

Stefan  
Burger **Unter**  
**den Umständen**  
11.9. - 14.11.2010  
Fotomuseum  
Winterthur



«Training Setup for Image Transfer»

2010  
Wood, metal, lacquer paint, rolled C-print in cardboard box  
250 × 320 × 130 cm



«Under the Circumstances»

Exhibition view, Fotomuseum Winterthur, 2010

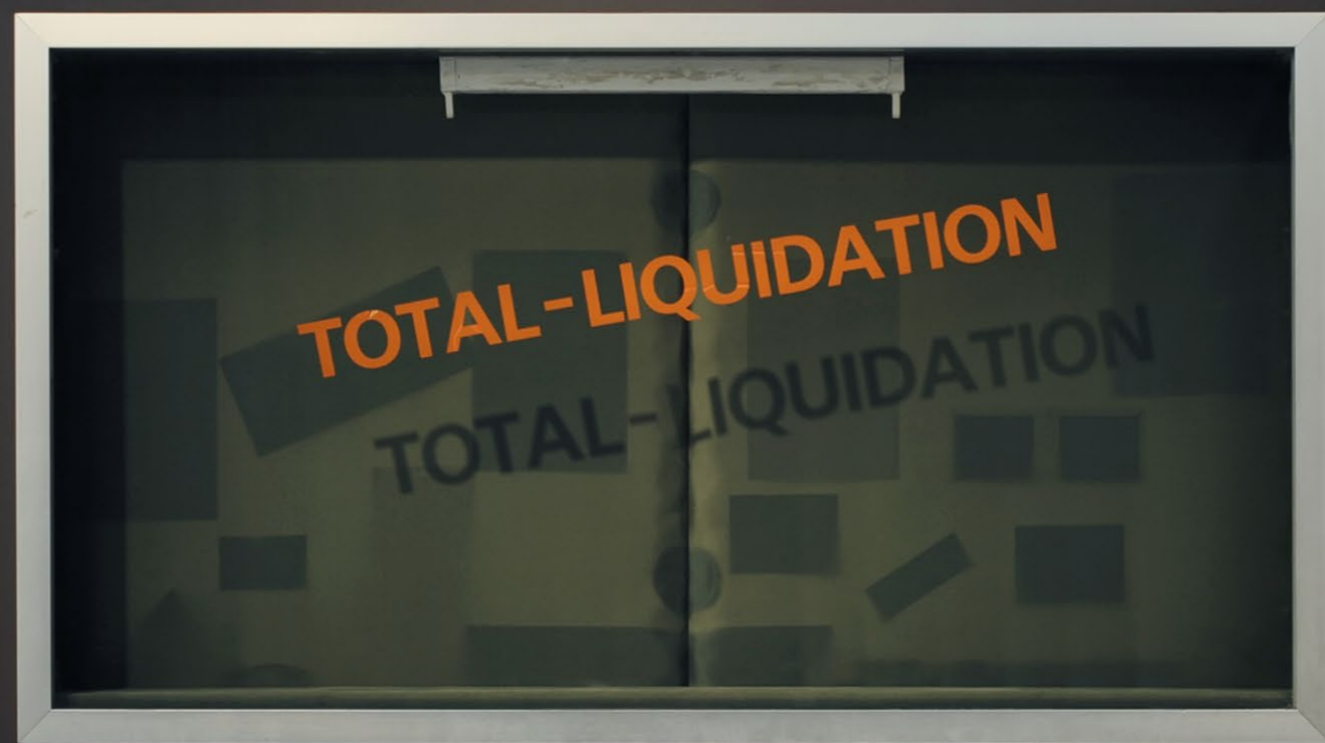




«Analog Monument»

2008  
16mm projection, Ilford umbrella, Manfrotto stands, halogen lamp, dimensions variable

⌘: [Valerie Knoll - Artforum International \(PDF 1.0 MB\)](#)



«Total-Liquidation»

2010  
Found display case, aluminum, glass, wood, fabric, 94 × 172 × 25 cm



«Inform»

2010  
C-print on aluminum, framed  
100 x 71 cm







«Sabbia con Aromi»

2010  
Inkjetprint on blueback paper  
window grill, lacquer, door mats  
17,5 x 3,5 x 0,3 m









«Abstraction and Leaf Mimicry»

2007  
C-Print on aluminum,  
110 x 116 cm

## Under the Circumstances

As a solo figure, Stefan Burger challenged me the most towards the end of my time at the Fotomuseum Winterthur. The exhibition with him was a wonderful wake-up call for a curator who had been organizing exhibitions for over twenty years, who had developed a sense of competence, received good reactions, and could have just continued in the same vein. And then comes someone who almost entirely opposes this way of curating exhibitions. It was, at first, a perhaps grating but ultimately remarkable experience. I don't know who learned more from this exhibition—Stefan Burger or myself. I was working with an artist for the first time who, while wanting to create an exhibition, also intended to stage the refusal, disappearance, and dissolution of this exhibition step by step.

It started right at the entrance. Three doors invited one to enter, if they weren't closed and barricaded with picture rolls. Then there was this real display case from a photo shop that had to close. Here, Burger exhibited only the absence of photographs, the silent but visible disappearance. On the left side, he had raised a picture frame high up, directly to the ceiling, supported by wooden struts. Inside the frame, however, all the pictures had fallen down, detached from their original, intended position. In the small room at the back, the Agfa building in Munich was endlessly being blown up into the air. The *Süddeutsche Zeitung* wrote: "In a spectacular demolition on Sunday, February 17, 2008, the 52-meter-high Agfa building in the Munich district of Giesing was brought to the ground. We show you how the 100-year-old giant was brought down." But the most irritation and effort came from the near domestication of Venice, the relocation of the city submerged in water into the exhibition space of the Fotomuseum. An exhibition corner with the exhibition material was sinking and dissolving throughout the entire duration of the exhibition. Eventually, it became perceptible olfactorily, so strongly that, contrary to the intention of the work to rot away, we had to change the water.

I wished that this exhibition had happened to me earlier. Because when I think about photographs and exhibitions today, I see the exhibition space in its full three-dimensionality and temporal extension. I can now easily imagine a picture being placed in the top left corner at a height of four meters or being shifted counterclockwise through the rooms over time. I see the exhibition in a much more radical 3-Dimensionality, where images, for example, fade over time. I thought I could 'offer' something to Stefan Burger as an experienced exhibition maker, and suddenly, I learned an unseemly large amount. "Under the Circumstances" – that was the name of the exhibition – under these circumstances, it apparently became easier for me to leave the large hull of the Fotomuseum Winterthur soon afterwards and start anew somewhere else.

Urs Stahel, 15. August 2024

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*He lives and works in Zurich..*