# Michael Burges Reverse Glass Painting

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# Elemental: New Metal Paintings by Michael Burges



by Donald Brackett

Johann Wolfgang von Goethe, Theory of Colours, 1810 "If we keep our eyes open in a totally dark place, a certain sense of privation is experienced. The organ is abandoned to itself, it retires into itself. That stimulating and grateful contact is wanting by means of which it is connected with the external world."

Some viewers and readers may recall earlier bodies of work by Michael Burges executed in reverse painting on glass, a resistant surface which allowed us to look *through* to get *at*, and an intriguing strategy devised to liberate the artist from the acres of textile and canvas customarily used by painters throughout art history, those who formally celebrated its absorbent and tactile qualities. With these new works, this painter continues to explore reverse glass painting mounted on aluminum, an equally resistant and reflective surface, and one capable of carrying the subtle language of his images of time-soaked light as a most effective medium. Our eyes themselves are now the delicate textiles which absorb their fleeting messages, if we allow their mesmerizing gaze *back* at us.

Throughout his ongoing focus on ethereal sensoria, he also demonstrates a few of the qualities that all great artists share: dedication, continuity and commitment. But his grasp of the ineffable and transient, as evidenced in his latest threshold-like paintings, is still powerfully visceral and haptic, and it reveals the actual sensation of our eyes being *touched* by seeing colour.

The great German poet and playwright Goethe, who once brazenly declared that all his vastly influential literary works paled in comparison to his vital contributions to what he called the 'difficult science of colour', was trying to draw our attention to what he considered the elemental and crucial role of our perception of colours in mediating the world around us. So is Burges.

What can it mean for something to be described as elemental? In chemistry, an element is a pure substance which cannot be broken down further, consisting of atoms which have identical numbers of protons in their nucleus, with their quantum being referred to as the atomic number. Fittingly, the title of a Burges painting is also its atomic number. Ancient philosophy posited a set of classical elements to explain observed patterns in nature and they originally referred to earth, water, air and fire, rather than the chemical elements of modern science. Today, the transfixing nature of the elemental, inherently reduced to an essence which precedes perception, remains as mysterious as ever, and these paintings effectively convey some of the essentialist drama of that distillation. This is especially the case in the largest piece in the show, perhaps its starring feature, the majestic gold leafed *Diptych*, with its breathtaking opulence assuming centre stage.



#12

#18

#36

Donald Brackett

It's a tantalizing realm of near transcendence if handled masterfully and Burges does so in a very process-oriented manner, as he clearly indicated in his working notes leading up to this body of work: "The painting material is not only a medium for me, but is also the actual actor. I let the matter present itself via physical or chemical structural processes, and *perform*. In their metallic, narrative-free presence, they are perhaps more image-objects which undermine the usual interpretations, and they create a *visual sound*. As such, they demand a unfocused view, with a musical eye." Indeed, he does orchestrate captivating optical operas, and several fine immersive examples of such a visual aria are the watery vistas rippling in #12 (p.09), #18 (p.16), and #36 (p.12).

As with all the other members of this body of works, they skillfully employ acrylic and Plexiglas on aluminum.

If there is a periodic table for elements in the fabrication of art, similar to the one for chemical compounds, it might consist of the subjects and themes in visual culture (self, nature, society, spirituality), as well as the formats (portrait, still life, landscape, abstraction) for exploring and sharing those themes. These formats can of course easily be regarded as compounded constituents of those first core elements. Within the visually challenging arena of abstraction and the conceptual, both languages which are well handled in the capable hands of Burges, each and all of the others can be combined and reconfigured to an practically infinite effect. Pieces such as the explosively floral #24 (p.08), #30 (p.12) and #33 (p.12), for instance, suggest a recursive plane of myriad subjects, themes and meanings. Here we have a not so still life, writ large, one that both envelops and exorcizes nature.

It seems clear that one parallel counterpart of the periodic table of chemical elements might very well be the colour spectrum in the optical domain of visual art. It also feels quite fair to call his works process paintings, since the artist alluded to as much in his insightful working notes for this series. "A work seems to me to be particularly successful when I no longer know exactly what it is about, and it still captures me. In the colour works, I use the randomly oriented techniques of color shaking, the disturbance by chemical agents, and above all colour squeezes." For me, the concept of a *colour squeeze* alone is well worth the price of admission to his world.

Yet even when a work is deemed complete, since it is part of an aesthetic zone I'm calling process art it still has an extended lifespan, one in which we, the viewers, take on a much heightened prominence, and in a very real sense we *complete* the work via our engagement with it. As per the artist's further observations on his method and strategy, "Through this post-painting process they are *self-emergent*, bringing out their inner potential in time, developing and working out their own characters. In these paintings, time is conceptually taken into account."

Thus his works are not only process-oriented but are also embodiments of duration, to some extent even being emblems of time itself. They are also, in many cases, extremely compressed and condensed visual codes which engender a large scale



#24



#30



#33



#52

#37

#56

Donald Brackett

emotional impact which powerfully belies their occasionally intimate physical size. Many of his gently gridded gold leaf pieces, such as the mysteriously sequential feeling #37 (p.12), #52 (p.08) and #56 (p.22), almost come across as postmodern evocations of medieval icons, minus the saints.

When Goethe published his Theory of Colours in 1810, he was exploring the metaphysics of colours almost as much as their scientific qualities, and in particular was fascinated by the colour black, delving into the challenges of an artist's representing something that appears to reside in a nebulous realm bounded by the absence of light. His remarkable achievement, a synthesis of both science and aesthetics, was in fact to distinguish the visible from the optical spectrums, in a manner which considered colour as a physiological phenomenon, to "search for nothing beyond the phenomena" of seeing colour through the apparatus of the human eye.

To my eye, the metal paintings by Burges are a parallel expression of this poetic adherence to the lived-in experience, so much so that they appear to hover over the territory of another profound German thinker, the great culture critic Walter Benjamin, whose notion of an *optical unconscious* provides us access to the subtly layered dimensions often being depicted by Burges, and which frequently feel like matter dreaming. Those who support the non-structural view of consciousness, its free floating and non-localized nature, have often suggested that the core elements of our awareness are the so called *qualia* – supposedly qualitative personal features of our own conscious experience. The most paradigmatic examples of qualia are simple color experiences or raw feelings: the yellowness of gold or the painfulness of pain, the joyfulness of joy for instance. And yet these private subjective sensations can be shared with others.

Burges is a kind of visual archaeologist, digging into the foundational levels of our optical awareness through his elemental paintings, telling us stories, which we actively participate in composing, not so much of recognizable narrative actions but rather of what it means to see per se. To see the colour gold for instance, long before we think about what gold might mean, or represent, or symbolize. In a work such as the primal #43 (p.08), with its quietly emerging colour crevices, we can immediately *feel* what it means, because a gifted purveyor of thresholds has shared his incisive glance with us: his own glance has also touched our eyes.

Extremely light sensitive, to call them meditative might be something of an understatement. Their true subject could be a gentle openness which reflects whatever emotion or idea each viewer brings to them. Thus they are active celebrants in the sheer radiance of seeing and they remind us of a simple fact that D.H. Lawrence pointed out so long ago: the incarnate Now is supreme.



#43



No.54 – 2017 Acrylic/23,75ct.Gold/ Plexiglas/Aluminum 71 x 59 in / 180 x 150 cm



07.

No.53 – 2018 Acrylic/Plexiglas/Aluminum 59 x 47 in / 150 x 120 cm



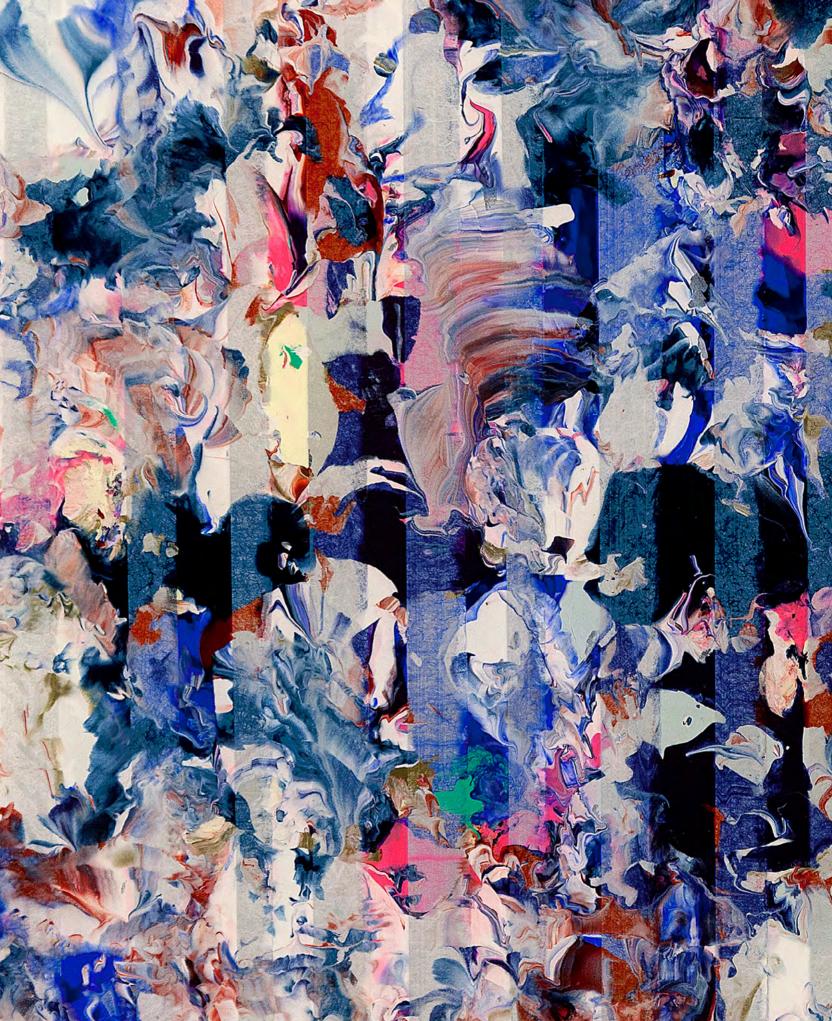






No.52 – 2019 Acrylic/Gold Platinum/ Plexiglas/Aluminum 12 x 12 in / 30 x 30 cm No.24 – 2020 Acrylic/Plexiglas/ Aluminium 12 x 12 in / 30 x 30 cm

Reverse Glass Painting No.45 – 2016 Acrylic/Plexiglas/ Aluminum 12 x 12 in / 30 x 30 cm No.43 – 2019 Acrylic/23,75ct.Gold/ Plexiglas/Aluminum 12 x 12 in / 30 x 30 cm





No.12 – 2020 Acrylic/Plexiglas/ Aluminum 59 x 47 in /150 x 120 cm



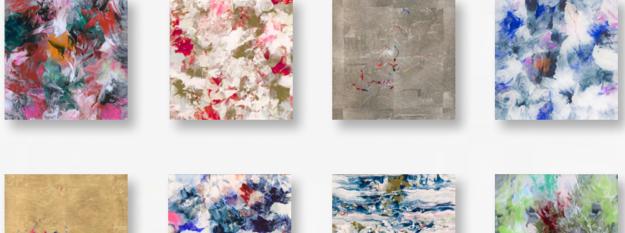


No.09 – 2020 Acrylic/Plexiglas/ Aluminum 24 x 16,5 in /60 x 42 cm No.70 – 2017 Acrylic/Gold Platinum/ Plexiglas/Aluminum 24 x 16,5 in /60 x 42 cm





No.58 – 2015 Acrylic/23,75ct.Gold/ Plexiglas/Aluminum 24 x 16,5 in /60 x 42 cm No.09 – 2016 Acrylic/Plexiglas/ Aluminum 24 x 16,5 in /60 x 42 cm





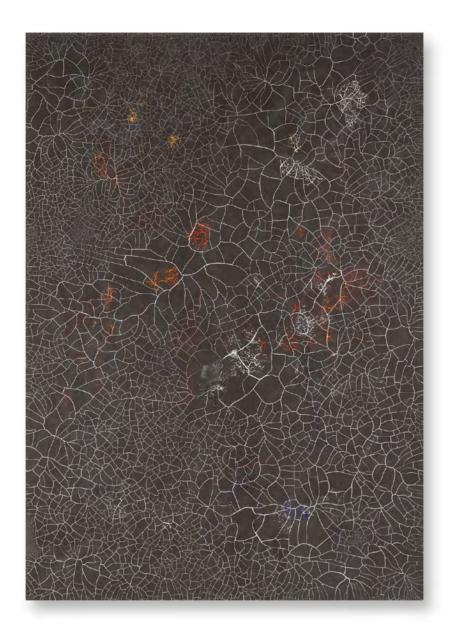




13

Reverse Glass Painting No. 87 - 2016 No.30 - 2020 No.116 - 2017 No.29 - 2019 No.37-2020 No.33-2020 No.36-2020 No.94-2016 Acrylic/23,75ct.Gold/ Palladium/ Plexiglas/Aluminum 8 x 8 in /20 x 20 cm





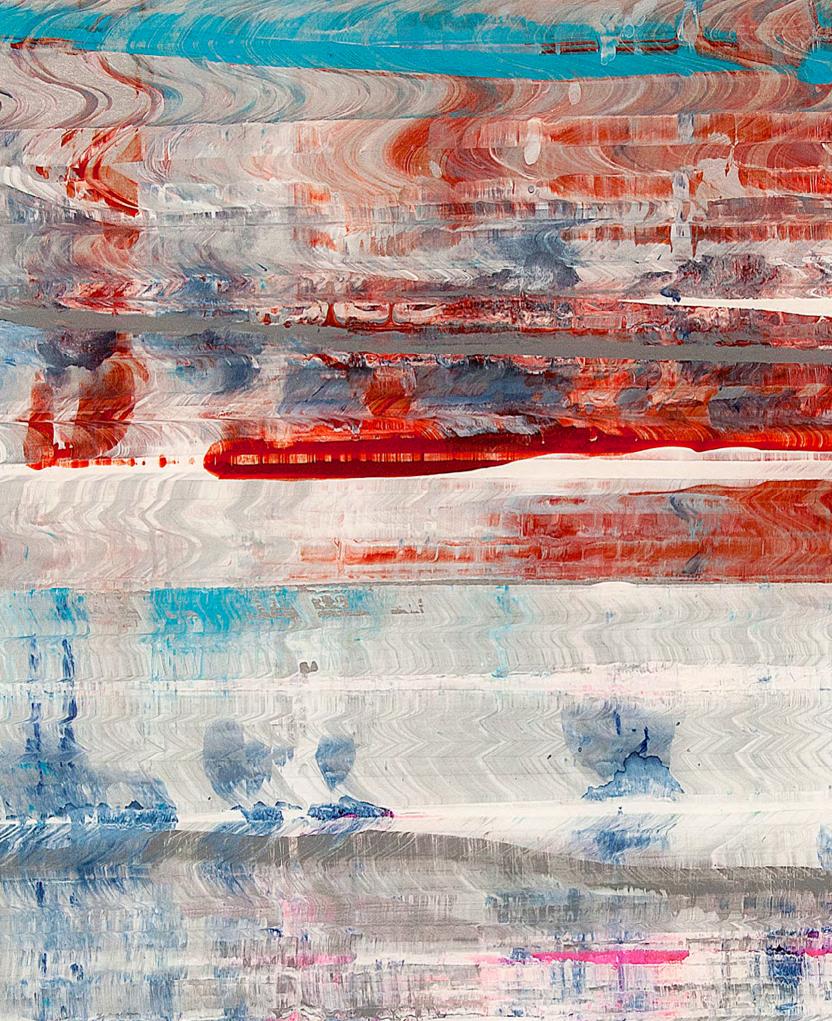
No.46 – 2019 Acrylic/Plexiglas/ Aluminum 39 x 28 in / 100 x 70 cm



No.60 – 2017 Acrylic/23,75ct.Gold/ Plexiglas/Aluminium 51 x 39 in /130 x 100 cm



No.18 – 2020 Acrylic/Plexiglas/ Aluminum 51 x 39 in /130 x 100 cm





No.65 – 2017 Acrylic/Palladium/ Plexiglas/Aluminum 39 x 28 in /100 x 70 cm



No.26 – 2018 Acrylic/23,75ct.Gold/ Plexiglas/Aluminum 39 x 28 in/100 x 70 cm



No.110 – 2016 Acrylic/Plexiglas/ Aluminum 59 x 47 in /150 x 120 cm





No.65 – 2015 Acrylic/Palladium/ Plexiglas/Aluminium 24 x 16,5 in /60 x 42 cm No.75 – 2017 Acrylic/ Plexiglas/ Aluminium 24 x 16,5 in /60 x 42 cm





No.56 – 2014 Acrylic/23,75ct.Gold/ Plexiglas/Aluminum 59 x 47 in /150 x 120 cm

#### SOLO SHOWS, **GROUP EXHIBITIONS** AND PARTICIPATION IN ART FAIRS





## BIOGRAPHY MICHAEL BURGES

#### 1954

born in Duesseldorf, Germany

## 1970

\_ Short Stories, Poetry, Drawings

## 1971

\_ Object Art, Experimental Music

#### 1973 - 1974

\_ Studies in Social Sciences, Heinrich-Heine-University, Duesseldorf

#### 1974 - 1984

Studies in Comparative Religions, Ethnology and Indology, M.A. Friedrich-Wilhelms-University, Bonn

#### 1977

\_ Acoustic Environments, Performances, Installations

# 1981

\_ Cooperation with the painter Douglas Swan, Studies in Painting

#### since 1983

\_ Abstract Painting

Work in private and public collections

- 2020
- \_ Reverse Glass Paintings, Odon Wagner Gallery,
- Toronto (Solo)
- Sonnige Zeiten, Galerie RotherWinter, \_ Wiesbaden
- Art Karlsruhe, Galerie RotherWinter, Wiesbaden

# 2019

- Reverse Glass Paintings, Galerie LandskronSchneidzik, Nuremberg (Solo)
- Herbstausstellung, Troner Art, Duesseldorf
- Schaulager, Weltkunstzimmer, Duesseldorf
- Art Toronto, Odon Wagner Gallery, Toronto
- Art Karlsruhe, Galerie RotherWinter, Wiesbaden

## 2018

- Malerei, Galerie RotherWinter, Wiesbaden (Solo)
- Malerei hinter Glas, Troner Art, Duesseldorf (Solo)
- Exposition de Group Liuba, Soulie, Gligorov, Paladino, Hiquily, Vasarely, Burges, Calvat,
- Galerie Pascal Vanhoecke, Cachan/Paris Meisterwerke VI, Galerie RotherWinter,
- Wiesbaden Art Miami, Galerie RotherWinter, Wiesbaden
- Context Art Miami, JanKossen Contemporary, New York
- \_ Cologne Fine Art, Galerie Albert Baumgarten, Freiburg
- Art Toronto, Odon Wagner Gallery, Toronto
- Art Karlsruhe, Galerie RotherWinter, Wiesbaden
- Art Paris, Galerie Pascal Vanhoecke, Paris/
- \_ JanKossen Contemporary, New York

#### 2017

- Reverse Glass Painting,
- Galerie Pascal Janssens, Ghent (Solo)
- Color, Metal, Energy, Galerie Lausberg, Duesseldorf (Solo)
- \_ Tiefenlicht Malerei hinter Glas von August Macke bis Gerhard Richter, Museum Penzberg - Collection Campendonk, Penzberg
- Meisterwerke V, Galerie RotherWinter, Wiesbaden
- Vivid Dimensions, Odon Wagner Gallery, Toronto
- Nuovi Orizzonti, JanKossen Contemporary, Venice
- Blauer Sommer, Galerie RotherWinter, \_ Wiesbaden
- Kuenstler der Galerie, Galerie LandskronSchneidzik, Nuremberg
- Art New York, JanKossen Contemporary, New York
- Art Toronto, Odon Wagner Gallery, Toronto

- \_ Art Paris, Galerie Pascal Vanhoecke, Cachan/Paris
- \_ Art Central Hongkong, JanKossen Contemporary, New York
- \_ Art Palm Beach, Odon Wagner Gallery, Toronto
- \_ Context Art Miami, JanKossen Contemporary, New York
- Scope Miami Beach, JanKossen Contemporary, New York
- \_ Art Karlsruhe, Galerie RotherWinter, Wieshaden
- \_ Art Aspen, JanKossen Contemporary, New York

# 2016

- New Paintings, Odon Wagner Gallery, Toronto (Solo)
- Behind the Glass, JanKossen Contemporary, New York (Solo)
- \_ Cool Moods, Troner Art, Duesseldorf \_ Art Toronto, Odon Wagner
- Gallery, Toronto Art New York. JanKossen
- Contemporary, New York \_ Art Miami, JanKossen
- Contemporary, New York
- \_ Art Paris, Galerie Pascal Vanhoecke, Paris /JanKossen Contemporary, New York
- Context Art Miami, JanKossen Contemporary, New York
- Scope Miami Beach, JanKossen Contemporary, New York
- Art Karlsruhe. Galerie RotherWinter. Wiesbaden /Galerie Schrade. Karlsruhe

#### 2015

- \_ Reverse Glass Paintings 2009 2014, Galerie Pascal Vanhoecke, Cachan/Paris (Solo)
- \_ Gold, Galerie RotherWinter bei Henkell & Co., Wiesbaden
- \_ Burges, Calvat, Souliè. Galerie Pascal Vanhoecke, Cachan/Paris \_ Art.Fair Cologne,
- Galerie Pascal Vanhoecke, Cachan/Paris/ Galerie Lausberg, Duesseldorf
- \_ Art Bodensee, Galerie Harthan, Stuttgart \_ Art Toronto, Odon Wagner Contemporary, Toronto
- Art Karlsruhe, Galerie RotherWinter, Wiesbaden (One-Artist-Show)
- \_ Art Palm Beach, Odon Wagner Gallery, Toronto

- Reverse Glass Paintings 2008 2013, Galerie RotherWinter, Wiesbaden (Solo)
- GoldSilberFarbeForm. Troner Art at proAurum, Munich
- \_ Neueröffnung, Galerie Landskron Schneidzik, Nuremberg
- Dialog 5:5, deutsche und Chinesische Gegenwartskunst, Kunstraum Villa Friede, Bonn
- \_ Sie und Ihre Ausstellungen, 20 Jahre Kunst aus NRW,

#### SOLO SHOWS, GROUP EXHIBITIONS AND PARTICIPATION IN ART FAIRS



Sammlung Kunst aus NRW, ehemalige Reichsabtei Kornelimuenster

- Summer Group Show, Galerie
   Pascal Janssens, Ghent
   Ballester, Burges, Calvat, Gligorov,
- Ballester, Burges, Calvat, Gligorov, Galerie Pascal Vanhoecke, Cachan/Paris
   Art.Fair Cologne, Galerie Lausberg,
- Duesseldorf **SOFA Chicago,** Galerie Lausberg, Duesseldorf/Toronto
- Art Silicon Valley, Galerie Lausberg, Duesseldorf/Toronto
- Art Miami, Galerie Lausberg, Duesseldorf/Toronto
- Art Karlsruhe, Galerie RotherWinter, Wiesbaden
- Armory Art Center, Galerie Lausberg, Duesseldorf/Toronto
- Art Southampton, Galerie Lausberg, Duesseldorf/Toronto

# 2013

- \_ Summer Group Show, Galerie Pascal Janssens, Ghent
- 10 Years Galerie Lausberg, Galerie Lausberg, Duesseldorf/ Toronto/Miami
- Wir treiben's bunt, Galerie
   LandskronSchneidzik, Nuremberg
   Art Miami, Galerie Lausberg,
- Duesseldorf/Toronto/Miami \_ Art.Fair Cologne, Galerie Lausberg,
- Duesseldorf/Toronto/Miami
- \_ Art Karlsruhe, Galerie Winter, Wiesbaden
  \_ KUNST Zürich, Galerie Lausberg,
- Duesseldorf/Toronto/Miami

# 2012

- \_ Reverse Glass Paintings, Galerie Pascal Vanhoecke, Cachan/Paris (Solo)
- \_ Gold-Silver-Copper, Galerie Pascal Janssens, Ghent
- Gold-Silver-Copper, Galerie
   LandskronSchneidzik, Nuremberg
   GOLD, Museum Unteres Belvedere, Vienna
- Summer Special Group Exhibition, Galerie Lausberg, Duesseldorf/ Toronto/Miami
- Gonzales, Billaud, Souliè, Burges,
   Galerie Pascal Vanhoecke, Cachan/Paris
   Pas de deux, Galerie Winter, Wiesbaden
- Vier Positionen, Galerie
   LandskronSchneidzik, Nuremberg/
- Munich \_ Souliè, Calvat, Burges, Billaud, Lecomte, Erbelding, Galerie Pascal Verbeache Caches (Deris
- Vanhoecke, Cachan/Paris **Art Toronto,** Galerie Lausberg, Duesseldorf/Toronto/Miami
- Art Karlsruhe, Galerie Winter, Wiesbaden
   Art.Fair Cologne, Galerie Lausberg,
- Duesseldorf/Toronto/Miami \_ **Art Miami,** Galerie Lausberg, Duesseldorf/Toronto/Miami

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# 2011

- Impact of Colours, Galerie Lausberg, Duesseldorf (Solo)
- **\_ Reverse Glass Paintings,** Galerie Winter, Wiesbaden (Solo)
- Reverse Glass Paintings, Lausberg Contemporary, Toronto (Solo)
- **Changes,** Troner Art, Duesseldorf
- \_ Reverse Glass Painting, Galerie Lucien Schweitzer, Luxembourg (Solo)
- \_ Montrè/Cachè, Galerie
- Pascal Vanhoecke, Cachan/Paris \_ Winter Thaw, Lausberg Contemporary, Toronto
- \_ La Peinture c`est ringard,
- Galerie Pascal Vanhoecke, Cachan/Paris
- \_ Art Karlsruhe, Galerie Winter, Wiesbaden
- \_ Art.Fair Cologne, Galerie Lausberg,
  - Duesseldorf/
- Galerie Winter, Wiesbaden

# 2010

- \_ Reverse Glass Painting,
- Lausberg Contemporary, Miami (Solo)
- \_ Glanzlichter Hinterglasbilder in der Gegenwartskunst, Museum Villa Rot, Burgrieden
- \_ Autumn Exhibition, Lausberg Contemporary at Spoke Club, Toronto
- Schaulager, Con-Sum, Duesseldorf
- Summer Group Show, Lausberg Contemporary, Toronto
- **Farbe, Raum, Struktur,** Galerie von Braunbehrens, Munich
- Sexe et convenance, Galerie
- Pascal Vanhoecke, Cachan/Paris \_ Beyond Painting, Lausberg
- Contemporary, Toronto **Blau,** Galerie Winter, Wiesbaden
- \_ Rückblick Ausblick, Galerie Harthan,
- Stuttgart **From Wall to Wall,** OMC Gallery,
- Huntington Beach, Los Angeles \_ Art Cologne, Galerie Holtmann,
- Cologne
- \_ Art Miami, Lausberg
- Contemporary, Miami
- Art Chicago, Lausberg Contemporary, Toronto
- \_ Art Toronto, Lausberg
- Contemporary, Toronto
- \_ Art Karlsruhe, Galerie Harthan, Stuttgart \_ San Francisco Fine Art Fair, Lausberg
- Contemporary, Toronto
- \_ Art Santa Fe, Lausberg
- Contemporary, Toronto
- **\_ LA Art Show,** Lausberg Contemporary, Toronto
- Art.Fair Cologne, Galerie Lausberg, Duesseldorf
- \_ Chic Art Fair Paris, Galerie
- Pascal Vanhoecke, Cachan/Paris \_ Munich Contempo, Galerie Winter, Wiesbaden
  - Cologne \_ Korean International Art Fair (KIAF), Galerie Winter, Wiesbaden

Toronto

Cologne

Toronto

# 2009

- Reverse Glass Painting, Galerie Pascal Janssens, Ghent (Solo)
- \_ Michael Burges, Galerie Pascal Vanhoecke, Paris (Solo) Payorse Glass Painting Galori
- Reverse Glass Painting, Galerie
   LandskronSchneidzik, Nuremberg (Solo)
- \_ Willi Siber und Freunde, Galerie Schrade Schloss Mochental, Ehingen
- \_ **Ouverture de la Saison,** Galerie Pascal Vanhoecke, Cachan/Paris
- Ueber's Sofa, Troner Art, Duesseldorf
   Confrontation, Galerie Pascal Vanhoecke, Paris
- \_ Schaulager, Con-Sum Duesseldorf
- Die Farbe Bunt, Galerie Lausberg, Duesseldorf
- \_ Art Cologne, Galerie Holtmann, Cologne
- Art Miami, Lausberg Contemporary, Toronto
- \_ KUNST Zurich, Galerie Heinz Holtmann, Cologne
- Toronto Art Fair (TIAF), Lausberg Contemporary, Toronto
- \_ **Cologne Fine Art,** Galerie Holtmann, Cologne
- Art Karlsruhe, Galerie Lausberg, Duesseldorf
- Art Chicago, Lausberg Contemporary, Toronto
- Art Brussels, Galerie Holtmann, Cologne
- Circa Art Fair Puerto Rico, Lausberg Contemporary, Toronto
- Art.Fair Cologne, Galerie Lausberg, Duesseldorf
- \_ Lineart-Gent, Galerie Pascal Janssens, Ghent
- Slick Paris, Galerie Pascal Vanhoecke, Cachan/Paris

# 2008

- \_ Michael Burges, Works 2002 2008, LeeAhn Gallery, Daegu, Korea (Solo)
- Hinterglasmalerei, art felchlin, Zurich (Solo)
- \_ Reverse Glass Paintings, Galerie Winter, Wiesbaden (Solo)
- Reverse Glass Paintings/ Virtual Space Works, Galerie Noack, Moenchengladbach (Solo)
   Inside the Matter, Galerie Harthan,
- Inside the Matter, Galerie Harthan, Stuttgart (Solo)
   12 Abstract Paintings, OMC Gallerv.

Huntington Beach/Los Angeles (Solo) \_ Ueber's Sofa, Troner Art, Duesseldorf

\_ Palm Beach 3, Lausberg Contemporary,

\_ Art Miami, Lausberg Contemporary,

\_ Art Cologne, Galerie Holtmann,

\_ KUNST Zürich, Galerie Holtmann,

#### SOLO SHOWS, GROUP EXHIBITIONS AND PARTICIPATION IN ART FAIRS

- \_ L.A. Art Show, Lausberg
- Contemporary, Toronto
- \_ Art Toronto, Lausberg
- Contemporary, Toronto \_ Art Èlysèes, Galerie Lucien Schweitzer, Luxembourg
- \_ st-art Strasbourg, Galerie Lucien Schweitzer, Luxembourg

## 2007

- Reverse Glass Paintings, Galerie Lausberg, Duesseldorf (Solo)
- \_ Inside the Matter, Galerie Holtmann, Cologne (Solo)
- **\_ Farbe, Raum, Energie,** Moenchehaus Museum, Goslar (Solo)
- Espaces Transitoires, Galerie
   Vanhoecke, Paris (Solo)
   Summer Group Show, Galerie
- Heinz Holtmann, Cologne
- \_ Art made in Germany, OMC Gallery, Huntington Beach/Los Angeles
- Calvat, Guionnet, Souliè, Burges, Ballester, Jaccard, Angot, Sandbichler, Reusse, Galerie Pascal Vanhoecke, Paris
- Art Cologne, Galerie Holtmann, Cologne/ Galerie Winter, Wiesbaden
   Palm Beach 3, Galerie Lausberg,
- Duesseldorf \_ Toronto International Art Fair (TIAF),
- Lausberg Contemporary, Toronto \_ Korean International Art Fair (KIAF), Galerie Winter, Wiesbaden

## 2006

- Virtuality, Light and Space, Galerie Lausberg, Duesseldorf (Solo)
   Materie, Energie und Raum,
- Galerie Winter, Wiesbaden (Solo)
- Premiere Ouverture du nouvel espace, Galerie Pascal Vanheocke, Paris
- Touched by India, Kuenstlerforum Bonn
   Espaces Transitoires, Galerie Parisud,
- Cachan/Paris **\_ Seven Pillars, PaintingSculpture,** SAS Radisson Hotel, Media Harbour Duesseldorf (Installation/
- PaintingSculpture) \_ States of Mind/States of Matter, Hexaptychon/Installation of 6 Paintings),
- Pier 1 Lobby, Duisburg-Harbour
   Burges, Droese, Goehringer, Gross,
- Burges, Droese, doenninger, dross, Heerich, Ronkholz, Schoenauer, Wolkenar, Monos Art Gallery, Liège
   Art Cologne, Galerie Heinz Holtmann,
- Cologne **\_ Toronto International Art Fair (TIAF),** Galerie Lausberg, Duesseldorf
- Art Los Angeles, OMC Gallery, Los Angeles
- Art Palm Beach3, Galerie Lausberg, Duesseldorf/Toronto
- Art Forum Berlin, Galerie Holtmann, Cologne
- Art Miami, Galerie Lausberg, Duesseldorf/Toronto

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# 2005

- Michael Burges, Monos Art Gallery, Liège (Solo)
- \_ Michael Burges Neue Arbeiten, Galerie Harthan, Stuttgart (Solo)
- \_ New works from the studios,
- Galerie Holtmann, Cologne \_ Buch, Burges, Immendorff,
- Kuhna, Schoenauer,
- Galerie Noack Moenchengladbach \_ Papier d'hivers 2005, Monos Art Gallery, Liège
- **\_ Rot als Farbe,** Galerie Lausberg, Duesseldorf
- Made in Flingern, Medienmafia Duesseldorf
- **Zeitzeichen,** Galerie Artforum, Hanover
- \_ Abstrakt im Raum, Con-sum, Duesseldorf
- Art Cologne, Galerie Heinz Holtmann, Cologne
- Kunst Zurich, Galerie Lausberg, Duesseldorf/Toronto
- ARCO Madrid, Galerie Heinz Holtmann, Cologne
- \_ Korean International Art Fair (KIAF), Galerie von Braunbehrens, Munich
- \_ Art Palm Beach3, Galerie Heinz Holtmann, Cologne
- \_ Art Frankfurt, Galerie Harthan, Stuttgart \_ Art Forum Berlin, Galerie Holtmann,
- Cologne \_ Art Karlsruhe, Galerie von Braunbehrens, Munich

# 2004

- \_ Virtual Space Works,
- Galerie Holtmann, Cologne (Solo) \_ **Michael Burges,** Schoeni Art Gallery,
- Hongkong (Solo) **Papier d'hivers 2004,** Monos Art Gallery,
- Liège \_ Burges + Schoenauer, Painting + Sculpture, Galerie Parisud, Cachan/Paris
  - **\_ FrühReif,** Galerie Harthan, Stuttgart
  - \_ Landschaft, Galerie Artforum, Hanover
  - \_ Burges, Bytebier, Noel, Ronkholz,
  - Troschke, Galerie Lee Grodt Luvembeurg
  - Galerie Lea Gredt, Luxembourg **Von Arnold Böcklin bis Remy Zaugg,** Neueroeffnung der Dauerausstellung, Museum Pfalzgalerie, Kaiserslautern
  - Art Cologne, Galerie Holtmann, Cologne
  - \_ art.fair, Galerie Lausberg, Duesseldorf
  - **\_ Art Forum Berlin,** Galerie Holtmann, Cologne

#### 2003

- Michael Burges, Galerie von Braunbehrens, Munich (Solo)
   Refractions/Waves,
- Galerie Vayhinger, Radolfzell (Solo)
- Burges, Droese, Klenes, Zeguers, Monos Art Gallery, Liège
- New Abstract Painting.
   Painting Abstract Now.,
   Museum Morsbroich, Leverkusen
- \_ Group Show, Galerie Holtmann, Cologne

- \_ Gluecksgriffe, Galerie Harthan, Stuttgart
- \_ Art Basel 34, Galerie Holtmann, Cologne
- \_ Art Cologne, Galerie Holtmann, Cologne/ Galerie von Braunbehrens, Munich/ Galerie Harthan, Stuttgart
- \_ Art Brussels, Galerie Holtmann, Cologne
- Art Frankfurt, Galerie von Braunbehrens, Munich

## 2002

2020 -

2000

- Neue Arbeiten, Galerie Harthan, Stuttgart (Solo)
- \_ Matter, Energy and Space, Galerie Lea Gredt, Luxembourg (Solo)
- \_ Gleicher Ort Neue Zeit, CON-SUM, Duesseldorf
- **\_ Positionen der Malerei,** Galerie Holtmann, Cologne
- \_ Accrochage, Galerie lea Gredt, Luxembourg
- Art Basel. 33, Galerie Holtmann, Cologne
- \_ KUNSTKÖLN, Galerei Holtmann, Cologne

# 2001

- Recent Works,
- Galerie Holtmann, Cologne (Solo)
- \_ Standpunkte, Galerie Harthan, Stuttgart
- States of Mind/States of Matter,
   Decaptychon Installation of
   10 Paintings, Epileptology –
   Medical University of Bonn
- \_ Art Cologne, Galerie Holtmann, Cologne
- Art Forum Berlin, Galerie Holtmann, Cologne
- **\_ Art Frankfurt,** Galerie Harthan, Stuttgart **\_ KUNSTKOELN,** Galerie Holtmann,
- Cologne

# 2000

- Selected Works 1996 2000, Staedtische Galerie Gladbeck, Gladbeck (Solo)
- Neue Bilder, Galerie Harthan, Stuttgart (Solo)
- malwaerts, Derik-Baegert-Gesellschaft, Schloss Ringenberg, Hamminkeln (Solo)
- \_ Michael Burges, Galerie Lea Gredt, Luxembourg (Solo)
- \_ States of Mind/States of Matter,
- Kuenstlerverein Malkasten, Duesseldorf (Solo)
- Duesseldorf 7334684 bin wieder da, aber im Moment nicht hier, Achim Duchow und seine Freunde, Kunstverein Lippstadt
- Artistes de la Galerie, Galerie Lea Gredt, Luxembourg
- Hommage à Achim Duchow, Galerie Klein, Bad Muenstereifel Space Metronome I/II,

Installation of 2 Paintings,

Galerie Holtmann, Cologne;

\_ Art Brussels, Galerie Holtmann,

Gelerie Harthan, Stuttgart

Ensemble/Telekom, Bonn

\_ Art Cologne,

Cologne

# CURATORIAL

Michael Burges, Rafael Wagner, 2020

# DESIGN

Lambert und Lambert, Duesseldorf, Germany www.lambertundlambert.de

# Text

Donald Brackett, Vancouver-based art critic and curator

# PHOTOGRAPHY

Studio Burges, Portrait: Franklin Berger, Duesseldorf, Germany

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Front Cover/ Back Cover Reverse Glass Painting No.54 - 2017 (Details) Acrylic/23,75ct.Gold/ Plexiglas/Aluminum 71 x 59 in /180 x 150 cm

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