

DIANE PERNET

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ABOUT

ANDRÉ BUTZER NVU BY KATRINA KUFER





Dear Shaded Viewers,

Katrina Kufer for Carbon 12: Your works, from the more colorful and imagery-based earlier creations to now the more simplified *N*-paintings, have *visually* changed considerably. What do you get out of making art?

André Butzer: *N*-paintings are actually as complicated as the other paintings I am making; there is no simplification of anything, no difference. They're all complicated but I enjoy these problems of measurement most of the time and I feel that they all belong together as paintings. The *N*-paintings are no end point at all, in fact they're the true beginning of all painting.

KK: Can you elaborate on your view of proportions/geometry, chronology/process?

[In relation to the *N*-paintings] AB: I have never painted rectangles in my entire life. The main problem is that I do not believe in earthly measurement, that's why I cannot paint a rectangle. What I do is about artistic perfection; I do not paint things thinking of them as being imperfect. On the *N*-paintings you see rectangles nowhere and also no imperfect rectangles. What do you see? What seems "geometric" as we see geometric is not geometric. Artistic or painterly geometry is completely different from geometry we use in daily life or architecture or design. Painterly geometry is not imperfect, it's superior to daily life geometry, painterly geometry is about Heaven, God, *N*, something else other than "world" and rules applied within the world we have to live and suffer in.

KK: You've said painting is the closest medium to achieve your intentions, but you've also expressed that music, or light frequencies, are comparable.

AB: I hope [painting] is the right medium to get as close as possible. I know nothing about other media, but I suppose music tries to get close too, but obviously sound is too obviously a frequency itself, but painting is non-chronological and therefore made to be the medium of *N* since Giotto, Raphael, Titian, Tiepolo, Cézanne. It's about relation, proportion and never about time, process, progress or accumulation.

Painting is an old thing, we know more than 1000 years of European painting which is about incarnation. So generally, painting is about the origin of life, this includes death automatically, and both seem to be linked by this frequency thing. Actually it's wrong to say painting is "about" something. It's doing it itself, it's incarnating, it's the origin of life itself and so on. This is important. Painting keeps back time and process. Painting is round. Painting has eternal information about creation in general and transforms this code

of creation it refers to into what we see, the channel of life, breath, rhythm and love.

KK: You have said your N-paintings are "about love. It's not about denying God, because God is a recurring proportion himself. The paintings are also about giving birth to future works." Could you expand on that? Is this a concept you have always held or was there something else before NASA-Heim?

AB: All my painting is supposed to be "love". "Before" *NASA-Heim* is "after" *NASA-Heim*. The round concept of painting knows from a revelation, epiphany thing, the beam, threshold, I spoke about. *N* is that threshold of light. Anything I did before seeing this beam of light and everything I can do after having seen this, is painting in relation to this revelation. My earlier works were on their way to get to know those things, my paintings now can make use of what they have experienced with *N* and of what they will experience with *N*.

KK: You have stated you are a colorist. Why is color so crucial to you? Do you have a particular color that you are most drawn to? Any you avoid?

AB: There is no choice with color. It's all about color or it's nothing. Nothing is not so good.

KK: On that note... which artwork (of another artist), or color experience, was the first which most resonated with you?

AB: *Woman with a Fruit Bowl* by Titian. I go to see it regularly because it's nearby. Also the *Sistine Madonna* by Raphael which is two hours away from my house. The *Fruit Bowl* painting is presenting gold as a destination of color, so *N* might be entirely golden. The Raphael painting is exactly about the beam of threshold that we spoke about, it's even illustrating it, just look at the curtain rail. Both together might make a very golden revelation. Each for itself, too.

KK: Can you tell us more about the "behind the artwork" aspects--- do you create a particular environment in your studio, given that the paintings are representative of NASA-Heim, an "unimaginable, non-space"?

AB: No. I can paint everywhere. It doesn't matter where I am or who I am.