

# 2016 PETER KILLER

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## **Alfons Bürgler in the Gallery Meier - congratulations!**

In the bright rooms of the new Gallery Meier in Goldau - probably the largest private gallery in Switzerland - Alfons Bürgler shows a broad overview of his work over the last forty years. Half a year ago the versatile and vital artist turned eighty. We can congratulate him afterwards on his birthday, but also - and especially emphatically - on his outstandingly successful retrospective.

Works from four decades, namely drawings, watercolors, paintings, and tree figures - how could it be any different than that very different, contrasting works come together? The gallery owner Helmut Meier succeeded in combining the disparate into a beautiful, accentuated harmony. He deliberately refrained from a chronological arrangement.

Alfons Bürgler is a natural movement, embodying an unusually intense joy of life. He still loves to dance passionately and travels a lot. He brings home drawings and watercolours from his travels. Dance has remained the main theme of his panel paintings to this day. Usually there are dozens, sometimes hundreds of pairs, which he rows next to each other, painted with a brush or drawn into the wet paint with the end of the brush. His small and large three-dimensional goblins, with which Alfons Bürgler has made a name for himself as a sculptor, are also in motion. They have nothing to do with sculpting. Alfons Bürgler did not need chisels or carving knives to create these figures. But he cut them out, with the help of a saw, from small trees and trees in hedges and at forest edges, where they should have been cut down or thinned anyway. Since nature pursues other purposes than producing bipeds, which Alfons Bürgler can exhibit, the artist must abstract his forms in the maze of branches. Only an artist's eye is capable of discovering figures in the multitude of branches and little branches. Alfons Bürgler had many of the often very fragile figures brought into a form lasting for centuries by highly qualified bronze casters. They are so well cast that they can hardly be distinguished from wooden originals.

The fact that the theme of "movement" occupied the artist long before his "dancers" and his tree figures can be clearly seen in the exhibition. In the nineties, he created non-representational drawn and painted works with dense traces of movement, which he condensed into interesting structures in a spontaneous but long work.

Alfons Bürgler attended several design courses and art schools many years ago. But the trained tailor is ultimately self-taught. A professional art education often holds the danger that role models could obstruct one's own personal path. Alfons Bürgler, on the other hand, is unmistakably Alfons Bürgler. You can see for yourself in this exhibition.