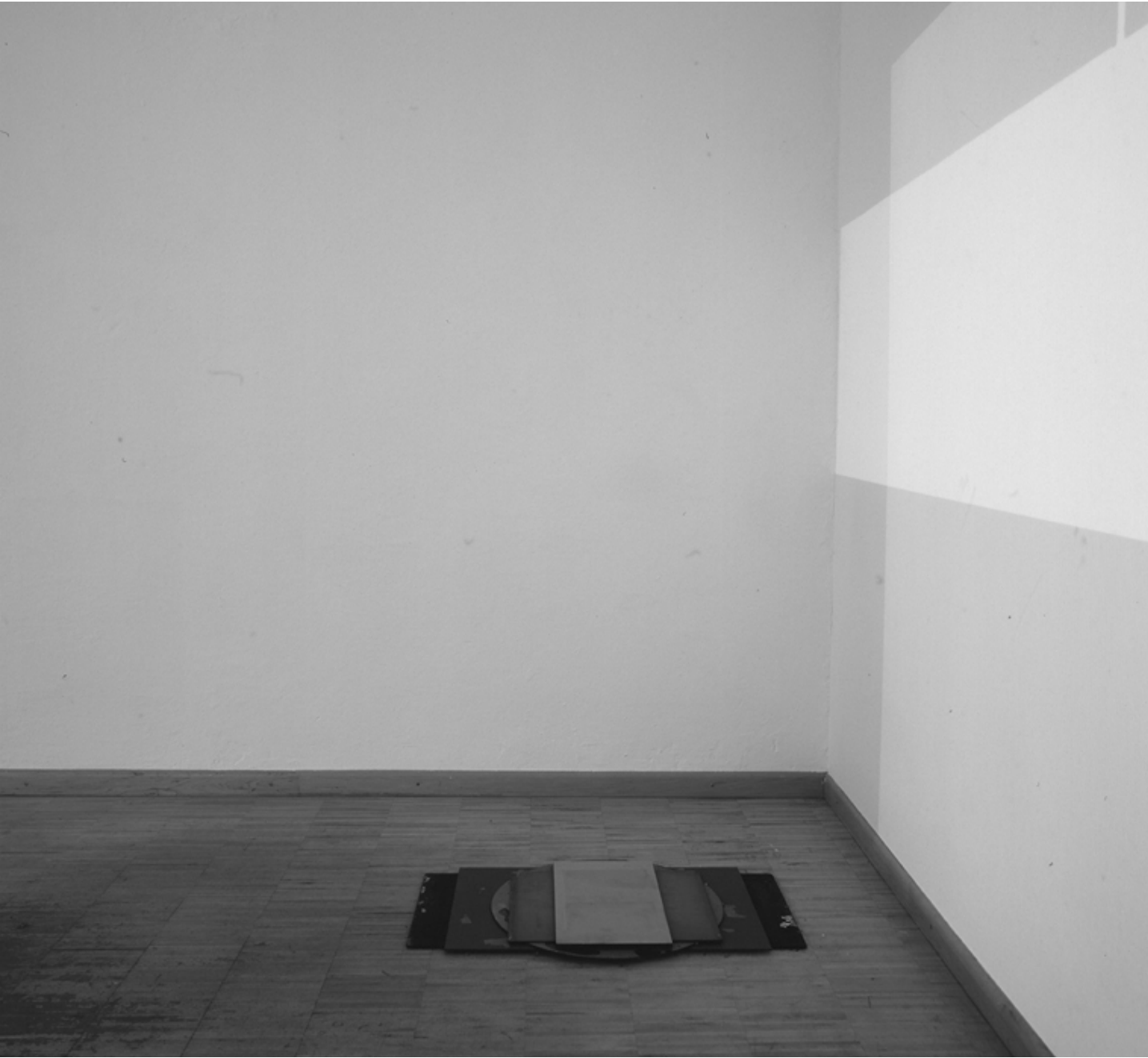


literacies; *Part of the installation, Kwadrat 2009*

Raum(), *Installation view, Kwadrat, 2009*



bauen denken (Riss), *Installation view, Kwadrat, 2009*



# Steig

*Exhibition*

From different perspectives, this exhibition reflects the problematics of abstraction and objectification. The possible interaction beyond the written, said and shown. The fragile human longing for infinity against inescapable repugnancy of space, language and identities.



Das Kunstwerk 1974, *Installation view, Kunstverein Arnsberg, 2009*



Schinkel Rückriem Parkett, *Installation view, Kunstverein Arnsberg, 2009*

Indizes, *Installation view, Kunstverein Arnsberg, 2009*



literacies, *Installation view, Kunstverein Arnsberg, 2009* / √ / ->

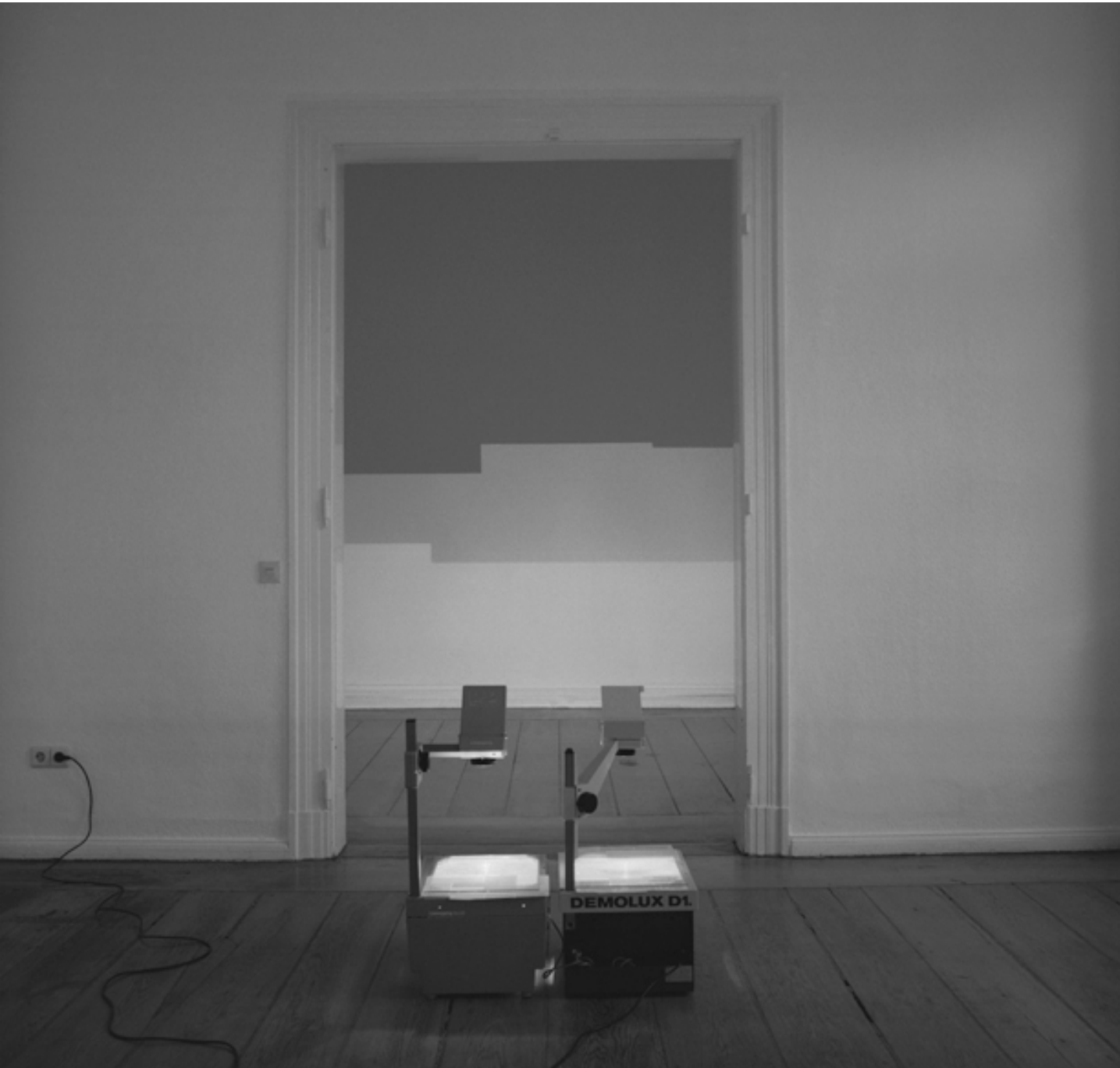


## literacies

### Installation

In various formats the works and their arrangement reflect and underrun the restraints of cultural normatives - namely those of the phonetic alphabet as the foundation of western cultural

literacies, *part of the installation, Installation view, Kunstverein Arnsberg, 2009*







## Reisen Denken

### Installation

This work was presented in a Busstop in the Uckermark. The region, just one hour drive north of Berlin, is renowned for a sparse density of population but a growing number of weekenders. Each object is made of two sheets of glass, screw clamps and a historical postcard from Todtnauberg/Black Forest.



Reisen Denken. UM08, Bushaltestelle Fergitz, 09.2008

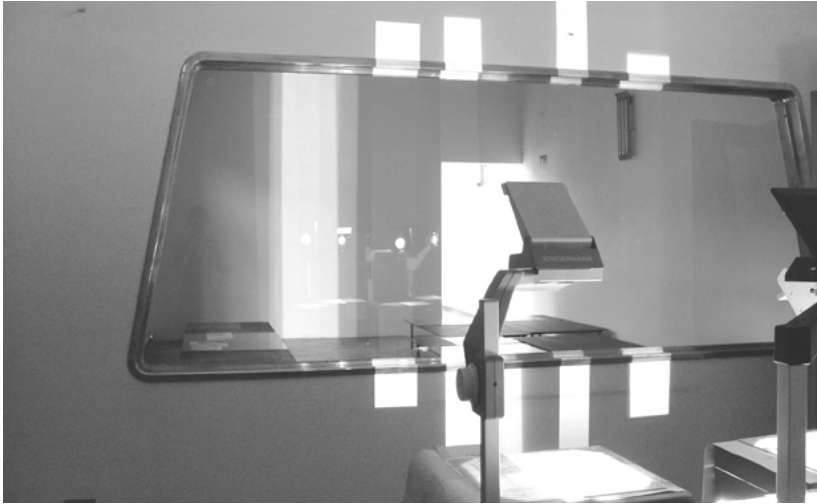




**plot**  
*Installation*

Plot was created with a variety of media common in occidental culture. Blackboards, projectors, pages from magazines and maps are being employed and their nature as media reflected. BURGHARD works on reassigning the vocabularies connected to these media, a concrete and poetic re-evaluation of information. These separate elements start to form a weave that works upon its surrounding space without seeking to describe it.

*plot, Installation view, installation presented at Manifesta7, Rovereto, 2008*



*plot, maps, cutout magazine pages, detail, part of the installation*

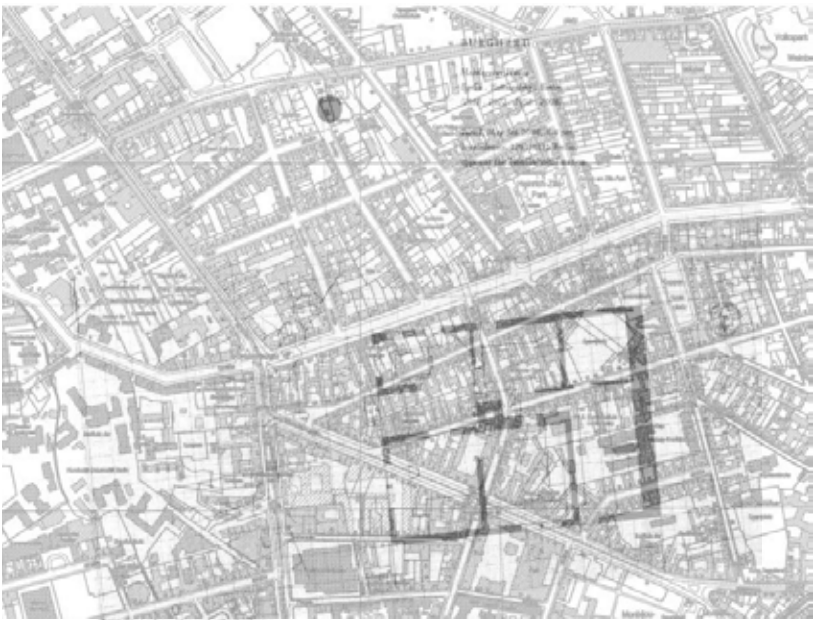




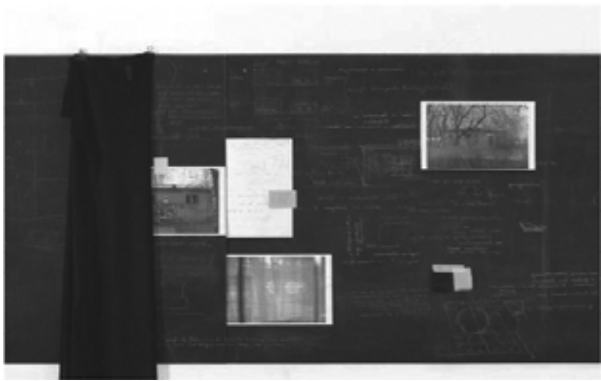




*Intervention in public space, Berlin, 2008*



*Invitation card, intervention in public space, Berlin, 2008*



**HHütte**

*Intervention Public Space*

A 300sqm semi-transparent cloth was spread for one afternoon to cover up a small building in the center of Berlin. The architecture was built by the GDR. Since the land has been restituted to the heirs of the former owners, the public park will be turned in private apartments in the next years. The building itself which has lost its purpose and legal ground belongs to nobody. It remains closed since 1989 and waits for its final destruction.

**Cabinet**

*Installation*

The blackboards are our continous working material. They contain traces of dialogues on various issues like the construction of culture, the relevance and constraints of language, reflections on past artistic practices etc.. In an installation the boards form a non-linear system of references and relations. Depending on the content of the boards and on the context of the exhibition, the installations respond differently to the beholder and deal with space on various levels.

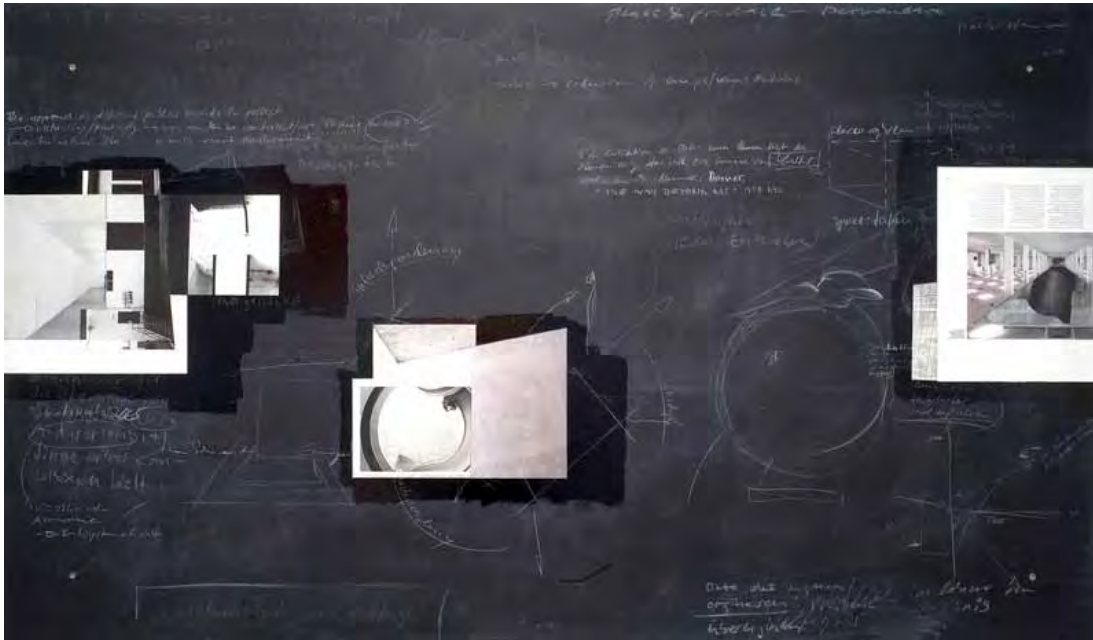
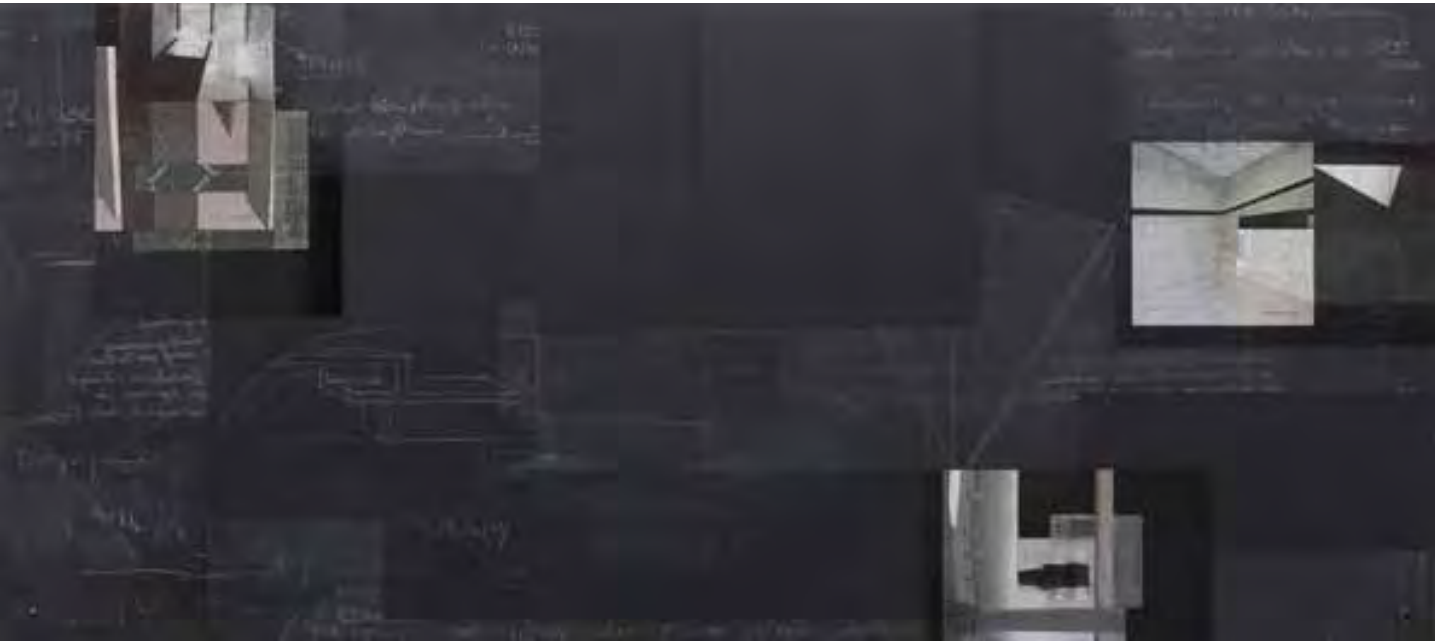
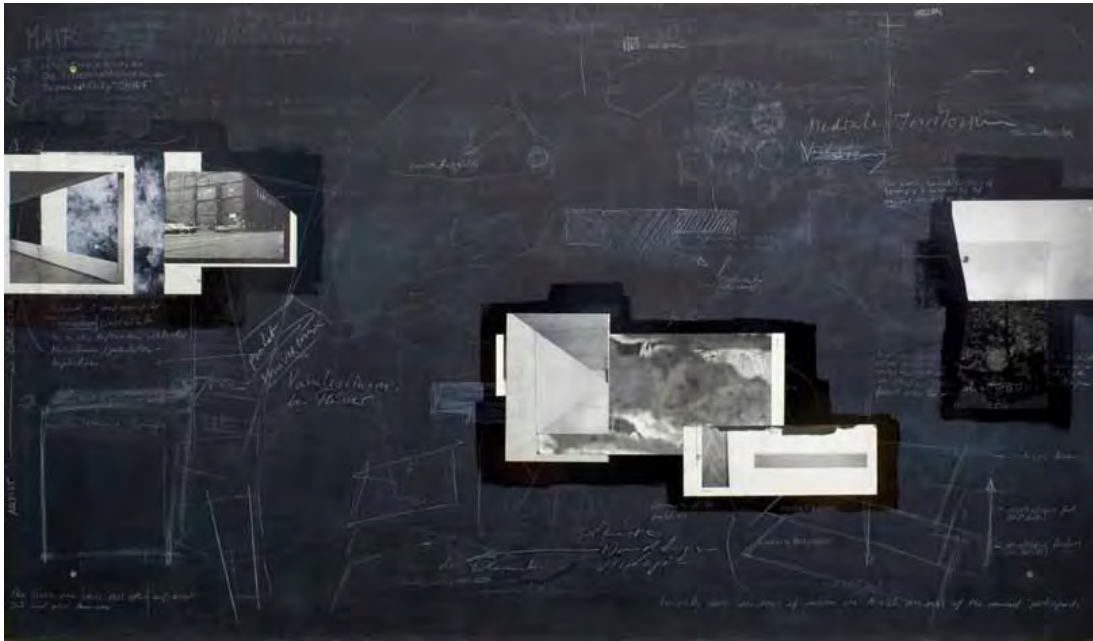
*Installation View, Universal Cube, Leipzig, 2007*



*Installation View, Universal Cube, Leipzig, 2007*









bis später, *Installation View, Galerie Jan Winkelmann, Berlin, 2005*

# **bis später** *Exhibition*

For the duration of the exhibition the semi-transparent windows of our studio were removed. These windows were inserted into a temporary wall that divided Galerie Jan Winkelmann, Berlin. The windows were installed on this wall so that they were confronting a series of art magazine adverts with their information removed placed on the facing wall. The survey of ephemeral printed matter culminated in serveral unescapable, sculptured Magazines.



Cutout (Magazine pages), *Galerie Jan Winkelmann, Berlin, 2005*



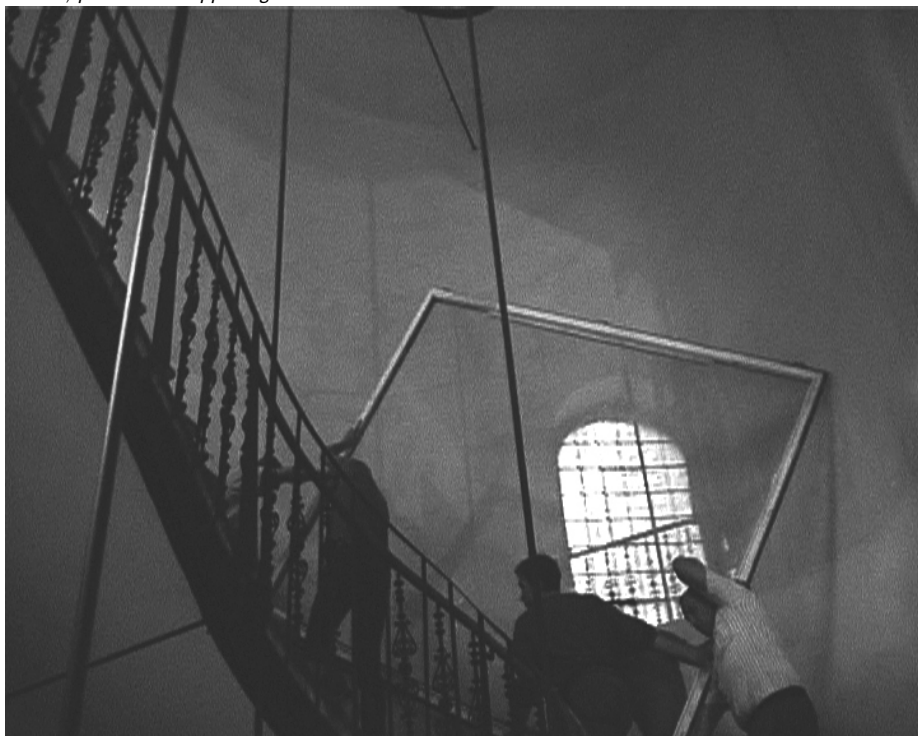
bis später, *Installation View, Galerie Jan Winkelmann, Berlin, 2005*



*Art A.T.O.M, Wien, 2002*



*Details, part of the Happening*



*Installation view, installation presented at Semperdepot, Wien, 2002*

## through a window that is...

*Installation*

*The facade of a small artist-run space was removed and carried through Vienna and installed in the annual exhibition of the Academy of Fine Arts, Vienna. The vacant rooms of the artist run space were left open and unattended during the exhibition. It slowly filled with autumn leaves, a parkbench and some graffiti. After the show had finished the park bench was put back outside and the façade was re-installed to close the space again.*