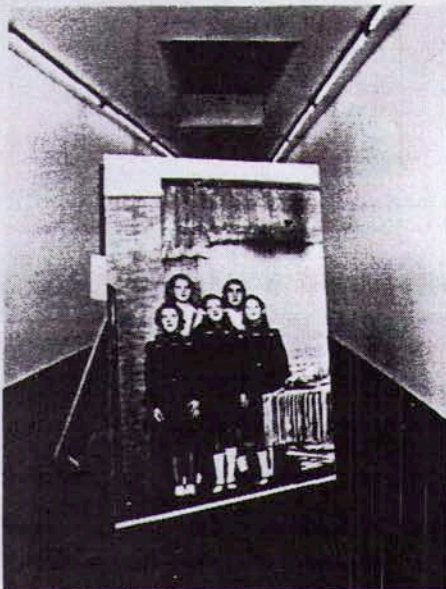


Flash Art International (I), January 2009

REVIEWS

STEFAN BURGER

LAURA BARTLETT GALLERY - LONDON



STEFAN BURGER, *A Constructivist Support to a Hobby Punctum*, 2006-08. Wood, acrylic, inkjet print, 160 x 140 x 90 cm. Courtesy Laura Bartlett Gallery, London. Photo: Thierry Bal.

Stefan Burger's artworks stem from an exploration into photography and its relationship to art, as well as its methods of production. Several of the works here incorporate found imagery, often with ambiguous or enigmatic overtones. *Die Welti-Furrer/Department of Art Transport* (2006-2008) is a photograph that Burger took of a poster that he saw within an office building. The image is strange; it appears to be an art object that he is removing from a packing box. This oddness is enhanced by its display by Burger, with the deliberately poor quality reproduction presented on an angle within the frame, as if to emphasize the experience of looking.

The act of looking is also reiterated in *A Constructivist Support to a Hobby Punctum* (2006), which features a bizarre image of a group of children who are all reacting intensely to something happening behind the camera, which only appears in the shot as a shadowy form. The punctum of the title — a reference to Roland

Barthes's definition of the moment when a photograph 'pricks' or 'pierces' the viewer with personal significance — appears to refer to both the image itself as well as its presentation, with the photograph blown up large and propped at an angle by a geometric, sculptural display of painted wood.

Abstract forms appear too in the only video work here, *Collaps* (2006), which shows an assemblage of geometric shapes filmed to appear as if they are a still image. Minutes pass before the scene is suddenly, and noisily, dismantled, as the strings holding it together are cut and the pieces fall to floor. With its destruction, Burger wittily reveals the work's three-dimensional form, as well as exposing the conditions within which the work was constructed, highlighting the illusions inherent within photography.

Eliza Williams

JEREMY DELLER