Conversations
Throughout its various projects and endeavors Burger Collection has engaged in conversations with artists, theoreticians, art historians and critics about changing topics related to the exhibition and research project. Through artist talks, interviews featured in catalogues, conversations and seminars Burger Collection has sought a varied discourse about contemporary art and artist practices.

In 2009 to accompany the exhibition Conflicting Tales: Subjectivity a catalogue with the same name was published which includes essays by art critics and artists regarding the intricacies and paradoxes of contemporary subjectivity. Numerous artist talks were also held to give further insight into the works exhibited in the show.

In 2011 Burger Collection held a five day seminar that brought together artists, critics and professors to discuss Showing Without Telling: An Alternative Approach to the Trans-Cultural System of Art?. From 2012 to 2014 conversations focusing on source materials by artists such as preparatory materials from sketches to newspaper articles, from storyboards to photographs, were documented in booklet form (Torrent 2012, 2013, 2014). These featured material from artists’ ongoing research archives, unveiling access to their thought processes. The aim was to provide a focused analysis of artistic practices, touching upon the their varied cultural and ideological contexts, and how these influenced their production and reception.

Featured artists, curators, critics and writers in Torrent
Muhanned Cader, Philippe Charmes, Enoch Cheung
Hong Sang, Luke Chung Chin Wai, Manuel Cirauqui,
Martha Colburn, Florian Germann, Law Man Lok, Anthony
Leung Po Shan, Robert Lüthi, Nalini Malani, Ng Ka
Chun, Pak Sheung Chuen, David Platzker, Vittorio Santoro,
Robert Storr, Tang Siu Wa, Lam Tung Pang, Annie Wan
Lai Kuen, Lawrence Weiner, Paul Winstanley, Michelle
Wun Ting Wong, Wong Wai Yim, Choi Yan Chi, Francis
Yu Wai Luen, Cally Yu Yeuk Mui
do you think about perspective? I mean, you are very much aware of what you see, but you also think about the scale of things when you are looking at something. What is the scale of what you see?

NM: Well, I try to work with the scale of a drawing. To make sure that the scale is right, I try to think about the space in some way, and to see what would be the scale of the instrument. The metaphor that I use is that you have the sign language which is trying to communicate, and there is a certain way of thinking about it. The metaphor that I use is that you can pick up a hand, which is not in the picture, and move it to make the instrument look the way that you want it to look. It is important to put the instrument to look the way that you want it to look.

DK: Yes, because it is through the lens of the instrument that you can see the world. And that looking at the instrument is very important, and it is also important because it changes the way you look at the world. You cannot see the world as it is, but you can see it through the lens of the instrument.

DK: What do you think about perspective? I mean, you are very much aware of what you see, but you also think about the scale of things when you are looking at something. What is the scale of what you see?

NM: Well, what you look at the moment in the cylinder, it is a scene that you see very clearly when you are placed, and how large this instrument is. It is a way of changing your idea of perspective. It is a physical, but the moment that you are in the cylinder, you see the instrument as if it were a factory, and you see a lot of stuff floating around.

DK: Or it becomes almost Kafkasque, insect thought.

NM: Yes, because it is contained within the lens, but when you see it in reality in the cylinder, it is a sort of floating and it is a way of changing your idea of perspective. And then it goes into other aspects: it also runs with the dogs. The dog is running one way, and the dog is running the other way, but they almost collide. So you have another layering there.

DK: I think it's fascinating because the critical distance on the one hand and the everyday collide in one way in your work, but you can see, it's not only the one, but also the other, right.

DK: What do you think about perspective? I mean, you are very much aware of what you see, but you also think about the scale of things when you are looking at something. What is the scale of what you see?