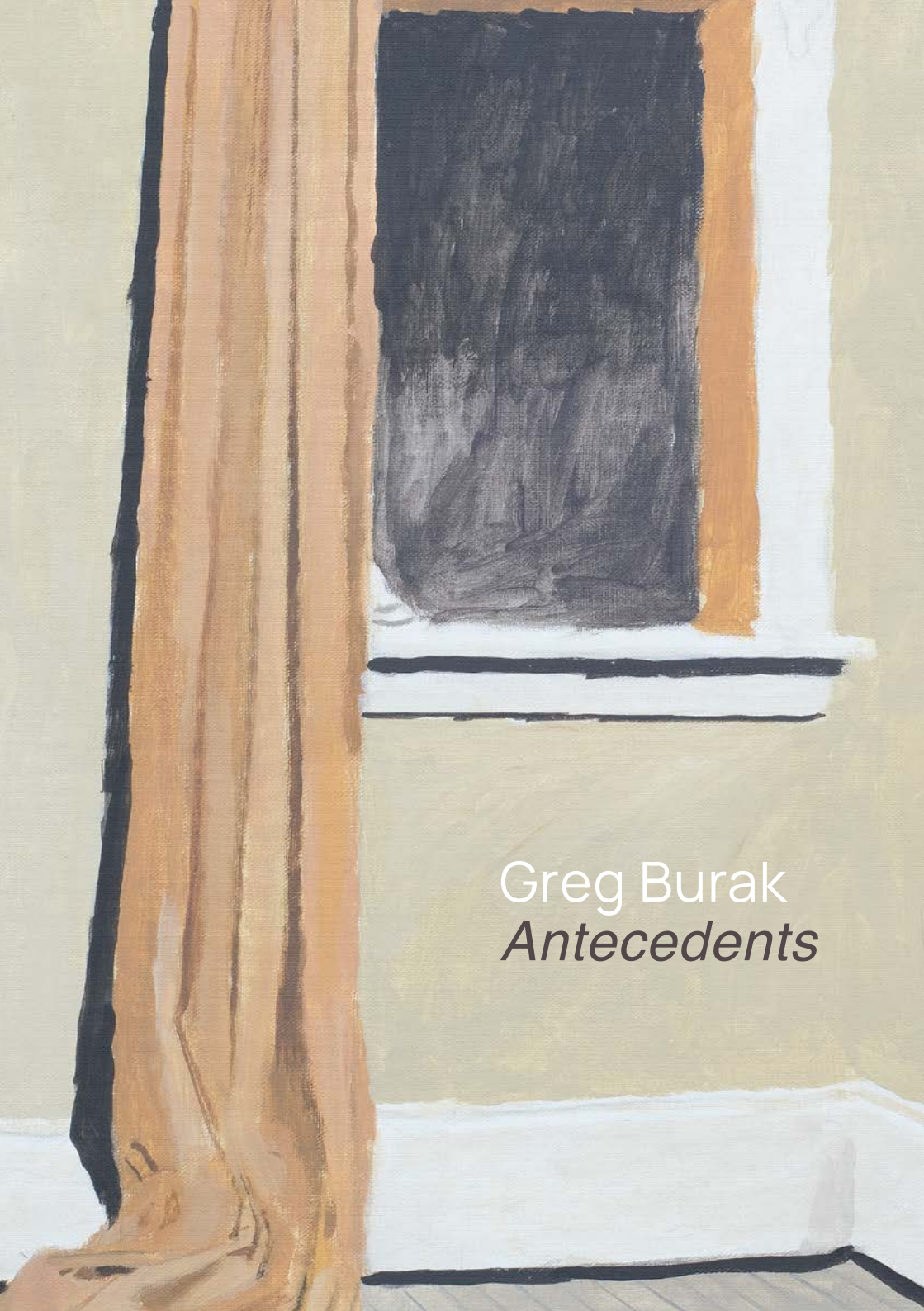
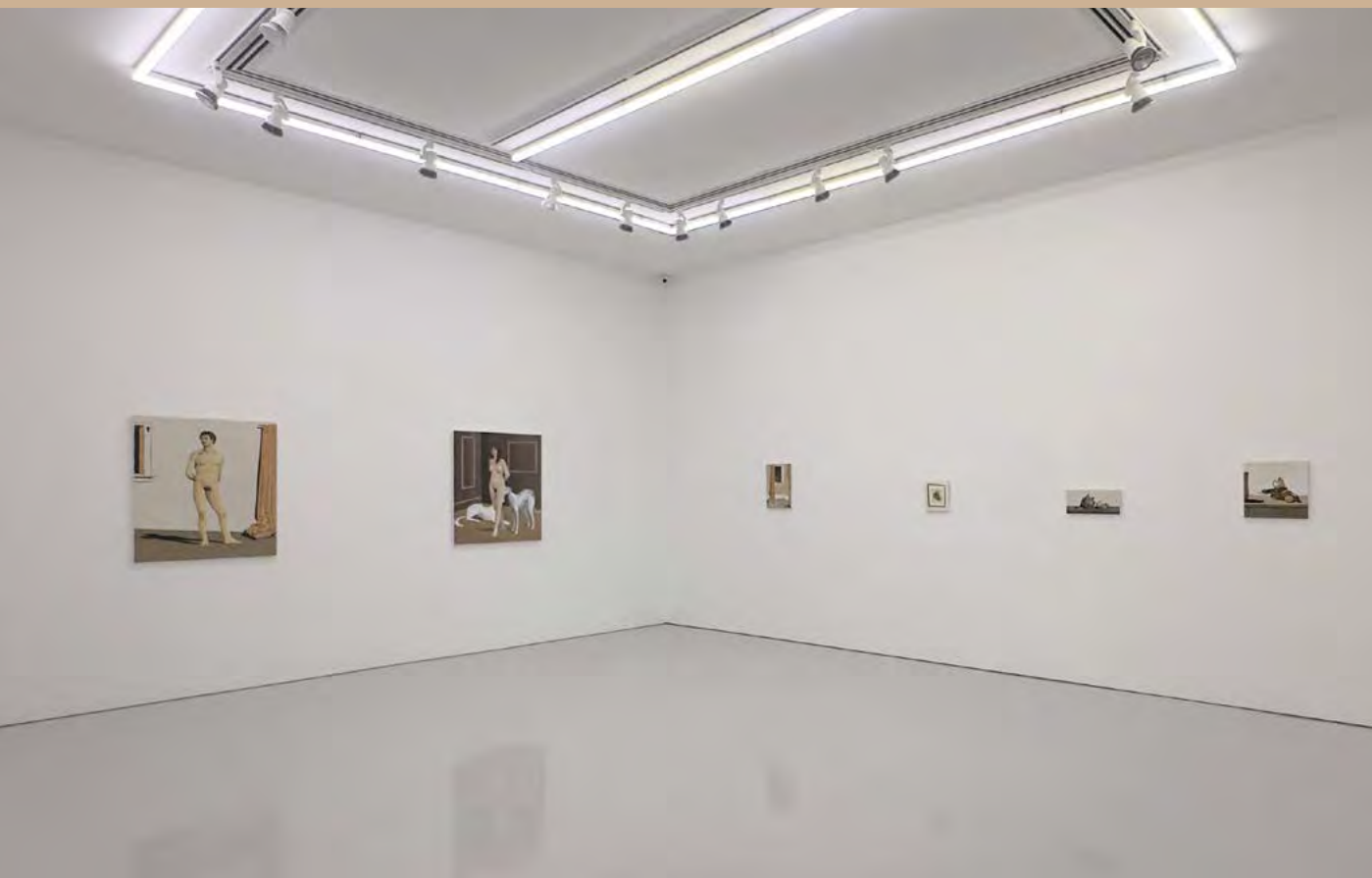




Greg Burak
Antecedents



In *Antecedents*, Greg Burak constructs a series of paintings through a deliberate set of formal parameters, using limitation and structure as a means of generating pictorial movement. Rather than beginning from a fixed narrative or subject, the works emerge through an ongoing negotiation between form, space, observation, memory, and imagination. Each painting is conceived as a self-contained system, while also contributing to a broader visual language that unfolds across the series. Through organizing principles and carefully established constraints, Burak foregrounds the relationships between individual forms and the overall logic of each picture and the series as a whole.

The motifs within the paintings are drawn from actual elements, or equivalent elements, that are or could be encountered in everyday life. The figures, however, are constructed from memory and imagination, while the interiors are reimagined spaces that may recall places in which the artist has lived or exist as non-real, transitory environments. These spaces function less as fixed locations than as places where movement is encouraged. Burak is particularly interested in the visual negotiation

between constructed and observed forms within a single picture, allowing familiar and invented elements to coexist without being clearly separated from one another.

The treatment of form is intentionally naturalistic and direct, creating cohesion between referenced and invented elements. Within these paintings, movement can be understood in multiple ways: descriptively, as the movement of elements through a plausible three-dimensional space, or more flatly, as a sequence of interlocking, overlapping, and directional shapes across a two-dimensional plane. This duality allows the paintings to shift between the experience of looking into a constructed space and the recognition of the painting as a surface composed of forms.

Perspective plays an important role in establishing and disrupting these spatial relationships. Burak employs both one-point and two-point perspective, generally working within the conventions of each system while occasionally breaking from them to create moments that are observably discordant yet remain coherently tense. These disruptions expose the artificiality of pictorial construction and introduce uncertainty into otherwise recognizable spaces. The resulting tension encourages the viewer to question the stability of the depicted environment and to become more attentive to how the image has been constructed.

Across the series, some pictures are relatively straightforward in their organization, while others operate through a more disruptive pictorial logic. Burak is interested in the ways overlapping or isolated elements can generate or fracture a visual cadence, creating pauses, shifts, and directional movements across the

surface. Forms may appear to guide the eye through the image, interrupt its movement, or redirect it toward another area of the composition. In this way, the paintings establish a rhythm that is neither entirely predetermined nor entirely chaotic, but emerges through the interaction of their constituent parts.

Ultimately, *Antecedents* seeks to allow multiple modes of viewing to operate simultaneously. The paintings can be understood as representations of plausible environments, arrangements of forms on a two-dimensional surface, or constructed spaces shaped by memory and imagination. By embracing the artificiality of pictorial construction, Burak creates engaging psychological and visual movements that exist between observation and invention, depth and surface, order and disruption. The works invite viewers to navigate these shifting conditions, moving between what appears familiar and what remains unresolved, and to experience the painting not simply as an image, but as a space of continuous visual negotiation.



Installation view, *Antecedents*, a solo exhibition by Greg Burak, 29 August - 26 September 2026, at Richard Koh Fine Art, Gillman Barracks, Singapore.



Installation view, *Woman Fixing Hair & Man Pointing*, at Richard Koh Fine Art, Gillman Barracks, Singapore.



Woman Fixing Hair
2026
Acrylic on linen
38.1 x 50.8 cm



Man Pointing
2026
Acrylic on linen
41.9 x 50.8 cm



Male Nude
2026
Acrylic on linen
101.6 x 91.4 cm



Female Nude with Two Dogs
2026
Acrylic on linen
101.6 x 91.4 cm



Installation view, *Interior, After Durer, Still Life with Artichoke & Still Life with Apple*, at Richard Koh Fine Art, Gillman Barracks, Singapore.



Interior
 2026
 Acrylic on linen
 43.2 x 31.8 cm



After Durer
 2026
 Acrylic on linen
 25.4 x 22.2 cm



Still Life with Artichoke
 2026
 Acrylic on linen
 17.8 x 40 cm



Still Life With Apple
 2026
 Acrylic on linen
 36.8 x 36.8 cm

Still Life with Lemons
2026
Acrylic on linen
45.7 x 50.8 cm





Bedroom Wall
2026
Acrylic on linen
30.5 x 40.6 cm



Woman Walking
2026
Acrylic on linen
106.7 x 95.9 cm
22







Man Leaving
2026
Acrylic on linen
51.3 x 50.8 cm



Seated Pigeon
2026
Acrylic on linen
14.6 x 21.9 cm

Greg Burak

(b.1986, Haverstraw, New York, USA)



Greg Burak (b. 1986, Haverstraw, NY) holds an MFA in Painting from Indiana University, a BFA from the Maryland Institute College of Art and an Associates Degree from the Delaware College of Art and Design. His solo exhibitions include Associates at Fortnight Institute (New York, NY) in 2022 and Visitations at Fortnight Institute (New York, NY) in 2018. He has exhibited at 303 Gallery (New York, NY), Delaware College of Art & Design (Wilmington, DE), Harper's (New York, NY), Monmouth Museum (Lincroft, NJ), The Painting Center (New York, NY), Patel Gallery (Toronto, Canada), and Venus Over Manhattan (New York, NY), among others.

Burak lives and works in Queens, New York.

Education

- 2015 Master of Fine Arts in Painting, Henry Radford Hope School of Fine Arts, Indiana University, Bloomington, Indiana, USA
- 2007 Bachelor of Fine Arts in Painting, Maryland Institute College of Art, Baltimore, Maryland, USA
- 2005 Associates Degree in Fine Arts, Delaware College of Art and Design, Wilmington, Delaware, USA

Selected Solo Exhibitions

- 2026 *Antecedents*, Richard Koh Fine Art, Gillman Barracks, Singapore
- 2025 *Psychologistics*, March Gallery, New York, USA
- 2022 *Associates*, Fortnight Institute, New York, USA
- 2018 *Visitations*, Fortnight Institute, New York, USA
2020 *Up on Stilts*, Hew Hood Gallery, London

Selected Group Exhibitions

- 2026 *Ides of March*, March Gallery, New York, USA
- 2025 *Seven Days of Sunday*, Turn Gallery, New York, USA
- 2024 *Holiday*, Harper's, New York, USA
- 2023 *Interest in Humanity: Portraits of Yesterday and Today*, Fou Gallery, Brooklyn, New York, USA
- 2022 *Small Paintings*, Venus Over Manhattan, New York, USA
Inside Out, Scroll, New York, USA
- 2021 *Nine Lives*, Fortnight Institute, New York, USA
Hunters in the Snow, 303 Gallery, New York, USA. (curated by Fortnight Institute)
- 2019 *I <3 Paint 3*, Patel Gallery, Toronto, Canada. (curated by Kim Dorland)
- 2017 *Inside/Outside*, Greg Burak & Graham Preston, Gitler & _____, New York, USA

Text

2018 Art in America Magazine, Nov. 2018, Review by Eric Sutphin, <https://www.artinamericamagazine.com/reviews/greg-burak/>

The Brooklyn Rail, ArtSeen, Oct. 2018, Review by Hadley Suter, <https://brooklynrail.org/2018/10/artseen/Greg-Burak-Visitations>

Residency

2016 Art Students League Residency at Vytlacil, Sparkill, New York, USA

Honors and Awards

2016 Ruth Katzman Scholarship, Art Students League Residency at Vytlacil

2014 Tuition fee remission and Stipend, Henry Radford Hope School of Fine Arts, Bloomington, IN

Panel and Lecture

2025 Panelist, “Painter’s Painters”, March Gallery, New York, USA

2024 Lecture/Presentation, Syracuse University, Syracuse, New York, USA, September 12

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“Antecedents”,

A Solo Exhibition by Greg Burak

29 August - 26 September 2026

Richard Koh Fine Art

Blk 47 Malan Road, #01-26 Gillman Barracks,

Singapore 109444

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