



ANDREAS BURGER

SPAGHETTI & BURGER

14 NOVEMBER - 30 DECEMBER 2018

LOOM GALLERY

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Three years and a half after its "Opening" exhibition, the first ever for Loom Gallery, Andreas Burger expresses himself again using processes that lead to decomposition and subtraction of matter. As always, his research is based on the balance between full and empty, on the occupied space and that to be occupied, proposing a customized exhibition that speaks about volume.

Andreas Burger is an eclectic and unique artist that cannot be reduced to a specific topic or material. His work, both as a sculptor and as a conceptual artist, covers a wide range of different techniques by which he examines aspects of daily life, culture history and art market, as well as is inspired from the above to conduct visual searches, used to generate new forms and images.

The works in the exhibition "The Oracle of spaghetti (self-fulfilling prophecy)" are works on paper made using 42 spaghetti-s (like the columns of the Apollo temple in Delphi) which, immersed in black acrylic and left to be falling on the sheets as in the mikado game, mark a track of their position in space.

There are three plaster casts that define the artist's physical boundaries in "The measurements of the artist": "Form 1" is installed on the wall 189 cm above the ground and shows the artist's height at his 51st birthday. If in the coming years, because of ageing, the artist is rescaled, a gap will be created between him and the object (creating a space between the two of them). "Form 2" is hanging at a height of 167 cm and indicates the lower edge of the artist's chin. Again the link between object and artist will change over the years.

"Form 3" was created for the elbow, so as to rest from time to time to a comfortable height that varies between 153 and 157 cm, in relation to its physical form.

"Objects behind Monochrome" are works derived from the void, from containers of objects that have moved between time and space and that have often made long journeys, from production sites to those of sales. The cement makes absence stable and visible.

The "Agenda" is ultimately the sculpture of contacts no longer usable, of a space for useless and inaccessible annotations, where to hide notes, private numbers or ... secret recipes.

A tre anni e mezzo dalla sua mostra "Opening", prima in assoluto per Loom Gallery, Andreas Burger si racconta nuovamente utilizzando processi che portano alla scomposizione e sottrazione della materia. Come sempre la sua ricerca si basa sull'equilibrio tra il pieno e il vuoto, sullo spazio occupato e quello da occupare, proponendo una mostra "su misura" che parla di volumi.

Andreas Burger è un artista tanto eclettico quanto singolare, che non può essere ridotto a un tema o a un materiale specifico. Il suo lavoro, sia come scultore, sia come artista concettuale, copre un'ampia gamma di tecniche diverse con le quali esamina gli aspetti della vita quotidiana, della storia culturale e del mercato dell'arte, per poi prenderne spunto e condurre ricerche visive, utilizzate per generare nuove forme e immagini.

Tra i lavori in mostra "L' oracolo degli spaghetti (profezia che si auto avvera)" sono opere su carta realizzate utilizzando 42 spaghetti (come le colonne del tempio di Apollo a Delfi) che, immersi in acrilico nero e lasciati cadere sui fogli come nel gioco del mikado, segnano una traccia della loro posizione nello spazio.

In "The measurements of the artist" troviamo tre calchi in gesso che definiscono i confini fisici dell'artista: "Forma 1" è installata sul muro a 189 cm e indica l' altezza dell'artista al 51esimo anno di età. Se nei prossimi anni, per motivi di invecchiamento, l'artista si ridimensionerà, verrà a crearsi un gap tra lui e l'oggetto (creando spazio tra i due). "Forma 2" è appesa a 167 cm e indica il bordo inferiore del mento dell' artista. Anche in questo caso il legame tra oggetto e artista cambierà con gli anni.

"Forma 3" è stata creata per il gomito, in modo da appoggiarsi di tanto in tanto ad un'altezza comoda che varia tra 153 e 157 cm, in relazione alla sua forma fisica.

"Objects behind Monochrome" sono lavori che derivano dal vuoto, da contenitori di oggetti che si sono mossi tra tempo e spazio e che hanno spesso compiuto lunghi viaggi, dai luoghi di produzione a quelli di vendita. Il cemento rende stabile e visibile l'assenza.

"Agenda" infine è la scultura dei contatti non più fruibili, di uno spazio per appunti ormai inutili e non consultabili, dove nascondere note, numeri privati o... ricette segrete.

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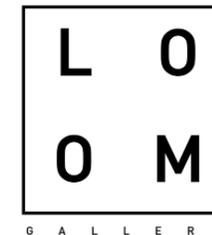
G A L L E R Y



L'ORACOLO DEGLI SPAGHETTI
(PROFEZIA CHE SI AUTO AVVERA), 2018
ACRYLIC ON PAPER
CM. 42 X 59

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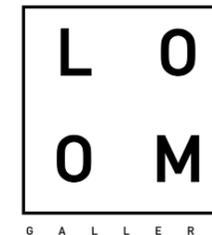


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UNTITLED , 2017
CONCRETE, ACRYLIC
CM. 15 X 27 X 10

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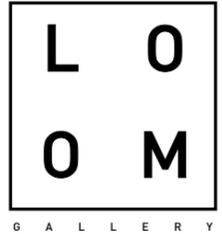
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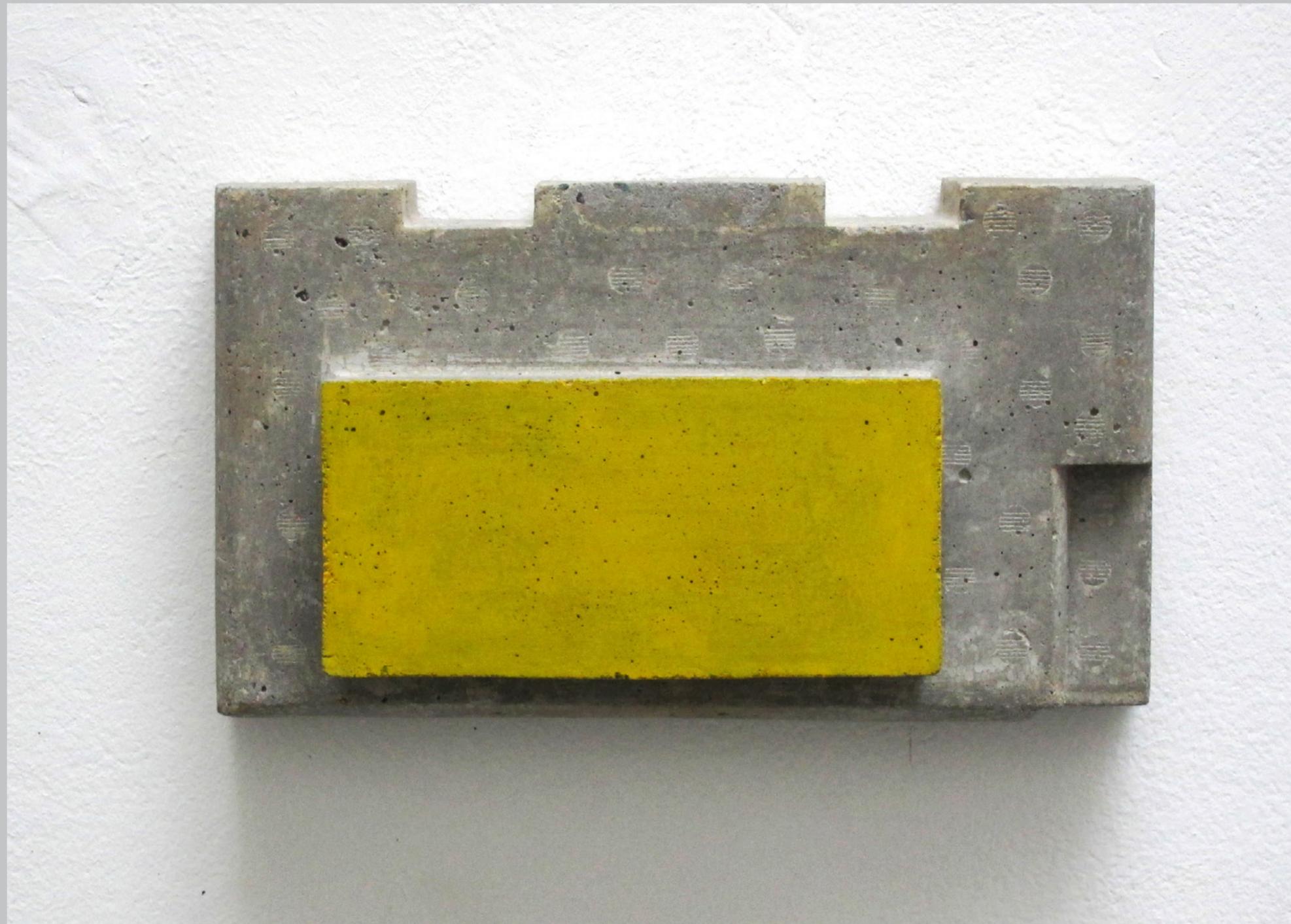
UNTITLED , 2017
CONCRETE, ACRYLIC
CM. 17 X 30 X 10.5

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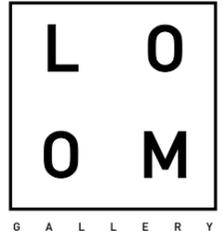
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CONCRETE, ACRYLIC
CM. 17 X 30 X 10.5

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UNTITLED , 2017
CONCRETE, ACRYLIC
CM. 11 X 24 X 7.5

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THE MEASUREMENTS OF
THE ARTIST (FORM 1) , 2018
CONCRETE
CM. 14 X 26 X 9

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THE MEASUREMENTS OF
THE ARTIST (FORM 2) , 2018
CONCRETE
CM. 11 X 15 X 8,5

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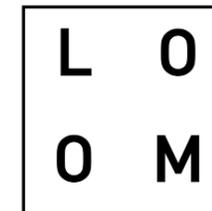
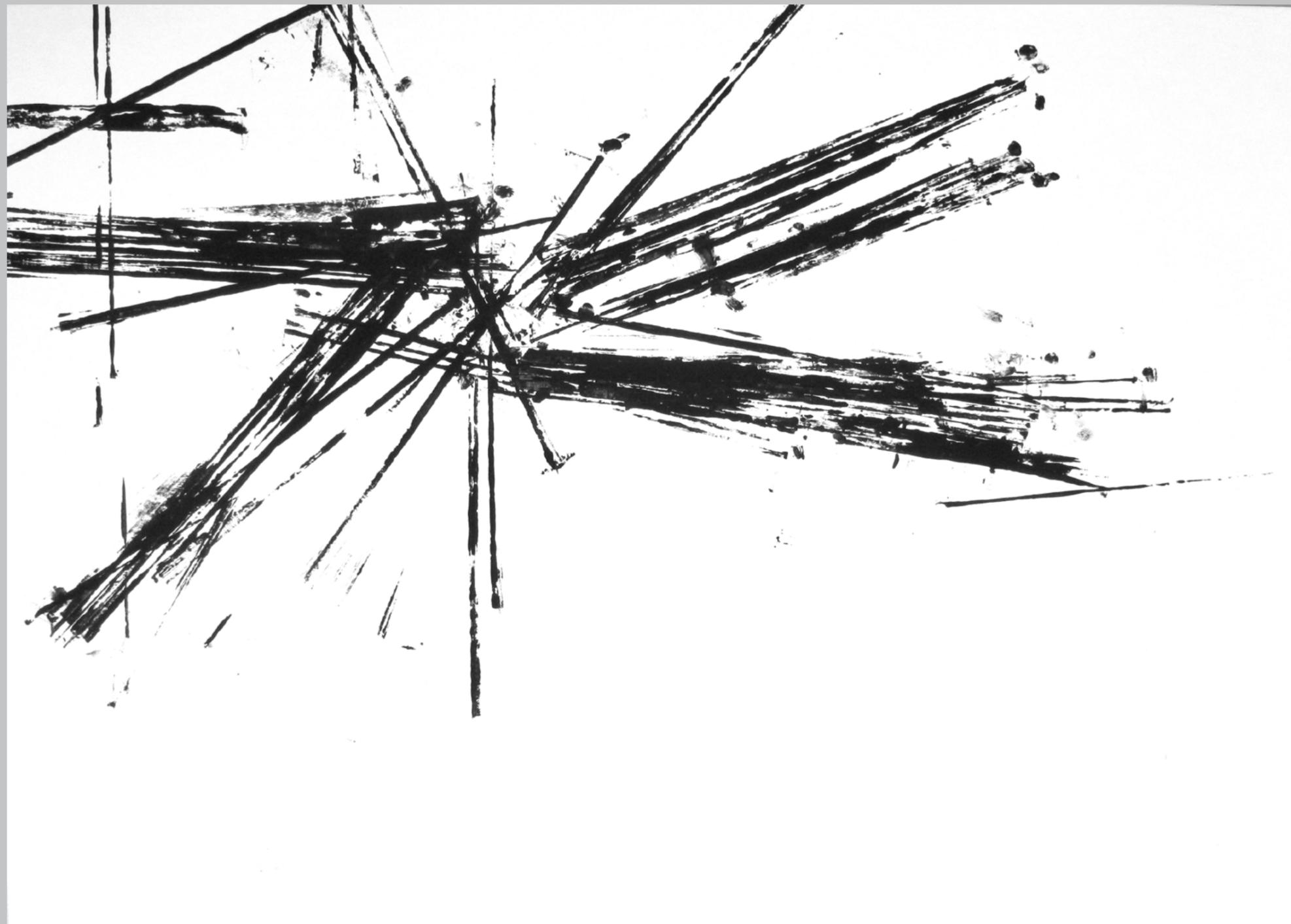
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AGENDA , 2017
CONCRETE
CM. 29,7 X 22,5 X 4,8

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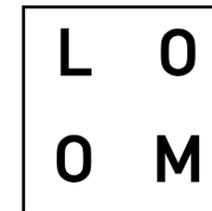
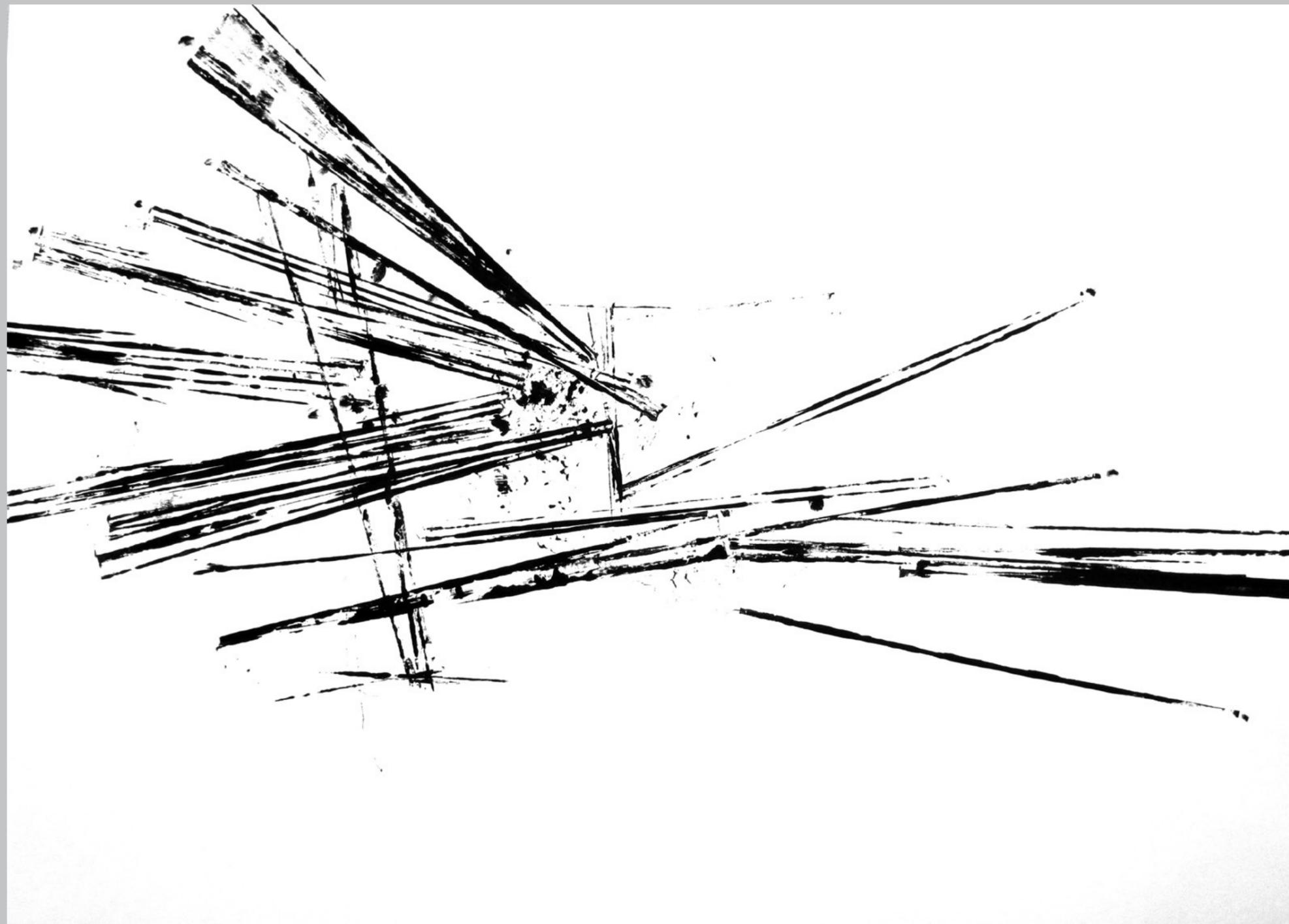


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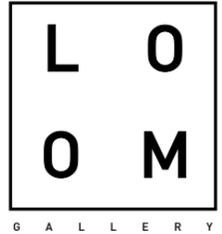


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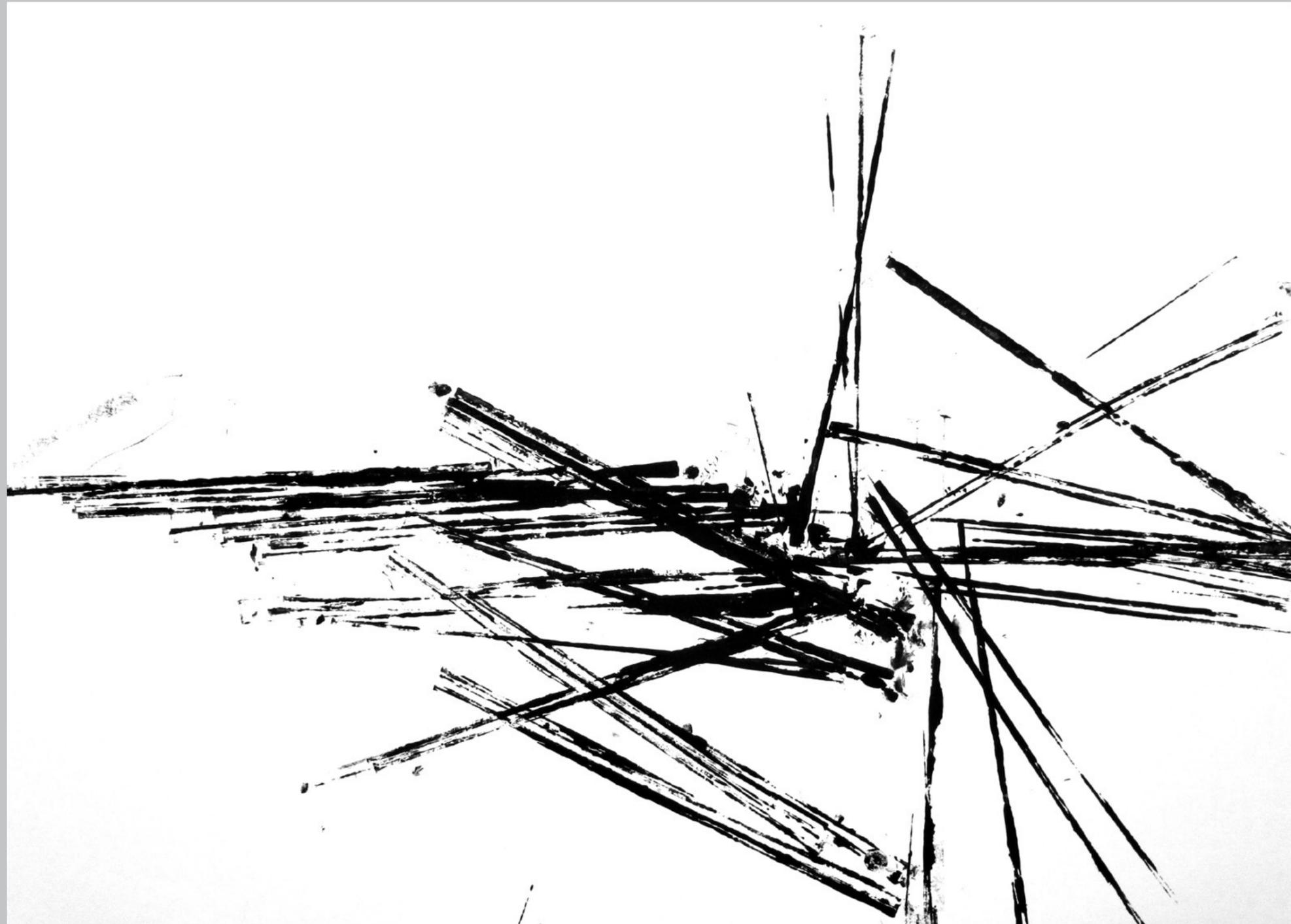
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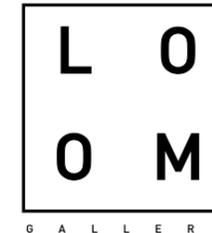
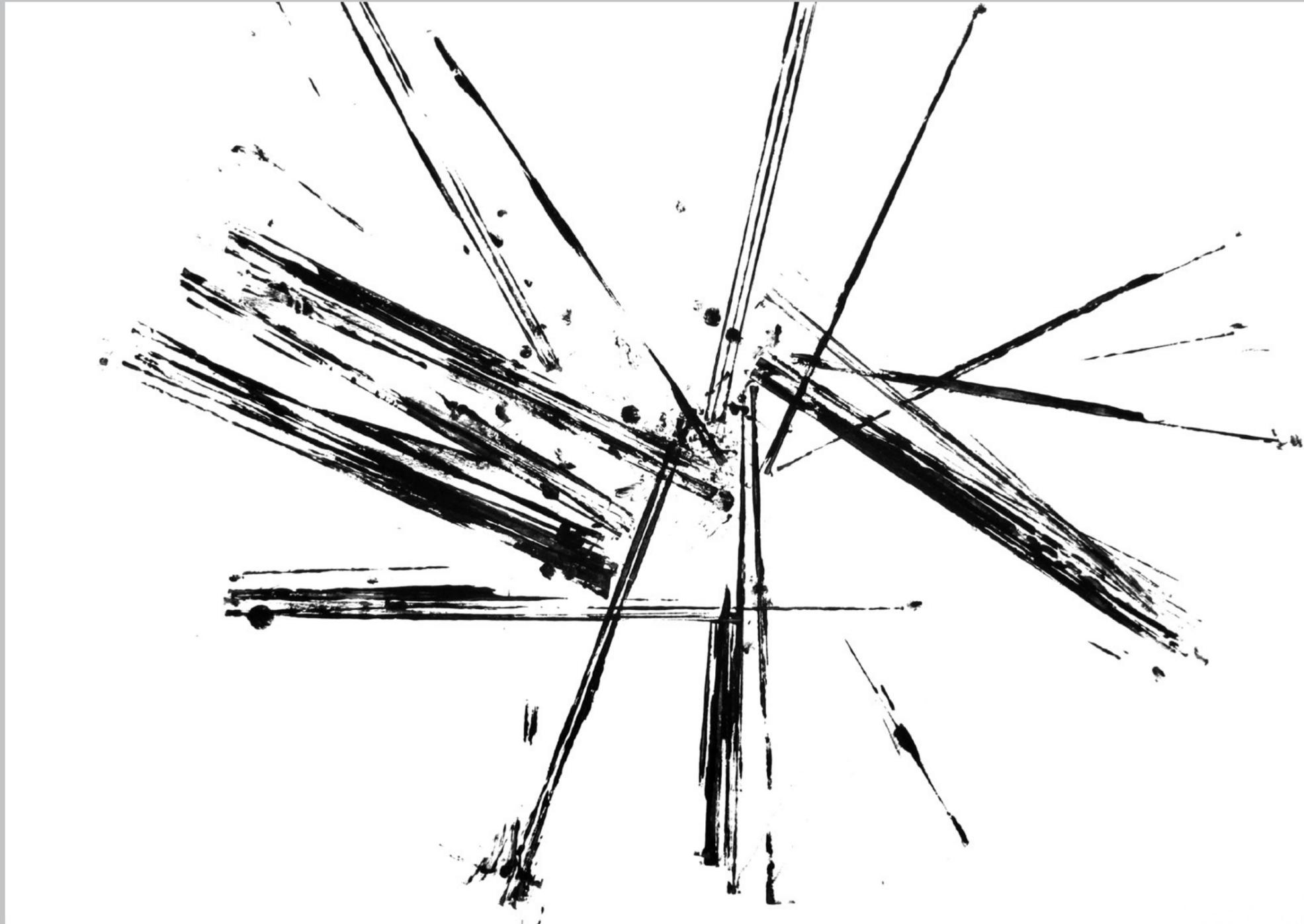
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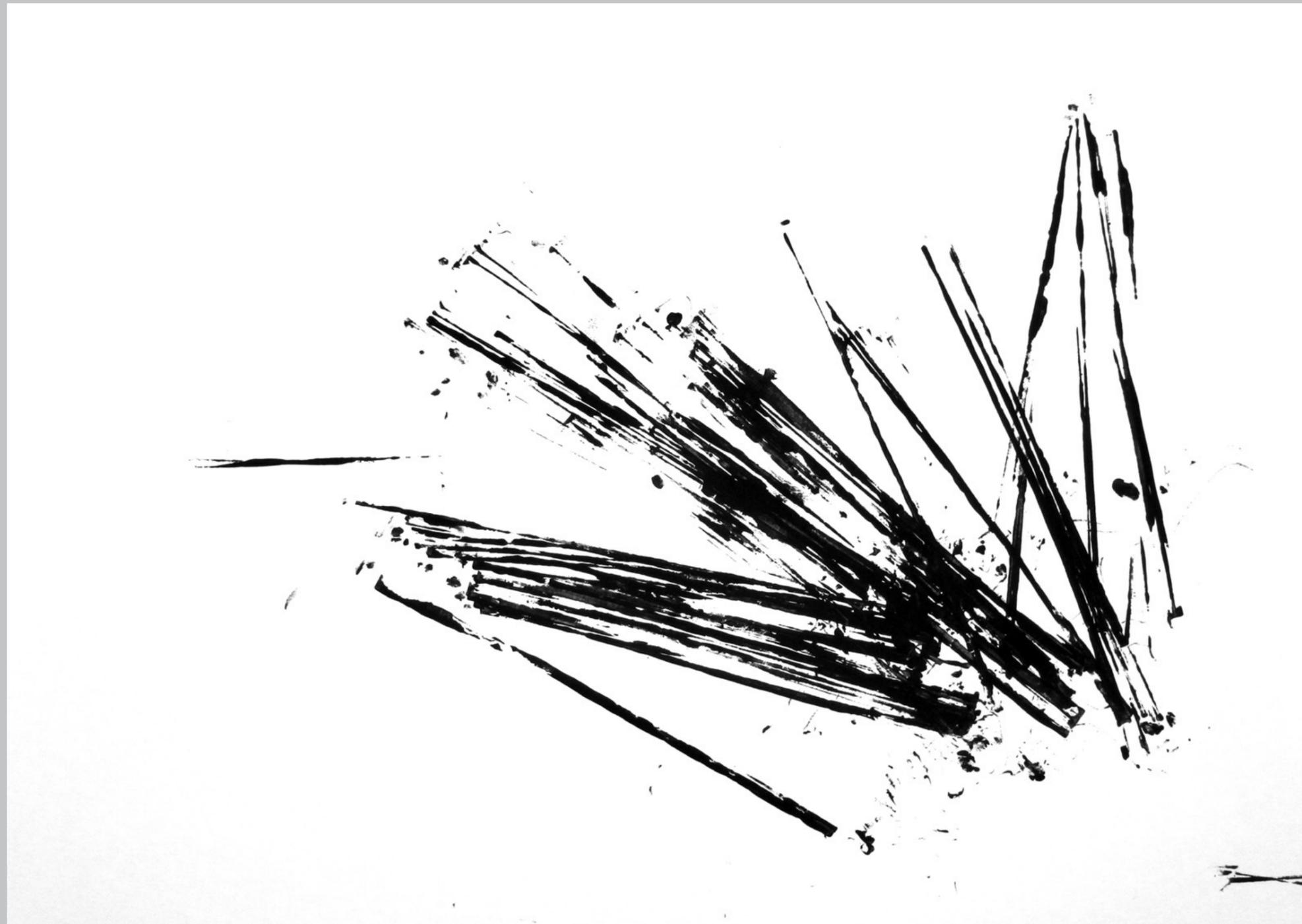
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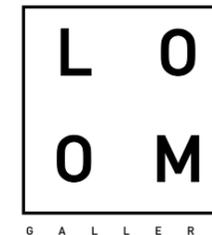
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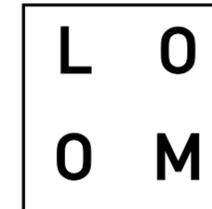


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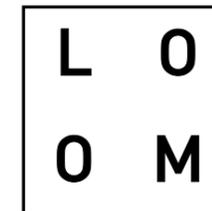
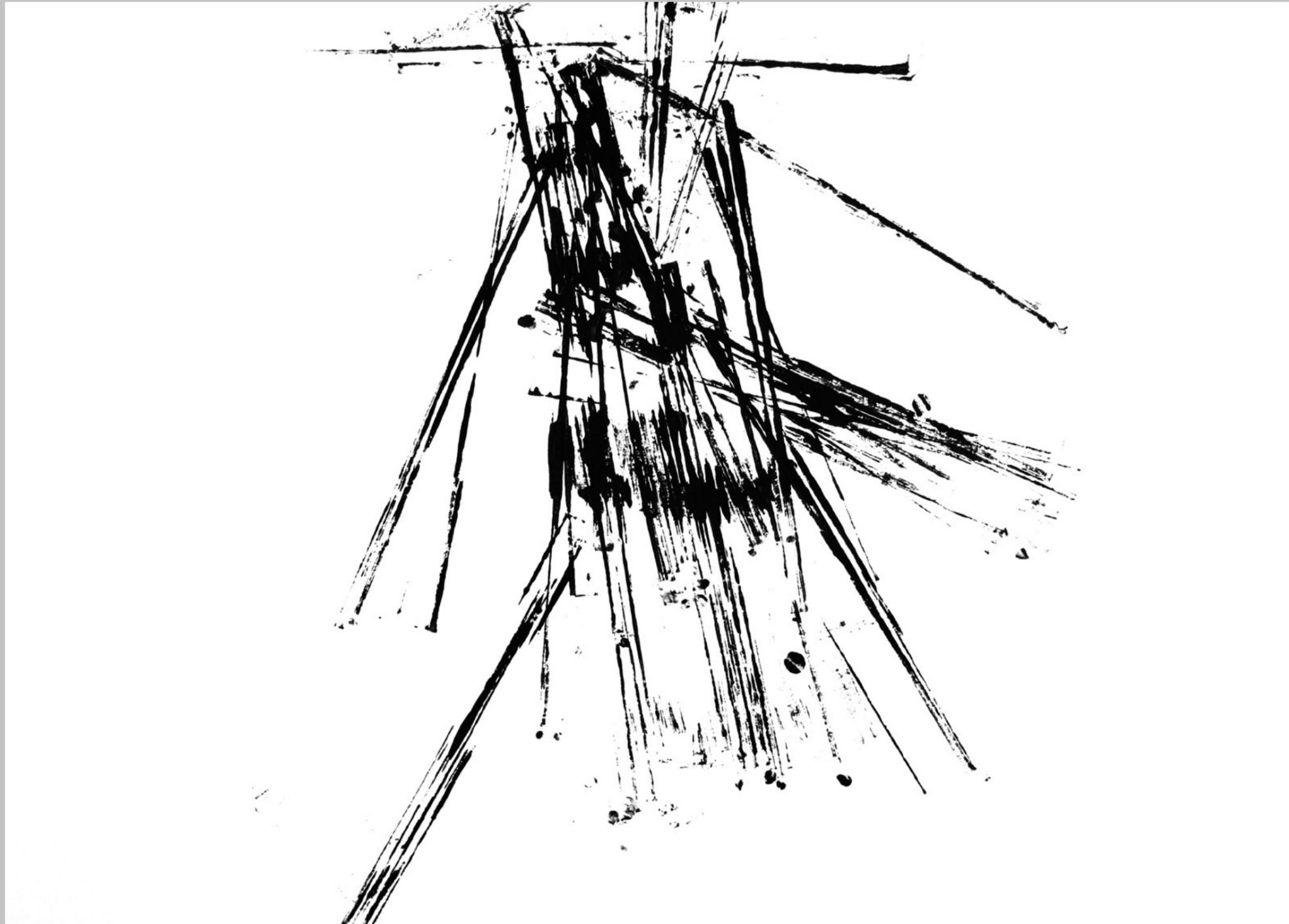


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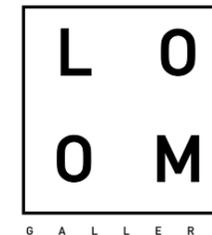


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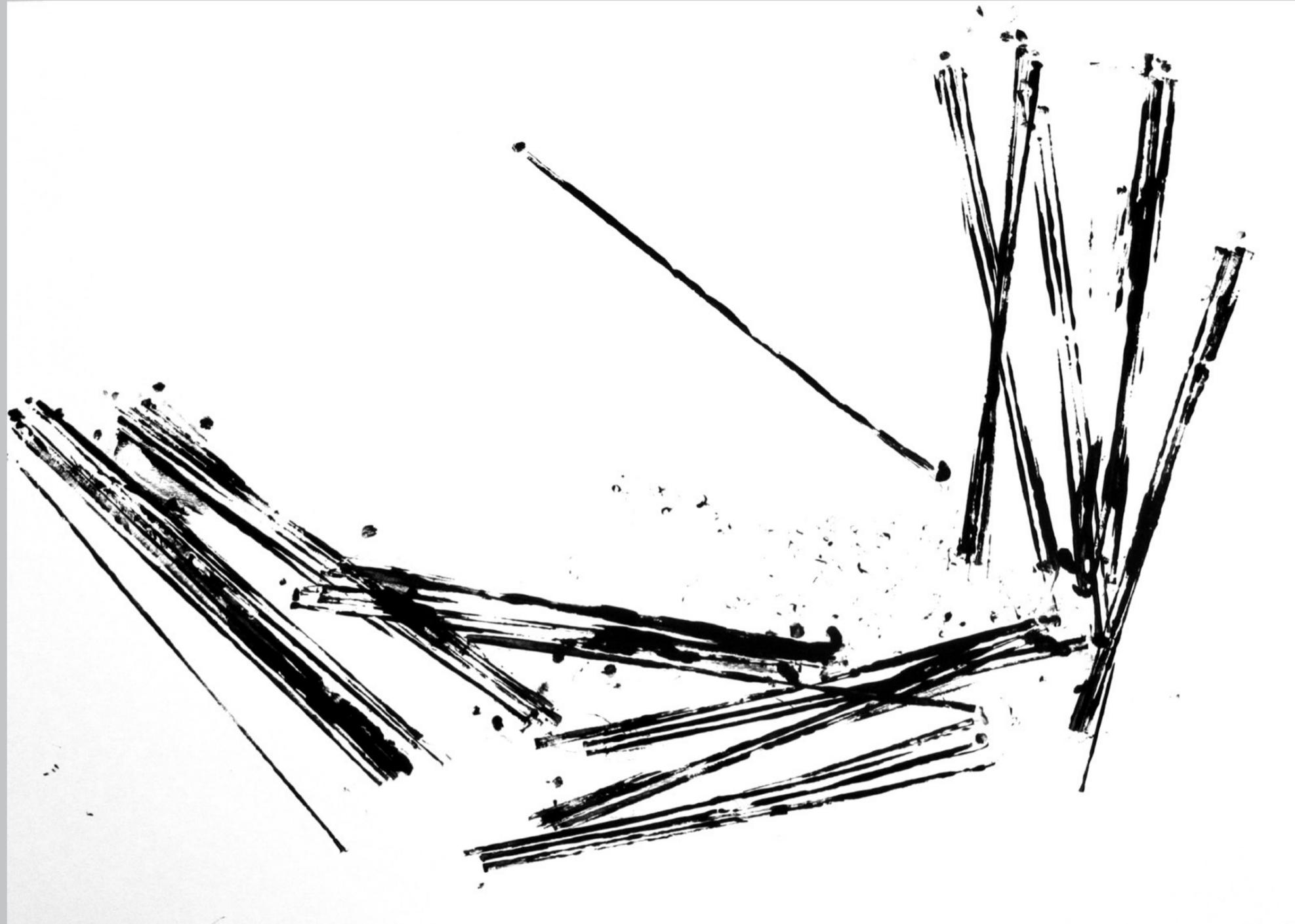
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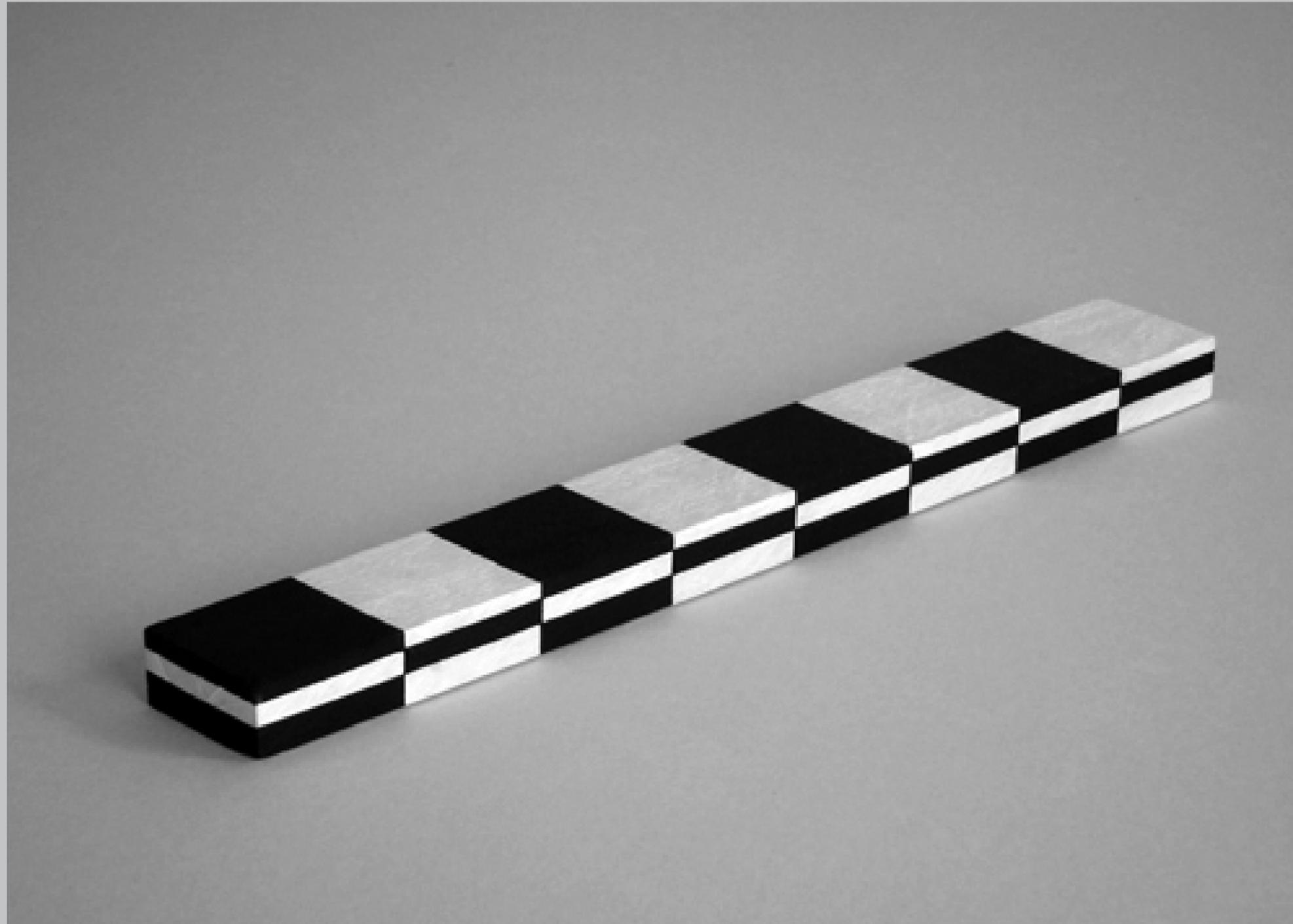
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G A L L E R Y



64 / 8 / 72 CHESSBOARD, 2011
ACRYLIC ON WOOD
CM. 37 X 4 X 2 | ED. OF 8 + 2 AP

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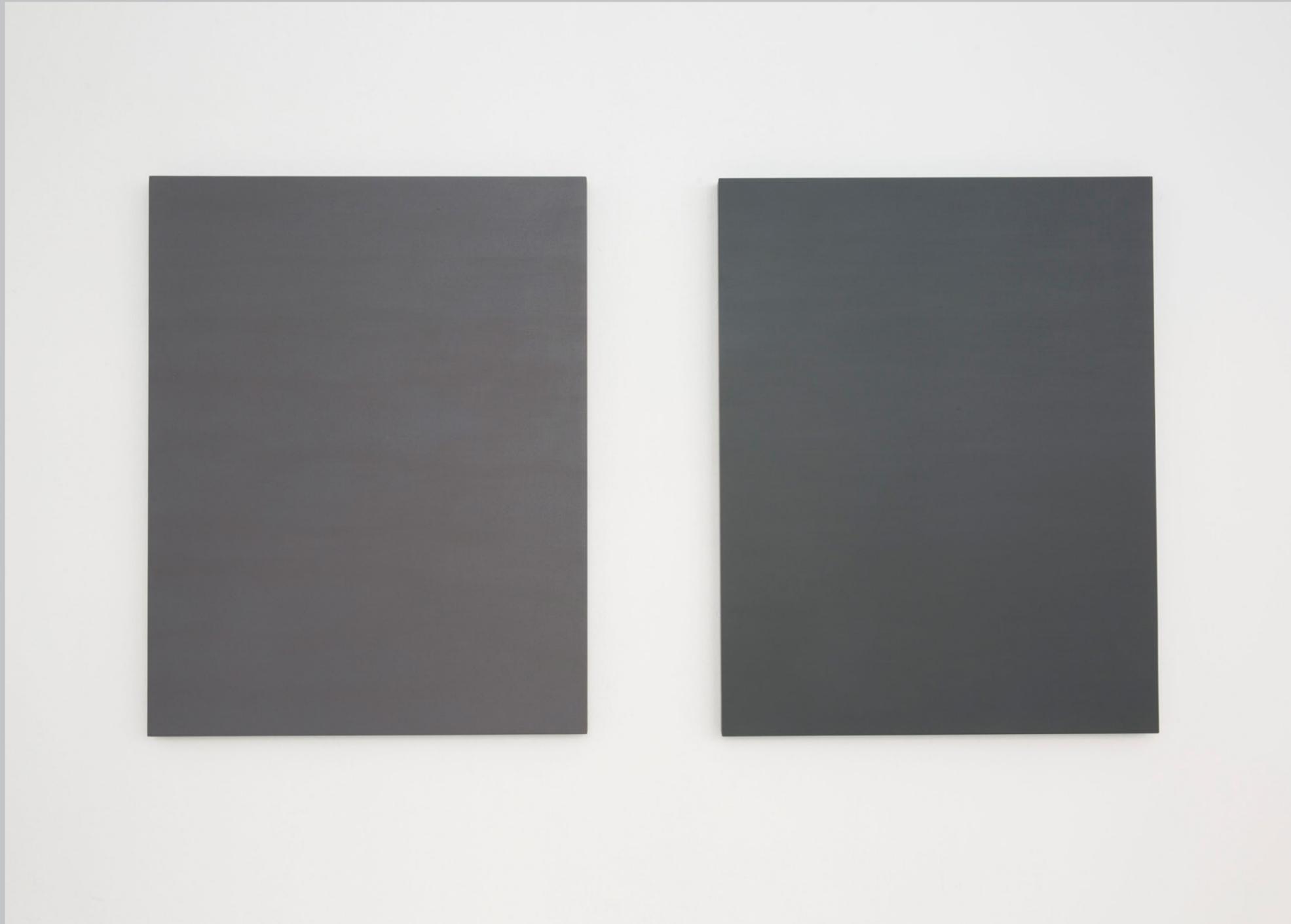
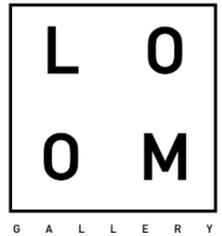
BERLINER REGENBOGEN, 2013

ACRYLIC ON WOOD

CM. 70 X 35 X 14

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7 GREY + 7 COLOURS, 2013
ACRYLIC ON WOOD
CM. 70 X 50 (DIPTYCH)

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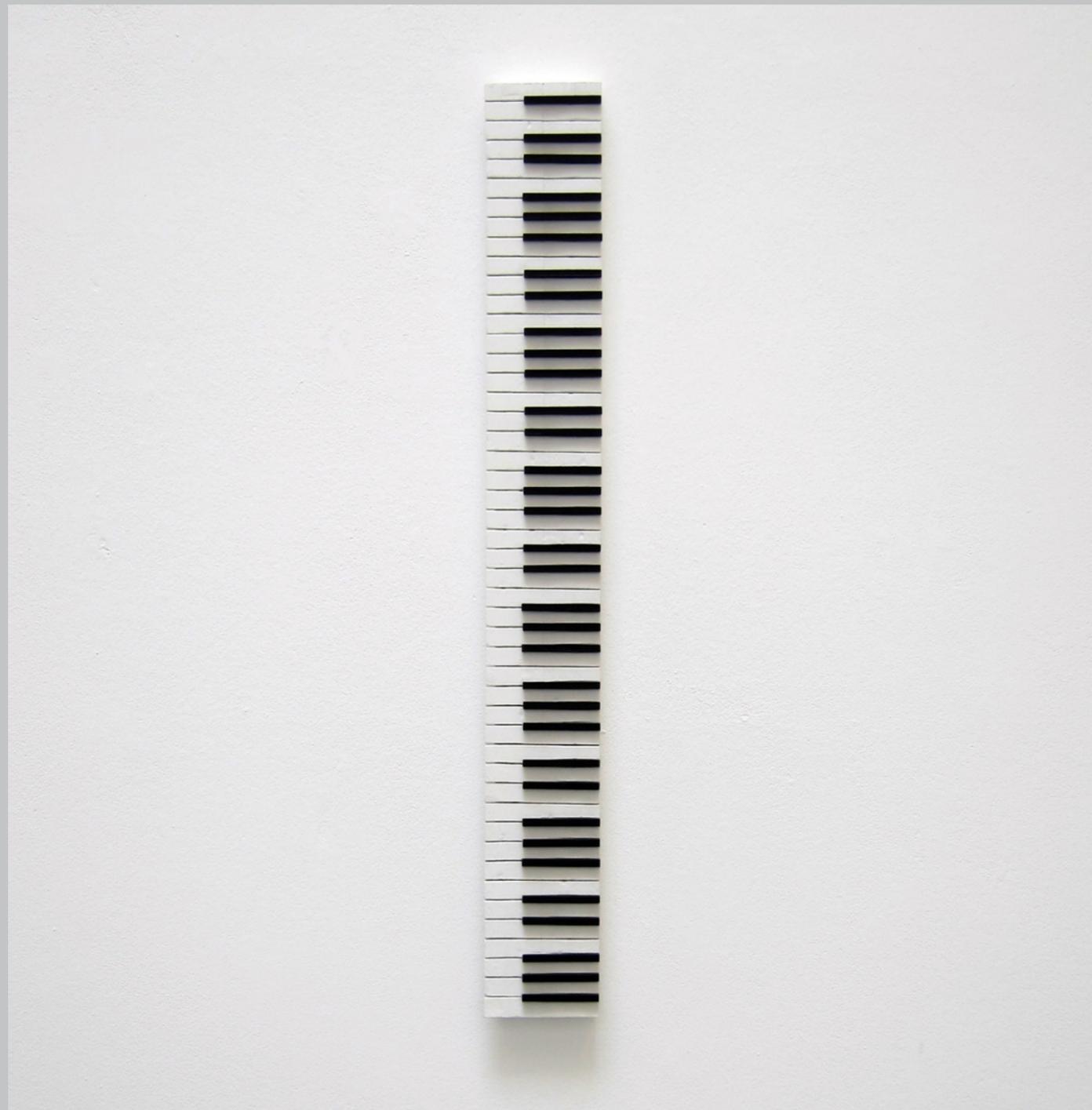
XXXXXX, 2012
COLOR STAMP ON PAPER
CM. 21 X 29 EACH.

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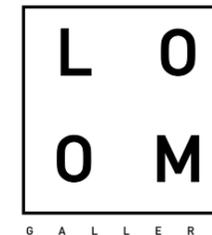
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TASTIERA, 2016
ACRYLIC ON WOOD
CM. 119 X 15 X 5 ED. OF 3 + 2AP

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BICYCLE TUBE (HOMGE T
O MARCEL DUCHAMP), 2013-2016

BICYCLE WHEEL AND FORK,
AIR CHAMBER, PATCH,
WOODEN STOOL, PAINT.

CM. 130 X 64 X 42

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