Kean University is pleased to feature the work of W. Carl Burger from November 10, 2008 through January 15, 2009 in the CAS Art Gallery. Throughout the region, Burger is a legendary character, known as an outstanding artist and a generous teacher. Over the years, he has influenced thousands of students and has been recognized with many awards and prizes for his artwork. On his Kean University campus, merely mentioning his name brings a smile to those who know him. He is Professor Emeritus having taught in the Fine Arts Department from 1961 through 1993, and a true friend to the community. 

Essential W. Carl Burger could have been crafted as a narrative exhibition of works spanning the six decades of this artist’s prolific career, starting out with a few early renderings of French landscapes or European architecture seen through the eyes of a young artist-soldier, then advancing through each subsequent stage of development. Burger is a virtuoso draftsman, a master of collage and an expressionist master of extravagant color. We could have highlighted these stages. To be sure, this would make for a beautiful exhibition. In fact, the Butler Museum in 2007 and the Morris Museum in 2002 both have done comprehensive retrospective shows and produced catalogs presenting a broad perspective on Burger. W. Carl Burger moves with deliberate energy and creativity. At 82, the artist radiates with inspired affection and enthusiasm. He lives with a youthful urgency to paint. And remarkably, his next painting always promises to be his best. For this reason the exhibition Essential W. Carl Burger is an investigation into the recent oil paintings and watercolors that have never been shown. Unlike much of his well-known oeuvre, some of the artworks use color sparingly, or for that matter, not at all. The visceral energy of these paintings do not depend on color. Although few are aware of this, for Burger it is not an entirely new way of working. The exhibition includes some older works that create context, and suggest the artist has been thinking monochromatically for many years.

On behalf of Kean University and the School of Visual and Performing Arts, I want to thank W. Carl Burger for his generosity in lending these works for our exhibition. We appreciate that he has returned for this show. Burger exemplifies the teacher who continues to enrich our community.

Neil Tetkowski
Director of University Galleries

Kean University    CAS Art Gallery    1000 Morris Avenue    Union    New Jersey    07083    tel. 908-737-0392

Introduction

Cover: Rite of Spring, 2008, oil on canvas, 48 x 36 in.

Stockton Forest, 2004, oil on canvas, 48 x 36 in.

Sanctum Sanctorum, 2004, oil on canvas, 48 x 36 in.

www.kean.edu/~gallery
Insectuals #3, 2004, ink on paper, 37 x 44.5 in.

By veiling his forms, Pollock achieved a world moving large black and white paintings on paper. Letting the gravity of the full glory of its lyrical and sensual nature. “landscapes” can be read as a joyful mode of expressionism, in that captures appearance intuitively, with deep emotion. His bear that invites parody. Burger’s mind and hand form a recorder language. “Style” is too facile a label, bringing a connotation to and the hand is the essence of and naturalism.

The Falling and Flying Marks

The link between the paper on which the natural world is draped in his painterly manner. The Falling and Flying Marks, and the landscape interpreted at the same time. Burger’s visual structure is the support on which the natural world is dropped in his painterly manner. The Falling and Flying Marks, and the landscape interpreted at the same time. Burger’s visual structure is the support on which the natural world is dropped in his painterly manner. The Falling and Flying Marks, and the landscape interpreted at the same time. Burger’s visual structure is the support on which the natural world is dropped in his painterly manner. The Falling and Flying Marks, and the landscape interpreted at the same time. Burger’s visual structure is the support on which the natural world is dropped in his painterly manner.

The Falling and Flying Marks

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The Falling and Flying Marks

Burger's studio is within nature itself – his atelier is set under his surroundings, inventing a visionary field of fictive yet recognizable impressions. The experience of the picture is immediate and assured, a no agenda here; time is suspended, and only the art remains. – with joy and delight in the painted gestures. There is

Burger begins his landscape pictures by building, not with an understanding of the traditional manner in scenic perspective drawing, but rather a loosely defined horizon or series of subdivisions and transparencies lying on top of each other. The artist merges the two by narrowing, shaping structures, lines, textures and patterns, and the shapes of the objects are transformed. Any actual material remains. Burger’s use of the splash and spray that animates the surfaces meet canvas or paper. Whether dripped or stained, the paint possesses the capacity to move and to meet. The paint has an aim of history, is soft, hard, smooth, or hard, but always exploring a particular point of interior color. Here, paint transcends, imbued with a sense of time and timelessness. Burger’s “hosts” sustain both them and embodiment from the viewer.

A Demanding Art

Burger works from the subject, applying fragments of time with an immediacy that portends an unbridled landscape of pictorial possibilities. It's a field into which the artist's mind and hand form a recorder language. “Style” is too facile a label, bringing a connotation to and the hand is the essence of and naturalism.

The Falling and Flying Marks

Burger's focus is just that – art as a vehicle that asserts, art

The Shape of Time

1 Kubler, George. The Shape of Time. New Haven: Yale University Press, 1962, p. 90

2 Union County College

E S S E N T I A L W. C a r l B u r g e r

The Shape of Time

The Shape of Time

The Shape of Time

Recent Work: Making the Mark

1 Kubler, George. The Shape of Time. New Haven: Yale University Press, 1962, p. 90

2 Union County College

Robert Yoskowitz

Prof. Robert Noszloki