

NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK | MARFA



ANDRÉ BUTZER

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BIOGRAPHY

ANDRÉ BUTZER

b. 1973, Stuttgart, DE
Lives and works in Berlin, DE



André Butzer paints brightly colored grids, intensely black cosmic landscapes and monumental wide-eyed, white-gloved innocent figures. While explicitly an expressionist painter, the breadth of Butzer's body of work reveals a tremendous amount of evolution in practically all aspects of his craft: style, medium, composition and subject matter. Butzer's act of painting is inextricably linked to the experience of life and death itself, so much so that one becomes a self-reflection of the other in a seemingly endless cyclical paradigm. His works speak not only to his dream-like Nasaheim (a combination of NASA & Anaheim) but also to the politics and history from our reality that created these fantasies – what he calls 'Science Fiction Expressionism.' Every new iteration of style or subject is influenced by what came before it – the past always brings us to the present and future of painting.

André Butzer (b. 1973, Stuttgart, DE; lives and works in Berlin, DE) has been the subject of solo exhibitions at institutions such as Bayerisches Armeemuseum, Ingolstadt; Neue Galerie, Gladbeck; Kunstverein Reutlingen; Kunsthistorisches Museum/Theseustempel, Vienna; Kestnervesellschaft, Hannover; and Kunsthalle Nürnberg, Nuremberg. Butzer has also participated in various important international group shows at Kunsthalle Düsseldorf; Kunstmuseum Stuttgart, Kunsthalle Emden; Museum of Contemporary Art, Los Angeles; Kunstmuseum St. Gallen and MUMOK Museum Moderner Kunst, Vienna. His works are in important public collections, including the Musée d'art contemporain, Nîmes; Kunstmuseum Stuttgart; Kupferstichkabinett/State Museums of Berlin; LACMA; MOCA; Phoenix Art Museum; Scharpff Collection, Stuttgart/Bonn; and the University of Chicago.



SAMPLE WORKS

sample selection does not reflect current availability

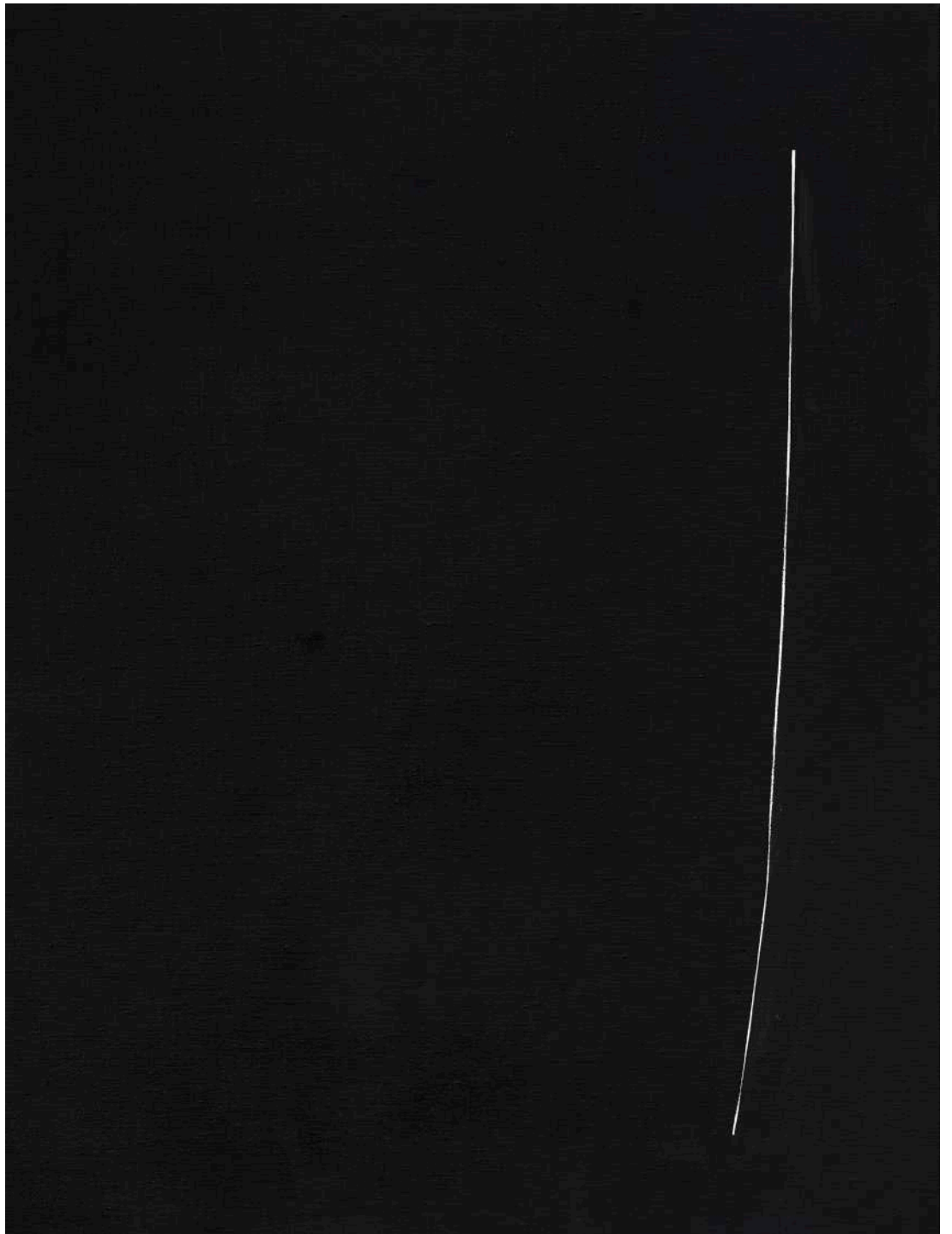


Verbotene Plätze, 2018
Oil and acrylic on canvas
70 7/8 x 114 1/8 in
180 x 290 cm
(AB18.030)



Untitled, 2021
Acrylic on canvas
78 x 77 in
198.1 x 195.6 cm
(AB22.004)

Untitled, 2016
Oil on canvas
46 1/2 x 34 5/8 in
118 x 88 cm
(AB16.003)

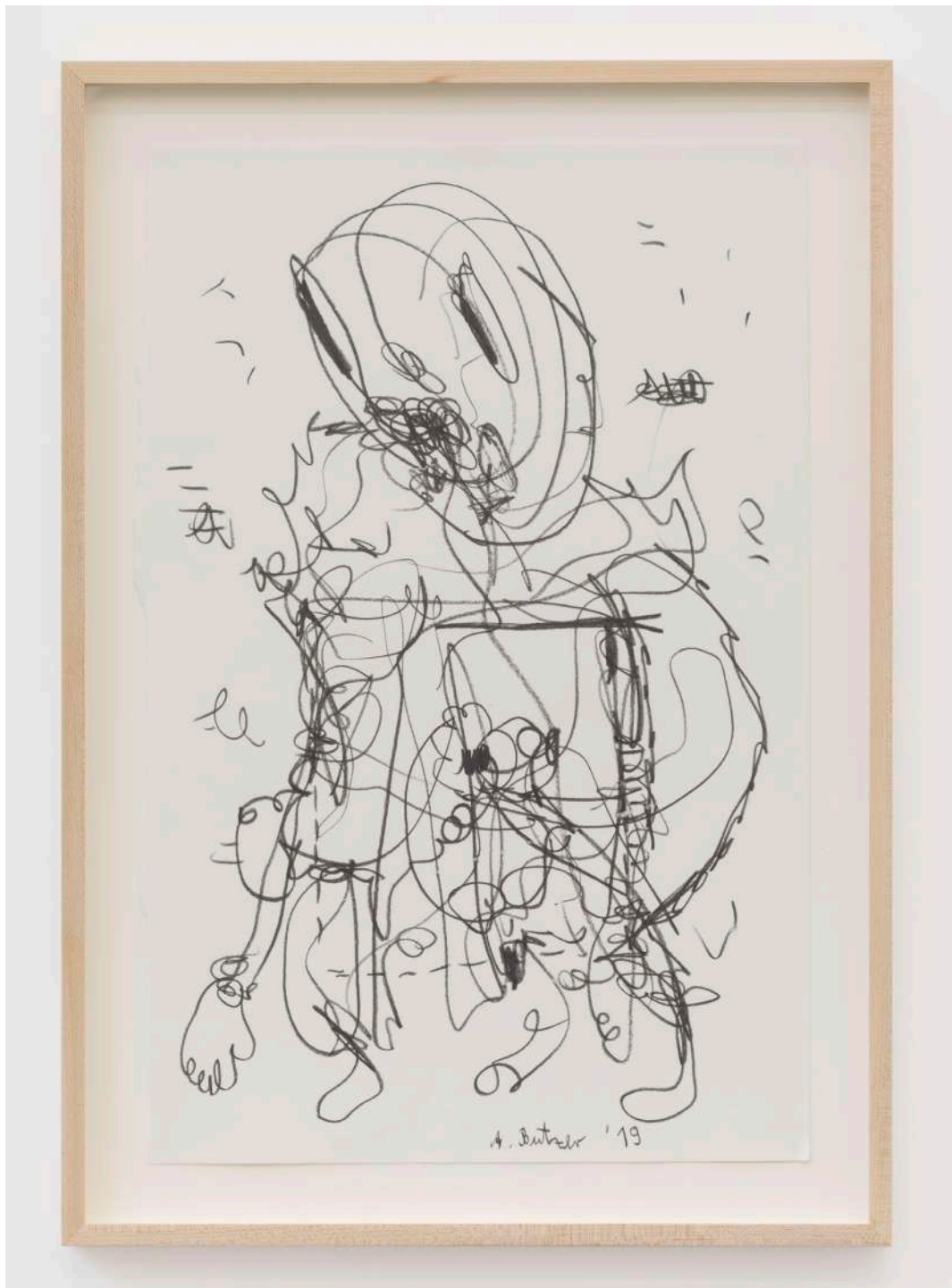


Untitled, 2022
Acrylic on canvas
79 x 105 1/2 in
200.7 x 268 cm
(AB22.031)





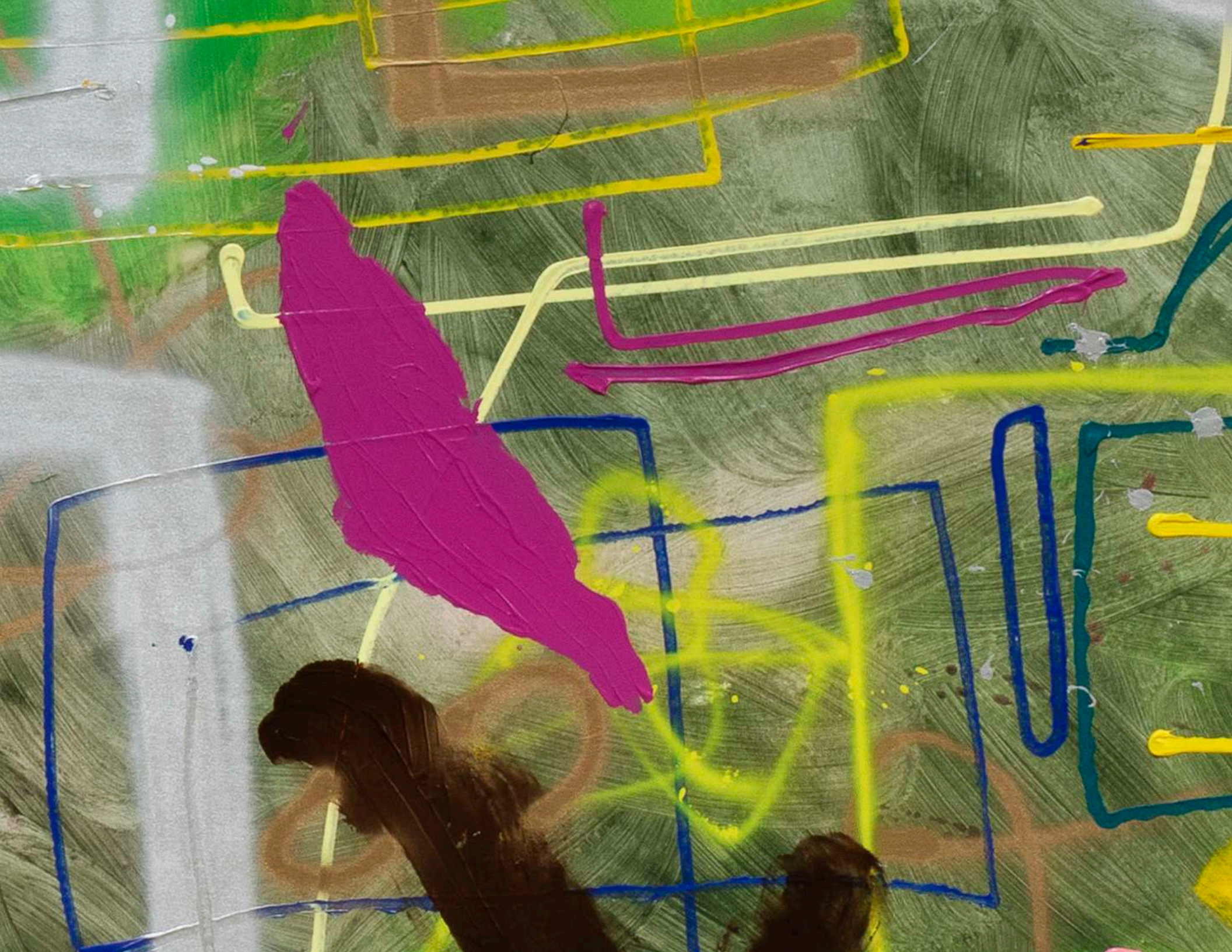
Untitled, 2021
Acrylic on canvas
77 x 56 in
195.6 x 142.2 cm
(AB21.078)



Untitled, 2019
Pencil on paper
25 5/8 x 17 1/2 in (framed)
65 x 44.5 cm (framed)
(AB19.072)

Untitled, 2019, oil and acrylic on canvas, 86 1/2 x 131 in, 219.7 x 332.7 cm, (AB19.056)







Untitled, 2013
Gouache on paper
14 3/4 x 11 5/8 in (framed)
37.5 x 29.5 cm (framed)
(AB21.069)

A. Butler '13

Untitled, 2022
Acrylic on canvas
79 x 119 in
200.7 x 302.3 cm
(AB22.027)





Untitled, 2015
Oil on canvas
98 3/8 x 78 3/4 in
250 x 200 cm
(AB15.001)



Untitled, 2008
Aquarelle on paper
102 x 80 3/8 in
259.1 x 204.2 cm
(AB21.071)

An abstract watercolor artwork featuring a large, central yellow and orange wash. This wash is surrounded by dark brown, almost black, organic shapes that resemble roots or thick brushstrokes. The background is a mix of white and light grey, with scattered small, reddish-brown circular spots. At the top and bottom edges, there are splashes of vibrant teal and blue. The overall composition is dynamic and layered.

**SELECTED EXHIBITONS
AND PROJECTS**

SELECTED EXHIBITIONS AND PROJECTS

ANDRÉ BUTZER

2023

MUSEO NACIONAL THYSSEN-BORNEMISZA
MADRID, ES

ANDRÉ BUTZER

2023

NINO MIER GALLERY
NEW YORK, NY, US

12 YEARS OF COLLECTING ANDRÉ

2021

NINO MIER GALLERY
LOS ANGELES, CA, US

ANDRÉ BUTZER

2023
MUSEO NACIONAL THYSSEN-BORNEMISZA
MADRID, ES

The Museo Nacional Thyssen-Bornemisza held the first retrospective on André Butzer (born Stuttgart, Germany, 1973) to be staged outside the artist's native country. Coinciding with the artist's fiftieth birthday, the exhibition offered a selection of 22 works created between 1999 and 2022, including some of Butzer's most iconic paintings, and revealed the scope of his pictorial experience.

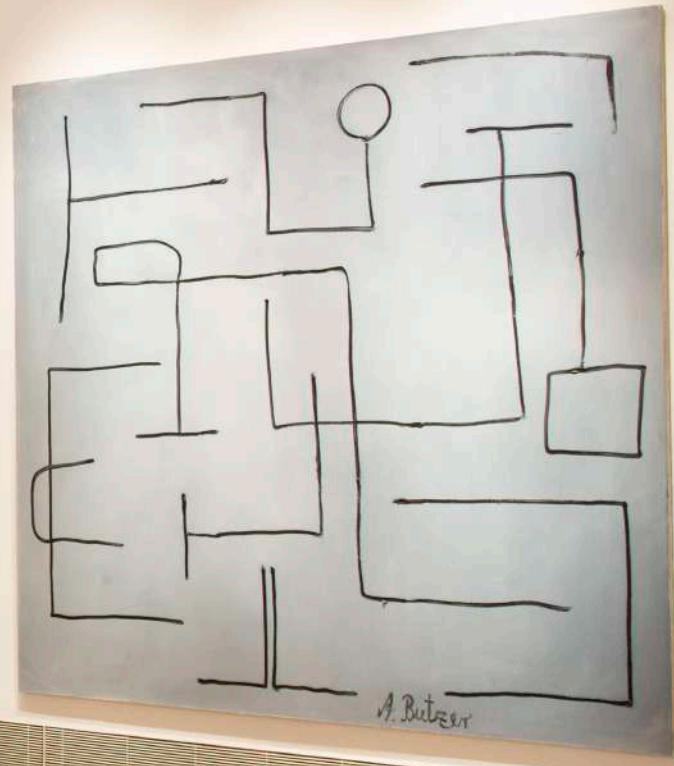
Curated by the Museo Thyssen's artistic director Guillermo Solana in close collaboration with the painter's studio, this monographic exhibition of Butzer's career launched a new series of exhibitions on artists represented in the Blanca and Borja Thyssen-Bornemisza Collection.



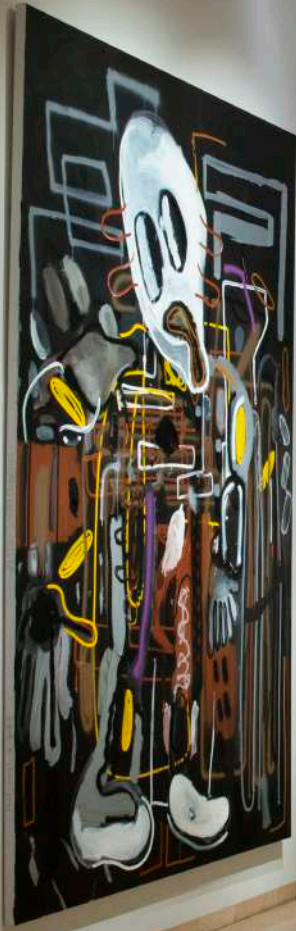
All images courtesy of Museo Nacional Thyssen-Bornemisza. Photography by H el ene Desplechin



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ANDRÉ BUTZER

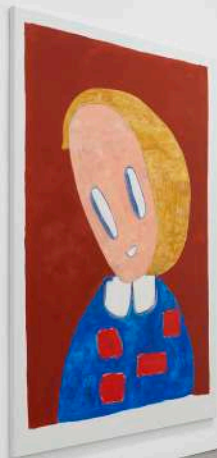
2023
NINO MIER GALLERY
NEW YORK, NY, US

With the full artistic experience of 30 years, André Butzer has created six new paintings of one of his most distinctive characters—the figure of the Woman. Post-N, succeeding the truth and revelations of his NPaintings (2010–2017), she is a being on the brink of this world and the beyond. She embodies the complete realization of light, color and space, as painterly light is always bright and dark at the same moment.

Whether one- or many-colored, the towering bodies and the surrounding spaces are enveloped by the very same agitation. Hues and contrasts, strokes and planes are interwoven, highly concentrated and solidified. Every layer, block or patch of color is in total coherence with the directions of the canvas. Every vertical claim is followed by a horizontal riposte, mutually upholding one another and thereby bringing forth the delicate balance of the painterly whole.

Everything resonates almost natural-like—as a true fond or foundation of existence. There are no empty, merely contemporary and marionette-like gestures but a humble and most fundamental being-there. In stark contrast to their ostensible seriality, each Woman is a soulful individual with a unique temperament. If the canvas is the place of color and color is the place of appearance, in their calm and exalted simplicity, they are in and out of themselves, which is the source of any stance.

Thus, painting is unconcealment. Static, yet life-imbued. Virtually like living matter, in an extremely tense state of vulnerable powerlessness and vigorous force. The Women, modest and benevolent, might as well be icons of the Virgin Mary, veils or even shrouds—just think of Veronica. Butzer's paintings are the animated fabric of life and death, re-uniting what is present and what is absent: Imprints of death and traces of the living.











12 YEARS OF COLLECTING ANDRÉ

2021
NINO MIER GALLERY
LOS ANGELES, CA, US

Everyone who knows me knows that I have always believed André Butzer to be one of the most relevant painters of his generation.

But when I started collecting in 2008, I didn't know what »relevant« actually meant. I had been aware of the Abstract Expressionists and Pop Art because of my frequent visits to the Ludwig Museum in Cologne—a stone throw away from my grandmother's fashion boutique.

I knew the artists everyone knew but I had never been exposed to contemporary art. I wanted to understand and learn as much as I could about the art of my time. So, I bought many books and one in particular changed my life: Taschen's »100 Contemporary Artists.«

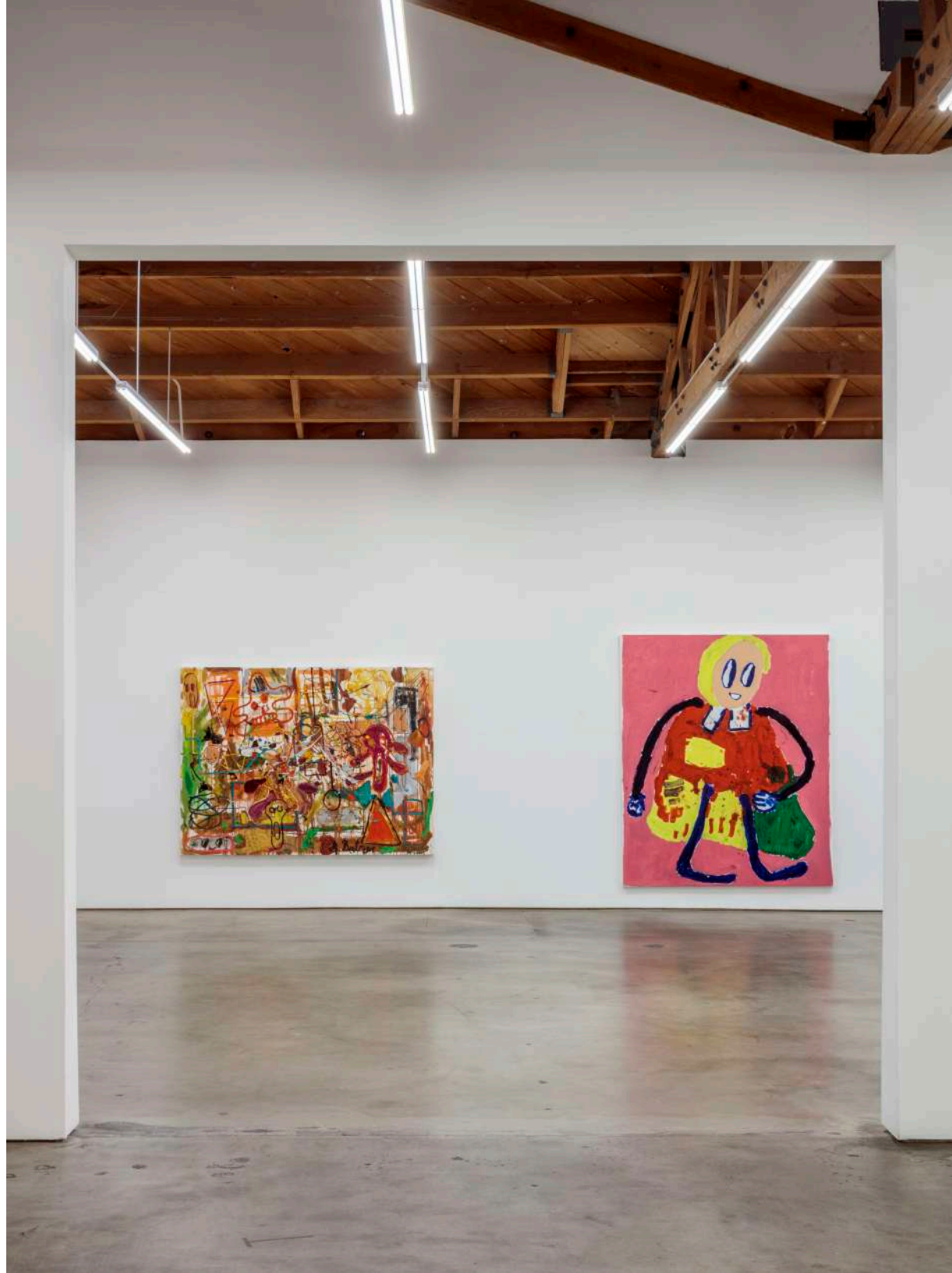
As I leafed through, studying the two massive volumes, some appealed, others not so much. But once I came upon André Butzer, it was like a train hit me head on. In an overwhelming frenzy, I researched everything about him, ordered every catalog and thus my obsession with his work began.

I truly dove deeply and learned of his gift for color, light and fundamentally human values, I realized that I was never going to be a real collector without owning »a Butzer.«

Well, soon after I did. It's the one which graces the back cover of this book. For the last twelve years, I have not only been lucky to acquire the other works presented in this book but also, what is more, I've had the great pleasure to represent André and share my true and pure passion for his work with my friends, colleagues and collectors.

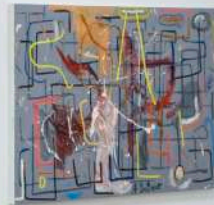
Meeting an artist with such an amazing impact is a special moment, I believe, and a rare one at that. Let's see what the next twelve years bring but along the way, it'll surely be quite the journey.

- Nino Mier











An abstract black and white drawing featuring a dense, chaotic network of lines. The composition is dominated by a large, roughly circular shape in the upper half, filled with intricate scribbles and overlapping lines. Below this, a thick, horizontal line stretches across the middle. The lower half of the image is filled with more complex, tangled scribbles and lines, creating a sense of depth and movement. The overall style is gestural and expressive, characteristic of abstract art.

SELECTED PRESS

SELECTED PRESS

OCULA

MAY 2023

BY OCULA STAFF

JUXTAPOZ

MARCH 2023

BY JUXTAPOZ STAFF

HYPEBEAST

JUNE 2022

BY SHAWN GHASSEMITARI

ARTFORUM

APRIL 2018

BY JURRIAAN BENSCHOP

VICE

SEPTEMBER 2017

BY MICHAEL SLENSKE

NUMERO

WINTER 2015

BY HENDRIL LAKEBERG

FLASH ART

OCTOBER 2011

BY JOHN NEWSOM

ART IN AMERICA

SEPTEMBER 2009

BY RICHARD PRINCE

OCULA

MAY 2023

Art Diary: André Butzer

By Ocula Staff



Untitled (detail; 2021), André Butzer. Private collection

André Butzer has developed a style he calls 'Science Fiction Expressionism' – a fusion of American pop culture with expressionist painting, with figures that veer from cartoon-like creations to semi-abstract forms, rendered against chaotic, psychedelic backgrounds of block colour. This exhibition at the Museo Nacional Thyssen-Bornemisza in Madrid (9 May–10 September) is the first survey of the German painter to be held outside his native country. The show includes 22 works, ranging from the early series *Science Fiction Expressionism* (1999) to more recent works, including two that have just been acquired by the Thyssen-Bornemisza: *Aladdin and the Magic Oil Lamp* (2010) and *Untitled* (2022).

JUXTAPOZ

MARCH 2023

André Butzer Takes Over the New Nino Mier Space in NYC

By Juxtapoz Staff



Nino Mier Gallery

With the full artistic experience of 30 years, André Butzer has created six new paintings of one of his most distinctive characters—the figure of the Woman. *Post-N*, succeeding the truth and revelations of his N- Paintings (2010–2017), she is a being on the brink of this world and the beyond. She embodies the complete realization of light, color and space, as painterly light is always bright and dark at the same moment. Whether one- or many-colored, the towering bodies and the surrounding spaces are enveloped by the very same agitation. Hues and contrasts, strokes and planes are interwoven, highly concentrated and solidified. Every layer, block or patch of color is in total coherence with the directions of the canvas. Every vertical claim is followed by a horizontal riposte, mutually upholding one another and thereby bringing forth the delicate balance of the painterly whole.

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HYPEBEAST

JUNE 2022

TASCHEN Published a Massive Book on André Butzer

A steal at only \$100 USD

By Shawn Ghassemitari



Taschen

For the past 30 years, André Butzer has etched his own path within the ever-changing course of the art world. By mixing European Expressionism with American popular culture, the German artist developed a unique visual lexicon centered around the fictitious space colony NASAHEIM.

As a comprehensive study into his work, TASCHEN presents a huge-format book that chronicles Butzer's emblematic universe. Described by the artist as "Science Fiction-Expressionism," each painting carries a range of disparate influences — from comic books and folk art, Henri Matisse and Walt Disney, to Friedrich Hölderlin and Henry Ford.

Butzer's anthropomorphic forms are as much a study into color, line and painterly expressionism, as it is a reflection on humankind's search for utopia amidst the tides of mass consumerism. Paintings for him represent the "localizations of the greatest despair and the greatest hope," which is exactly why "they come closest to the very joy and aid we are in dire need of."

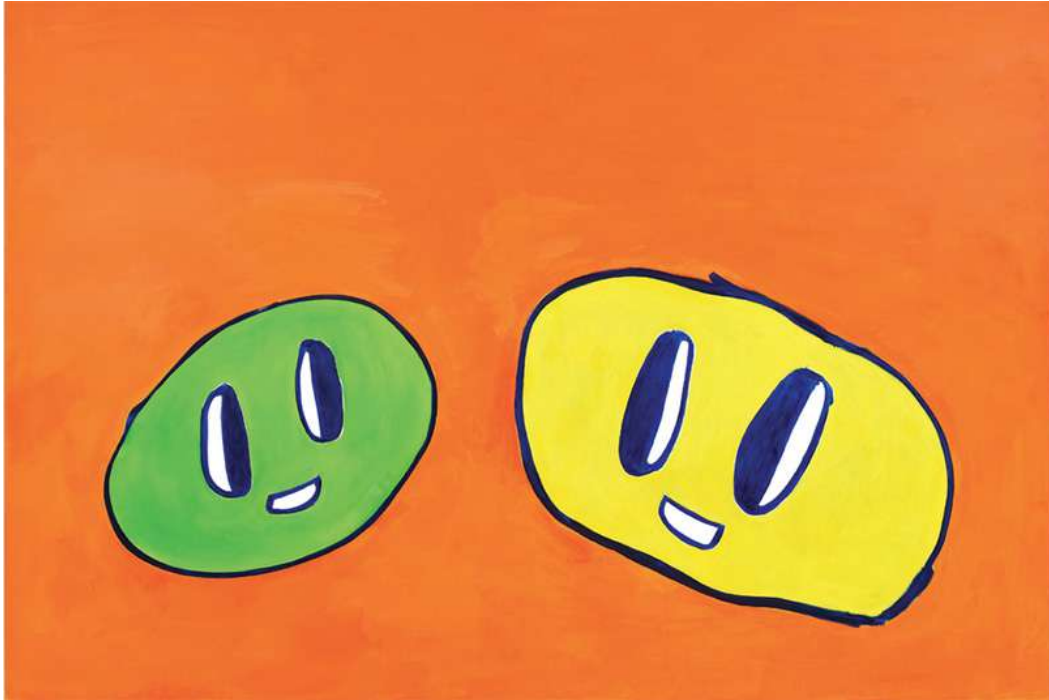
André Butzer is a great addition to the library or coffee table. Limited to just 4,000 copies, the 428-page book comes at a bargain \$100 USD price tag, considering his work is collected by the likes of Fondazione Prada and has fetched six figures on the secondary market. The book is now available to purchase on TASCHEN's website.

ARTFORUM

APRIL 2018

André Butzer

By Jurriaan Benschop



André Butzer, *Untitled (Früchte)*, 2016–17, oil on canvas, 9' 6" x 14' 1 1/4".

I was lucky to see André Butzer's new paintings on a sunny winter day, with natural light coming in to make visible what is hidden in their black surfaces. There were eight big and nine medium-size dark paintings in Galerie Max Hetzler's Bleibtreustraße location, along with one very large and colorful canvas, a small work on paper executed in colored pencil and crayon, and an artist's book. The dark paintings each have a sort of vertical seam, right of the center, where light seems to come through, sometimes clear, most often faint. Around this so-called Fuge, or gap, brushwork is visible, dark in dark, best seen from the side. Through this painted opening one feels it is actually possible to enter these hermetic paintings; the fissure implies a sense of depth and inner life. At times, it looks like the thin trunk of a sapling in winter, slightly crooked, but there is nothing to confirm that one is looking at a landscape or other recognizable setting. One of the large paintings, *Untitled*, 2017, contains both blue and brown in black. This work felt especially dynamic and inviting—perhaps thanks to its position next to the window, as the light uncovered layers of color forming the dark painted surface. But does it make sense to focus on individual works like this? This exhibition felt more like the demonstration of an attitude toward painting, a specific phase in the artist's development, than like a presentation of paintings as such. The similarity of the canvases made the selection feel arbitrary; the repetition undermined any sense of urgency.

The second part of the show, at Hetzler's Goethestraße space, offered something different: a selection of fifteen mostly very colorful figurative works dating from 1999 through 2008, along with one new work. Some are dense and intense; they seemed the pictorial equivalent of a person who can't stop talking and keeps free-associating, heedless of whether his interlocutors are still with him. This Butzer is bold, sometimes funny, always excessive. A rare moment of compositional restraint could be found in two paintings that both feature a pair of huge eyes

popping out, Friedens-Siemens XII, 2003, and Friedens-Siemens IX, 2001, the latter warm in color, with light coming from behind the eyes: a high note in the show. Butzer's poetry leans toward the painful, and he makes the act of painting seem a mythological enterprise in which figures and forms represent antagonistic life-forces.

What was not visible in this double exhibition was Butzer's work of 2008 to 2016, including the moment of his turn into the dark palette in 2010. The black paintings, of course, signify an allegiance to abstraction, the wish to paint inclusively and abstain from setting a scene. As the artist has pointed out, though, his earlier colorful figuration is also a kind of abstraction. In both cases, his paintings convey an existential condition or a sensibility, rather than a narrative. But the recent works made me wonder if Butzer has painted himself into a corner. What if the black takes over and the seams close further? Is there anything left to say? It seems only a U-turn could get him back on track, permit some contrast or allow more articulation. There was one work in the show that possibly anticipates such a turn (or return): the wide and bright Untitled (Früchte), 2016–17, showing an apple-like face and a pumpkin-like face against an orange background. To execute a silly, cartoonish painting on such a big scale seemed odd. Even though the work on its own did not offer a lot to look at, it brought fresh air into the show. It mocked the seriousness and the search for subtlety in the dark paintings, and left me hoping that it might anticipate a new phase in Butzer's work, a form of figuration that would somehow incorporate the austere sensibility of the artist's reductive abstract works without being limited by it.



SEPTEMBER 2017

Expressionism, Now with Added Black

By Michael Slenske



André Butzer, *Untitled*, 2017. Oil on canvas, 240 X 300 cm.
Photo: Courtesy the artist and Nino Mier Gallery

"I just follow the roads of pictorial power," declares André Butzer grandly as he walks me through his solo debut at Nino Mier Gallery. Though the Stuttgart-born painter became an LA fixture in the early aughts after a series of shows with Patrick Painter, he hadn't set foot in the city since 2010. This was the year he began exhibiting his all-black "N-Bilder" paintings, which he makes at a vast studio housed in a former airplane factory in Rangsdorf, an hour south of Berlin. However, in his return to LA for the Mier show, Butzer's no longer the rebel his earlier paintings once suggested. Dressed in a restrained ensemble of blues and grays, peering through delicate glasses, and with his hair cropped tight, Butzer is the living embodiment of his now-somber paintings, brimming with an understated power. "I've been doing this for a long time, and the paintings change slowly," says Butzer of the "N-Bilder" works. After eight years of making almost nothing else, they have allowed him to revisit his early forays into figuration with renewed confidence. "They taught me that it's about making a total piece," he explains, "not just things here and there." Mier's project space on Santa Monica Boulevard is dominated by a pair of massive, atmospheric "N-Bilder" works from 2017, each a black field traversed by an atomized white arc. Opposite these is a painting of a radiant female character that emerged from Butzer's "Nasaheim" series—a maximalist narrative mashup of future tech and retro façade rooted in the concept of the heim (house). In Mier's primary space, Butzer shows a series of smaller, tightly controlled "N-Bilder" canvases from 2016, their brilliant white lines appearing to shift perspective with the viewer's movement. While the "N-Bilder" series began with a rigid geometry of right angles and squares, they've now begun to incorporate glimmerings of tonal depth. "I'm now trying to destroy the white," growls the artist. "I hate white."

GARAGE: What made you return to LA for this show?

André Butzer: I met Nino through my dealer in Berlin, Max Hetzler, and he called me and said, “You should do a show with Nino.” And that was it. I met him a little later and found out that he’d collected my work. I was proud to meet someone who’d supported my art even though we’d never met.

Where did the show start for you?

Originally I wanted to show only black paintings because I thought this would be the right way to come back to the city, with paintings nobody knew.

What do you call this female character you’ve been painting recently?

This is a “golden woman.” But I’ve made many paintings of women before. Is it fair to say that the grey paintings led to the “N-Bilder” series, and that the “Nasaheim” works led to the appearance of this female character?

Yes, I always try to find the pictorial origin of what I do. But finding an origin is like trying to go back to a place that you’ve never actually visited.

Where did your very first images come from?

When I first started out I made colorful impasto paintings featuring alien figures with cartoonish expressions. I really overdid what I thought an extra-terrestrial expressionist painting might be. But I also integrated all kinds of other topics, motives, titles, references to art history, brand names . . . It took me a long time to get away from these things, and then to rebuild them.

It’s almost as though you took narrative out of your paintings.

I would say I maximized the pictorial forces. But pictorial forces can appear only if pseudo-narrative is absent. I think don’t think narrative is part of image making, but I allowed for it in the early paintings because I had to find out what to throw out.



Andre Butzer. Photo: Courtesy the artist and Gallery Max Hetzler

Who or what made you want to become an artist and start to build this world? Your family?

My father worked for IBM, but he was sick with multiple sclerosis almost his whole life. He worked in semiconductor development and I later used lines derived from images of semiconductors in my grey paintings. My father’s tragic circumstances made me decide, as a young man, not to follow his path by working for the same company. This was in Stuttgart, the home of Porsche. It’s a nice city, but it’s very industrial.

What was your first exposure to art?

I think when we went with the school to the museum in Stuttgart, when I was 14. I saw a Fontana, a Baselitz,

and some other things that I didn't like straight away, like a Gerhard Richter seascape. I had no contact with any kind of art through my family, but I felt I could do something different from what my father got sick from, that I could save myself from this tragic tendency of industrialism. Painting was a way for me to heal, but also to attack. When I was a little older I understood that I had to go where the enemy was and not attack from the outside. I had to embrace negative things and integrate them into my art, allow it to come in and then find ways to throw it out.

The earlier sci-fi expressionist paintings seem to embrace this narrative, this chaos and sickness. Do you feel like you're a hitman of sorts?

I do feel like I've tried to erase those things. For eight years now I've made almost only those black paintings. I've tried from time to time to paint a figure painting, but I wasn't ready to accept it. Now I feel free. In my previous paintings there is a certain power that's unsure of itself, a little blind.

By stripping your paintings down to sober gestures, you can amplify what's truly necessary.

Yes, things become elemental. The "N-Bilder" series reminds me you have to control the totality of the painted field. Before I started to make those works I was like the drunken young guy running crazy against the world. That's over now.

Do you consider your early paintings political?

I would say post-political, because I was never on the side of good or bad. In art you can't be moral. So I wouldn't call them political because politics is about evaluation. I can't change things immediately but I still have to go on, so I believe in the power of art. Art's never obvious. Truth is always something that's always partly hidden. Painting has no surface at all in general. It's about depth and something in between, but not about the surface. It's also not about motivation.

Do you think it's hard to be a painter right now, in this politically fraught moment with its powerful corporate culture and creep toward fascism?

I think it should always be hard. I want it to be hard because I want people to think it's not just something they can do like a job. But I have nothing against more and more people becoming artists. Maybe it'll save the world, maybe it's part of the world being destroyed, nobody knows. But for me it's not easy, it's not a "fun job." I feel very unsatisfied and insecure because I don't have a consistent perspective. One minute I like a painting and the next I'm depressed.



Andre Butzer, *Kommando Friedrich Holderlin*, 2006, oil on canvas, 280 x 460 cm.
Photo: Courtesy the artist and Gallery Max Hetzler. Friedrich Collection.

Try being a writer . . .

I do try to be a writer in between things. I write little poems. But I do it on a totally different basis, at home, not in the studio. Just before I came here I made a text. A magazine in Berlin asked me for something, so I made a text that reads like a philosophical essay, but it also like a prose poem. But they took it but they changed it. It was a nightmare. Reality strikes back . . .

Returning to the “N-Bilder” paintings, where are you now with the series?

I'm at some kind of new beginning. I was trying to find the so-called destructive element, and to begin again from there. The destructive element is a very positive element. It has to do with balancing out life and death. It took time, but I can say I'm kind of a beginner again. Painting has to be about light, revelation.

So you've freed yourself by not having to think about making the moves, you just make the moves.

Yes, it's not about thinking them out. There's a rule in painting: light has a proportion. Without it, a painting would be proportionless. And it allows you to begin.

So by painting black paintings, you've taught yourself to see the light?

In a sense, but it's a dark light. It inhabits the painting so that the painting itself becomes a source of light. It's the creator of light and a hint at the origin of life. Life and light are deeply connected terms. I'm a big fan of this overdetermined term matrix, because matrix loosely translated is mother. I think of painting as the origin of life. We're always inheriting, but you can't just take on influence for free. There has to be some thankfulness.

Who are you thankful to?

My thanks go to Giotto, Titian, Rembrandt, Veronese, Tiepolo, Mondrian, Matisse. But then I'm very quiet about things after Matisse.

What about Albert Oehlen?

I'm thankful to him because I know him on a personal level. I helped him in his studio for a while in the mid-nineties, and he was my first collector. He's a very intelligent guy, and not only because he bought my paintings! I think he's a great artist, but I wouldn't thank him for his painting. I can't.

Why not?

I'm very critical of contemporary painting. It's an era that I don't really believe in. I'm in it as a living person but I don't feel part of it.

Can I ask you about the “Nasaheim” series? Didn't that come from a visit to Disneyland?

The title “Nasaheim” is an invention, but it did come from the name Anaheim, where Disneyland is. When I was there in 2000 I thought it was great that it was so far away from home, but had a name with “heim” in it, because heim means home in German. The city is a mess, but I was interested in Disney. My friend the sculptor Björn Dahlem and I decided it should be called “Nasaheim,” like the next frontier, because it's got the frontier spirit and it's on the west coast. To say “Nasaheim” in German is funny. It's like saying there's a home where NASA is, or a shack with NASA inside. It's interesting too because you have NASA representing cosmic travel and heim representing closeness, warmth, and also maybe something hidden, like the truth.

It's interesting that Disneyland was based on Tivoli in Copenhagen. I was actually just there and made a joke to one of the ride operators like “They wouldn't do that at Disneyland,” and she shot back at me “We're much more evil than Disneyland!”

Disney is almost like a second death, or a prolonged life in death.

This was debunked, but it was once thought that Walt Disney was cryogenically frozen, and there's a notion that living on in that way is basically life in death, or like being a zombie. You're creating a sort of hell . . .

That's reflected in my view of LA. It's like death in the sunshine.

Do you like LA?

I've become a stranger to it because I haven't been back in seven years and the city's changed. I live an hour south of Berlin in the countryside in Rangsdorf, and I've been there for 11 years. I have several buildings and one I live in. And I have 140 trees. I counted. So it's a good place and it's still close enough to Berlin if you want to go. But I stay home.

What are you working on next?

A big show for a museum in Japan, two hours outside of Tokyo. I'm showing black paintings only.

Do you plan to make any more figurative work?

I'll try. The figurative paintings teach people to love the black paintings more than they would without. It's strange because the female figures in them are like witnesses. They witness the light in the black paintings and they show it to the viewer. They know about truth because they're part of it. Women know more about the origin of life than men.

It's serendipitous that you're showing these paintings during the eclipse.

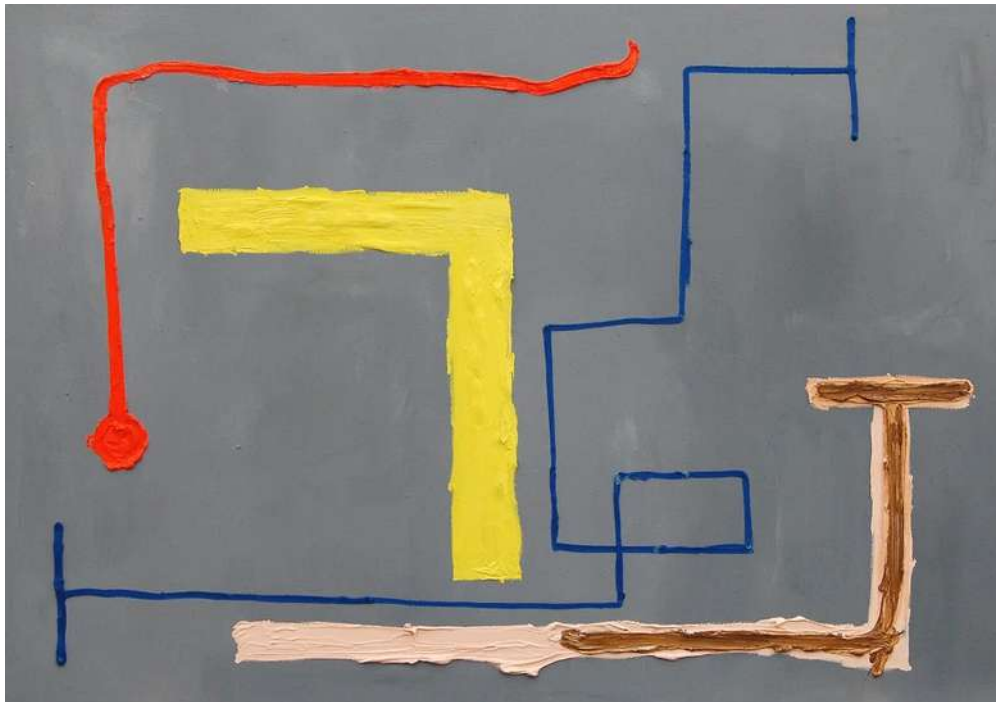
I was there. I went to Oregon.

Of course you can't look at an eclipse directly, you need a filter. Perhaps it's the same with your paintings. You can't take them in in at a single glance.

No, you have to find a context. I felt the moments before the eclipse were the best, when the light became unnatural and brown. We were alone in a field and while we had total darkness, at the same moment we could see the sun reflecting off the glacier on Mt. Hood. That was a good moment. It made so much sense to me that this happened along with my so-called LA comeback. I'm thankful because I'm not alone. As an artist you can't be alone.

Has this experience in LA changed anything for you?

Yes, I'm trying to be optimistic. I have a tendency toward depression but I think I will go on and be happy.



Andre Butzer, *Mutterbild*, 2011, oil on canvas, 280 x 460 cm.
Photo: Courtesy the artist and Gallery Max Hetzler

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By Christian Malycha



ANDRÉ BUTZER *Untitled*, 2015

Woher kamen Deine ersten Bilder, die noch ganz anders waren als heute, voll mit gegensätzlichen Figuren, Referenzen und Geschichte?

André Butzer: Keine Ahnung, man fängt halt an. Und am Anfang ist da so vielwie möglich drin. Man holt alles rein in die Bilder, was man hat, Farbe, Form, Ausdruck, Themen, Widersprüche. Und dann hat man eine Weile Zeit, das alles wieder rauszuschmeißen

Bist Du dabei von Dir selbst ausgegangen oder von der Welt draußen?

AB: Von beidem sicherlich. Wenn man jung ist, denkt man an seine eigene Welt und an die ganze Welt. Ich wollte beides aber eher loswerden. Es gibt Leute, die wollen sich irgendwelche Themen erarbeiten und hineinholen, ich wollte sie loswerden. In der Malerei, glaube ich, gibt es keinen Platz für sowas. Ich habe das Persönliche, das Weltliche, die Themen, die Bezüge, das Namentliche ziemlich schnell eliminiert, auch weil es nicht um mich ging.

Steht man heute vor Deinen N-Bildern, die ja bereits seit fünf Jahren entstehen, sind das völlig entpersönlichte Bilder, die weit hinaus reichen über alles Subjektive. Und trotzdem, allein über die menschliche Geste, die Spur Deiner Hand, das Verzogene ihrer Geometrien, über ihre ganze Erscheinung treMen sie uns doch, ganz menschlich.

AB: Seelisch würde ich sagen, sie betreffen vielleicht einen großen Seelenraum menschlicher Verortung. Lange vorher, als die Themen noch da waren und die Figuren, gab es das alles schon gleichzeitig. Die Auslöschung, der eigentliche Anfang.

Die Widersprüche der Welt, in der Du aufgewachsen bist, Deutschland und Amerika, der Nationalsozialismus, Comics und Coca-Cola, Massenvernichtung und Massenunterhaltung?

AB: Ja, das ist alles spürbar, wenn man es sich genau anschaut, das ist da drin in diesem Gefüge. Ich habe das lange mit mir geschleppt, aber eigentlich versucht, es wegzumalen. Wenn sich ein Bild fügt, hat sich ja irgendwas vermengt und ausgeglichen.

Zwischen den Widersprüchen stellt sich Balance ein?

AB: Ja, Balance bestimmt. Das kann man so sagen. Wenn man anfängt, nimmt man die Dualitäten alle auf im Werk, um sie dann aufzulösen. Wir leben jetzt schon lange in diesem Dualismus und es ist kein Zufall, dass die N-Bilder scheinbar Dualität darstellen. Sie sind es nicht, sie sind eine Bildeinheit. Ich sage beispielsweise nie Schwarz und Weiß, für mich ist das ein einziger Klang, ein Lichtklang, der das Dualistische hinter sich gelassen hat. Ich glaube, mit Widersprüchen kann man anfangen, muss sie aber zu einem Ganzen bringen.

Man muss sie ertragen und malerisch austragen? Die Bilder führende Widersprüche zu Ende, so dass sie in eine Balance kommen. Die N-Bilder haben genau diese Spannung. Es sind einheitliche oder vereinte Bilder, und dennoch ist da der Gegensatz von Schwarz zu Weiß oder von Horizontaler zu Vertikaler, die nicht getrennt, sondern gemeinsam erscheinen.

AB: Gerade deshalb würde ich es auch nicht so bezeichnen. Ich lehne es ab, schwarzweiße Bilder zu sagen. Ich kann das gar nicht aussprechen, das hört sich an wie Grafikdesign. Das Gegenteil ist der Fall, da ist kein Kontrast und kein Design, kein Schwarzweiß. Ich sehe etwas einheitlich Tönendes. Über Horizontal-Vertikal denke ich nie nach und habe weder Schwarz noch Weiß im Kopf. Das sind dualistische Kategorien, die ich nicht sehe. Ich sehe nur Farbe.

Du hast Du vor langer Zeit den Science-Fiction-Expressionismus erfunden und gesagt, dass Malerei eine Maschine sei, die Vergangenheit in Zukunft verwandelt.

AB: Im Grunde könnte man das immer noch so sagen, aber ich mache das nicht mehr. Obwohl die N-Bilder auch expressionistisch sind, wenn auch nicht vordergründig. Es gibt einen Ausdruck innerhalb des Bildes, am Bildort, nicht mehr äußerlich, aber eine fortwährend expressive Regung. Science-Fiction-Expressionismus war vor zehn Jahren und eine Art Totalangriff auf das 20. Jahrhundert, auf die vorliegenden Kategorien, auf Pop, auf das Reproduzierbare. Habe ich alles zerstört. Die N-Bilder sind eher aus einer Zeit, die kommt. Ich glaube, dass das, was da kommt, eine andere Zeit ist, vielleicht viel friedlicher als alles Bisherige.

Diese Vorstellung gibt es schon sehr früh. 2001 erfindest Du Noder Nasaheim.

AB: Noch so ein Wort: Nasa ist das extrem Ferne. Das, was in weiter Entfernung stattfindet, in unserer Vorstellung. Und Heim ist etwas sehr Nahes, Warmes. Zwei Gegensätze vereint als Wortschöpfung. Das Wort Nasaheim ist selbst schon wie die Formel für den Bildort oder für das Kommende, das im Zusammenklang Nähe und Ferne vereint. Wenn das Bild weit weg, Ferne ist und zugleich ganz nah, ist dort vollständige Nähe und weder Außen noch Innen. Zwischen Nähe und Ferne herrscht dieses Pulsierende, Schwingende.

Und das berührt uns.

AB: Weil es keine Illusion ist, ist es das TreSende oder das sich von selbst Regende. Es ist bewegt und statisch in einem, eine bewegte Statik. Weder leicht noch schwer, denn es gibt ja keine Physik. Vielmehr geht es um Licht, das aus Nähe und Ferne Lichtdruck erzeugt. Eines meiner Lieblingsworte. Etwas, das nicht körperlich ist und zugleich doch wieder körperlich wirkt und Kraft ausübt. Das ist das Eigenlicht der Farbe. Gemälde sind ja keine beleuchteten Objekte, sondern generieren selber Licht. Die Lichtdruck-Frequenz ist sozusagen eine Mitteilung von Leben, von dort, wo das Leben herkommt oder erst herkommen wird. Fast wieder wie früher die Figuren und der Science-Fiction-Expressionismus. Das hängt schon noch zusammen. Das wäre, weil das Leben ja vom Licht kommt, etwas Messianisches. Aber nicht einfach so, sondern als beseeltes Licht.

Licht, Leben ... wird Deine Malerei immer fundamentaler?

AB: Absichtslos gehe ich hinter den Bildern her. Ich gehe nicht voraus und sage, jetzt werde ich fundamental. Ich habe mir nicht ausgedacht, Licht und Leben zu malen. Ich folge Schritt für Schritt und vollziehe das nach, was die Bilder machen. Ich bin meiner Sache nicht voraus. Die meisten Künstler sind ihren Werken voraus, laufen vorne weg und schleifen das Werk als Rechtfertigung hinterher. Bei mir ist das andersherum. Es gibt immer nur das nächste Bild, das ich ausführen kann, das Übernächste kenne ich noch nicht. Ich weiß, ich mache ein nächstes, das an das vorangegangene anschließt. Und selbst, wenn ich versuchen würde, das gleiche noch einmal zu malen, hätte ich ein neues Bild. Da brauche ich keine Idee dazu. Ich suche mir das ja nicht aus und sage, schau' an, da ist dies oder jenes, das taucht einfach auf. Darauf vertraue ich, intuitiv.

Schwieriges Wort, ich glaube allerdings, es geht nur mit Instinkt. Wer mit Ideen kommt, stört sich selbst, stört die Sache, verhindert die Sache. Ich brauche keine Ideen, weil der ganze Weg schon da ist. Und manchmal entdeckt man etwas, das dazu passt, und ist froh, dass es das in der Geschichte gibt und dass es nicht um einen selbst geht, weil man sich überall wiederfindet. Ganz einfache Esoterik.

Die N-Bilder kann man mit scheinbar kategorisierenden BegriEen wie Minimalismus überhaupt nicht fassen, sie sind nichts, was wir kennen.

AB: Genauso, wie man früher meine Bilder mit Comics verwechselt hat. Mit all diesen Kategorien musste ich brechen. Es gibt viele, die kommen und denken, die N-Bilder sind Geometrie. Schauen sie länger, bemerken sie, dass dem nicht so ist und es wird ihnen unheimlich. Im Bild ist ein anderes Gesetz und eben überhaupt keine Geometrie wirksam. Mehr will ich gar nicht. Mir ging es nie um etwas Übertriebenes. Bescheiden geht es an die Quelle des schwankenden Bildorts. Dort, wo die Leute denken, sie hätten sich bereits verortet, oder wüssten, wo weltliche Geometrie herrscht, dort nehme ich ihnen die Sicherheit und so entsteht das Gefühl des Unheimlichen. Im Unheimlichen aber wirkt das Heimatliche, Nasaheim. Nicht das Anthropozentrische, sondern das Seelische. Wie in der Musik. Die Tiefe von Seele. Nicht der Mensch als solcher, als lebender Körper oder biologisches Reaktionswesen, sondern der Seelenraum.

Die Schwingung wäre ja gerade auch in der Musik, das Schwingen der Welt, wo man beim Abbiegen auf so etwas wie Spiritualität aufpassen muss.

AB: Man kann nicht abbiegen bei Spiritualität. Es gibt gar nichts anderes.

Doch, die unglaubliche Entfremdungserfahrung der Welt, in der wir heute leben.

AB: Nein, es gibt unser seelisches Existieren. Das ist Spiritualität. Dem kann man nicht ausweichen und muss auch keine Angst davor haben. Es gibt nur geistige Spiritualität. Funk, die Steigerung von Soul, ist Spiritualität. Funk ist etwas ganz Wichtiges, glaube ich. Von der Wortherkunft nennt es etwas Dreckiges, ist aber eine Zugespitztheit der Seele: blackness. Was fast schon eine Analogie zu den N-Bildern wäre, obwohl die mit Schwarz als solchem gar nichts zu tun haben.

Versöhnung?

AB: Das ist auch wichtig. Es geht mir um etwas Versöhnliches oder Mildes. Das Licht ist selbst ein mildes Licht. Die lebendige Botschaft ist Milde. Es gibt ein Licht, das ich auch in früheren Bildern wiedererkenne. Ich erkenne sie am Licht wieder. Da ist eine ähnliche Mildtätigkeit, die in ihnen waltet. Sicher kommt das und geht, bewegt sich wie eine Frequenz.

Deine Bilder sind keine reinen, geometrischen Abstraktionen, da ist immer auch ein Teil Unreinheit.

AB: Geometrie ist das falsche Wort. Bildnerische Geometrie gibt es nicht. Geometrie heißt Ausmessen von Welt, nicht



ANDRÉ BUTZER *Untitled*, 2015

vom Bild. Für das malerische Maßnehmen im Bild muss es ein anderes Wort geben. Ich kann nicht sagen, die Bilder sind unrein, weil sie nicht geometrisch sind. Man muss von vornherein klarstellen: es gibt keine Geometrie. Die N-Bilder sind weder unrein noch rein. Die Frage stellt sich gar nicht. Es gibt viele Menschen, die machen etwas Geometrisches und dann etwas Entgegengesetztes dazu, schaSen DiSerenz. Das wäre die Adorno-Version. Bloß ... da sind wir ja lange nicht mehr. Das mache ich nicht. Die N-Bilder sind jenseits von DiSerenz, an einem Ort, wo scheinbare Ordnung ist, doch im Grunde ist es eine völlig andere Erfahrung. Der Ort von Seele ist nicht Geometrie. Er ist scheinbar derselbe und trotzdem vollkommen anders. Jenseits von Kritik oder DiSerenz das Kommende oder das Andere zu haben, das friedlich herrschend an deren viel exakteren Platz tritt.

Existenzbekundung?

AB: Wer will denn etwas von meiner Existenz wissen? Dieses Sendungsbewusstsein ist mir abhandengekommen.

Und das Messianische der N-Bilder, das ist doch nicht verschwunden?

AB: Nein, da kommt es erst hervor, aus den Bildern selbst. Mich braucht es nicht dazu. Obwohl ich aus dem Beruf jetzt auch nicht mehr rauskomme, worauf ich nicht besonders stolz bin. Sowieso ein Massenberuf heute. Gut, ich mache jetzt ein nächstes Bild. Vielleicht mache ich nochmal eines, vielleicht aber auch irgendwann keines mehr.

Als die N-Bilder 2012 zum ersten Mal in Berlin gezeigt wurden, war das für die meisten ein Schock. Und im selben Augenblick eine großartige Freude, bei der man lachen musste. Nach der expressiven Figuration mit ihrer grotesken Disney-Komik und der gleichzeitigen Bestürzung über die deutsche Geschichte fragt man sich vor den N-Bildern, was man da vor sich hat. Ist dort noch Humor?

AB: Humor ist es nicht. Wie habe ich immer gesagt? Ich mache keine Witze, aber man kann auch mal lachen. Das Lachen ist oft erleichternd. Wenn ich zur Osteopathie gehe, muss ich vielleicht auch lachen – mit mir machen die da trotzdem keine Witze. So ähnlich ist das. Und nur scheinbar ein Bruch. Im Grunde ist es keiner. Wie zuvor die Figuren in Serie nicht seriell sind, entfalten sich die N-Bilder als einzelne Werke. Für mich ist das Freiheit. Man könnte meinen, ich hätte mich in eine ewige Sackgasse gemalt. Ich glaube, dass man genau dorthin muss, weil man dort erst Freisein erfährt. Vorher bildet man sich Freiheit ein, sie wird einem sozusagen suggeriert, jedoch wirkliche Freiheit, wenn es die gäbe, wäre etwas ganz Schlimmes, das man halt aushalten muss.

Du stellst Dich in ein Extrem, das Dich frei macht?

AB: Maximierung der Mittel. Mittel, die man auf der Fläche hat, und wenn man die maximiert, kommt man ungefähr da hin. Ich frage mich ohnehin, warum nicht alle so malen. Anders geht das doch gar nicht. Deswegen muss man die Mittel maximieren und kommt dann zu Fragestellungen wie Licht und Leben und asymmetrischer Balance. War zum Beispiel bei Mondrian genauso, der ist auch ungefähr dahin gekommen, hat aber dann im Exil zu viel Party in seine Bilder geholt und sich dabei in Manhattan verlaufen.

Du trittst aus der Welt, um dann in einem exzentrischen Bogen wieder zurückzukommen, und plötzlich lichtet sich die Erde?

AB: Das kann man so nicht voraussagen, schön wäre es ... nur keine Flucht ins Weltall. Bilder erscheinen ja immer in der Welt und erfüllen hier ihre Arbeit am Menschen, geben diesem zum Beispiel diese Lichtfäden und damit sein irdisches Kleid. Als Mensch kommt man wohl zurück, die N-Bilder wohl nicht. Sie sind nichts, das sich zurückverwandeln könnte in irdische Bilder. Indem sie auf sich selbst und auf die Welt verzichten, indem sie zum wahren bildnerischen Verzicht werden, finden sie erst wirklich ihren Ort in der Welt. Und wir müssen lernen, was es heißt, dass die Bilder keine Welt mehr sind. Warum sind sie trotzdem Teil der Welt? Sie sind doch das, was uns erst betrißt.

Anstelle der permanent zerfallenden Jetztzeit unserer digitalen Gegenwart entfaltet die Malerei eine andere Zeitlichkeit.

AB: Ja, sie hält die Schwelle, bewegt und schwingend. Und um noch einmal auf das Weltall und die Planeten zu kommen. Jupiter wäre die nächste Ebene, auf der die Menschen sein werden. Wir leben in einer Abfolge von planetarischen Bezugssystemen, woher wir kommen, wohin wir gegangen sind, jetzt sind, oder als nächstes hingehen werden. Wir gehen natürlich nicht wirklich zum Jupiter, aber unser Bezug, die planetarisch-seelische Daseinsform, wird Jupiter sein. Ein Gasplanet, der genau diesen schwellenhaften Aggregatzustand hat. Er ist gasförmig und besitzt dennoch Masse, hat Druck, ist allerdings weich. Das heißt, nach der digitalen Ära, in der wir uns wahrscheinlich noch sehr lange befinden werden, bewegen wir uns auf das Jupiterleben zu. Heute schon könnte uns der Planet mitteilen, was wichtig wird für diese neue Epoche. Es ist eine Schwellenwelt, in der auch wir in einer anderen Form existieren werden. In meinem bisherigen Werk bin ich sicher ziemlich jupiterhaft gewesen. Die Bilder haben sich soweit jupiterhaft entwickelt, dass sie vielleicht sogar noch in die nächste Stufe geraten könnten. Es gibt Voraussichten, was nach Jupiter kommt. Die nächste Stufe heißt Vulkan, glaube ich. Nicht, wie wir uns einen Berg vorstellen, sondern als Planet, den wir noch nicht

kennen. Das ist die übernächste Konstellation, die den Menschen existieren lässt. Das müsste ich in Bildern sehen. Eigentlich wissen wir das alles, das Jupiterthema ist weit verbreitet, selbst in 2001. Wo reist er da hin? Zum Jupiter. Da kommt man in dem weißen Raum an und was passiert? Der Mensch ist einsam in diesem weißen Raum ...

Und dann?

AB: Alle Bilder, die dann kommen, vielleicht auch meine, können das nur vorausdeuten. Sie deuten aus der Zukunft her. Es sind Herdeutungen. Planetarisch gibt es diese Konstellationen bereits, wir treten bloß in ihre Achsen. Die N-Bilder, die von der Zukunft her deuten, sind ebenfalls dort und künden von diesen Zuständen. Insofern male ich mich zum Anfang hin. Man geht dahin, wo der Anfang ist. Der Anfang ist das vollständige, ganze Bild. Man geht zur Quelle, an den Ursprung.

Wohin soll man denn sonst? Mit N, das auch eine irrationale Zahl ist, fängt das an. Wie kann die Physik dulden, dass es Irrationalität gibt? Dort beginnt N. Keine Physik, nichts Berechenbares mehr?

AB: Physik ist nicht existent. Man kann gar nicht denken, dass es Physik gibt, da es ihre Gesetze nur gibt, weil wir sie gemacht haben. Die Gesetze als solche gibt es nicht. Es gibt auch keinen rechten Winkel und keine sogenannten geraden Linien. Die gibt es alle definitiv nicht. Hölderlin hat das ganz deutlich ausgesprochen. Er hat die Frage gestellt: „Gibt es auf Erden ein Maß?“ Und sie sofort selbst beantwortet: „Nein, es gibt keines.“ Also gibt es auch keine Naturwissenschaft. Bilder stehen automatisch im Kontrast zu den geometrisch-digitalen Medien, mit denen wir heute leben. Bilder sind jedoch auch nicht bloß dijeren. Im 20. Jahrhundert haben wir viel Malerei gesehen, die digitale Medien integriert und kritisiert hat. Das können wir heute nicht mehr machen, Malerei befindet sich immer schon jenseits der digitalen Welt, nie als Kritik, sondern einfach indem sie deren Platz immer schon eingenommen hat. Bei der totalen Beherrschung unserer Existenz durch Null und Eins kann man sich kaum vorstellen, dass jemals etwas anderes an ihre Stelle tritt. Doch ich glaube, dass etwas dies bereits heute kann. Nicht als Entgegnung, sondern von jenseits dieser Verhältnisse. Davon wissen die Digitalmedien noch nichts. Bilder hingegen sind Einsicht und Aussicht ins Selbe. Weder drinnen noch draußen schwanken sie in dieser schwellenhaften Situation. Ihr Ort ist derselbe und doch ein anderer.



ANDRÉ BUTZER *Untitled*, 2015

Flash Art

OCTOBER 2011

André Butzer

I WILL ALWAYS BE A COLORIST

John Newsom

JOHN NEWSOM: Knowing that in 1993 you encountered both Asger Jorn's *Green Ballet* (1960) at the Hamburger Kunsthalle as well as posters of abstract paintings by Gerhard Richter in a local Burger King restaurant in the St. Pauli district's Reeperbahn. How did these two viewing experiences affect and inspire you early on?

Andre Butzer: Well, Richter at Burger King was first ... then I went to the museum to check out some of his pieces in the real, which was a bit disappointing for me in comparison to the posters. I saw the Jorn painting on an upper floor of the museum as part of the Guggenheim collection that was on display. All of these things then got mixed up in my head: the fast food place, the reproductions, the so called originals, the fancy sound of the name Peggy Guggenheim, the Donald Duck face I saw in *Green Ballet*, and the emptiness I saw in Richter. These things made me decide to try it on my own.

JN: For those readers who aren't familiar, what did the formation of the Akademie Satrap in Hamburg offer you in your development? And would you explain its relevancy in defining a particular school of thought in contemporary art, point to what was going on in Leipzig at the time?

AB: This came a bit later. This group, or, if you want, this school, was very important for me. I am still thankful for the opportunity that I had there to meet people who I could talk to, have conflicts with, and could compete with in a playful but also a serious way. On the other hand, Leipzig was, and still is, not on my map. We didn't know anything about the young people there trying to restore something in painting or in art that was worth overcoming during the previous decades, let alone even during the centuries before. But art is a free country!

JN: When you began your in-depth study of Cezanne, was it for your affirmation in the definitive nature of abstraction? Or was there a different attraction for you there?

AB: Cezanne was always someone I was too afraid of, and in a way, I am still very afraid of him. Then I realized that my fear of him was caused not only by his general and obvious greatness but also by his closeness to what I wanted to do more than a hundred years later in a very different situation. Twentieth-century art made people learn how to look at so-called "abstract art" in a way that they were originally taught to look at naturalism. This is the moment when I came into this tricky and desperate situation, and my will was, and still is, to destroy and to annihilate this agreement.

JN: Well said. There seems to be a lot of laws that you implement within your painting practice - rules and logic. Do you set perimeters before the beginning of a work, or series, and then conduct the space within that framework?

AB: No. All I do is follow them. I mean I follow the paintings. It feels like I started with the end, and one day I went on painting towards a new beginning from where they came from in the future. I slowly started to get rid of things I first needed in them, things like spray-cans, funny faces, living skulls, titles, thick paint, colors in general, etc. The last thing is not true, as I consider myself a colorist, I will always be a colorist, nothing else. The available and producible palette of visible colors had to be revealed as a naturalism of its own, though. A color is always, and only, representing itself as a color in conjunction with other colors. So, my vision is to create this endless colorism through the absence of naturalist ready-made color. Visual art is an optical utopia, so anything visible has to be erased; the depository of anything visible is not the work of art, but



ANDRÉ BUTZER, *Herr Adolf Eichmann Sahne-Pudding Fabrikant*, 2005.
Oil on Canvas, 300 x 200 cm. Courtesy Patrick Painter, Los Angeles.



ANDRÉ BUTZER, *Friedens-Siemens IV*, 2000. Acrylic on canvas, 200 x 150 cm. Scharpf! Collection, Stuttgart. Courtesy Hammelehle und Ahrens, Cologne; ANDRÉ BUTZER, *Grauer Schinken*, 2009. Oil on canvas, 170 x 130 cm. Collection of the artist.

the work of art is a projector of the depository.

JN: I find the “N-Paintings” really wonderful and terrifying at the same time. Why the “N” and what does it mean? Are these figures forced to wander in a perpetual state of limbo forever? Is there, or will there ever be, the hope of liberation? Possibly realized in another series, for these paintings are truly forceful and elegantly brutal. Thoughts?

AB: What do you mean by figures? I see nothing in those paintings ... as they are without any reason, theme and motif, although the matrix that repeats itself was originally related to bodies of flesh: a living vertical body carrying a dead horizontal body. Cezanne had this Luca Signorelli print in his studio. I can only see through or with these paintings - in a way you see a threshold. This relates to the projection that I mentioned above. “N” is a holy, probably golden number or letter for me, that is a help for artists to create and find their way through their canvases. “N” is its own ruler and knows no earthly measurement and degree.

JN: “Figures” meaning the little girls and goblins who are depicted in the landscapes outside of the houses with the “N” portrayed above the nonexistent entrances. But let’s talk about the color gray. Obviously this is an important subject for you. What is gray for you? What is its importance to your

practice?

AB: Gray is the great potency of all colors. It’s obviously not compared to what people have tried to make it out to be, the color of nothing, the big zero or something stupid like that. No, it is the destination of color, like gold, flesh and silver are destinations of color, and all of these together, they combine and preserve color in order to let it really shine.

JN: Most of your earlier work revolved around a surface structured of very thick impastos. How important is the idea of finesse and virtuosity to you in terms of navigating such large amounts of paint? Especially because the majority of impasto painters are very flat-footed, clumsy and wasteful.

AB: I am so happy now without all of that stuff on my paintings. I had to find my way through all of that mess. Although I already saw myself as the master of control over all of this delicate stuff and highly dangerous material, I had to get rid of it. I have learned a lot about physical color; now I merely dream of color. JN: How conscious are you of the implications of national identity within the pictorial narration in your paintings? AB: Very conscious, so that I am able to abuse my own consciousness. I want to paint, and painting is no storytelling business, so some think there is an aspect of narration here, but there isn’t. I took Heinrich Himmler, Adolf Eichmann and who else ... and painted them as paintings. They will pollute the



ANDRÉ BUTZER, *Nicht fürchten! (2) / Don't Be Scared! (2)*, 2010.
Oil on canvas, 221 x 280 cm. Courtesy Metro Pictures, New York.

canvases until I die, and I am the one to endlessly clean my canvases in front of the audience, but I can't. They will stay contaminated. JN: You often speak of modern industry and have a fascination with iconic American industrialists such as Henry Ford, Walt Disney and, might I add, Andy Warhol. Why the fascination with these achievements? AB: Same answer, same contamination, different conclusion. I love seriality, but I have never made a real series. I do change over to the "death side" everyday, in order to get congruent with those who live there. But I bring a different message with me, which is not a text, and I will place it from the inside: this message is "N."

JN: I've noticed, within painters of our generation at least, that historically we Americans tend to be in awe of certain modes of Germanic channels of representation and that you Germans have a strong interest in our American viewpoints of representation. Is this something you notice as well? Why is this?

AB: I don't know. For most people this seems to be a question of Pop, and how you place yourself within this given framework of possible world fame and world

success. That world changed, this is for sure. This axis of domination is destroyed, and that's good. There is too much art with English titles anyway.

JN: That's a very diplomatic way to put it. You've mentioned to me before that your protocol for painting a work begins with the rise of the sun and ends with the setting of the sun. Your work has a radical mood to it. How is this enhanced or diminished with the fluctuation of natural light?

AB: I almost never use artificial light to paint. There is no better light for me than a setting sun. In the meantime, in order for a work of mine to get finished, it needs a lot of those sunsets in a row, changing natural light and shadows.

JN: In your recent exhibition titled "Der wahrscheinlich beste abstrakte Maler der Welt" [Probably the World's Best Abstract Painter] held at Hannover Kestnergesellschaft, Germany, the use of the word "Probably" is very smart. It lands the reader's mind somewhere in the future. Is the cheekiness of this title meant to be taken literally? Or is the literalness of this title meant to be taken

as cheeky?

AB: It's a major concession to the audience; it seems to weaken what I and a few others believe in, but it helps to create a friendly and entertaining atmosphere for people to start finding their own stance on what I do.

JN: One of the new additions to your repertoire over the past few years that I've noticed is the use of industrial paint as readymade, particularly in the colorful abstract paintings, and color on gray grounds. This is an interesting contradiction, juxtaposing the nondescript quality of "straight from the tube" application with the seemingly wild abandonment of gesture. This question may seem more of an observation, but I would like for you to expand on this recent exploration of yours.

AB: Here again, I was aware that this was something to get rid of as quickly as possible - in the end it took me more than ten years. I started with this form of application in the late '90s and it always felt non-organic, at least to me, and I needed this aspect so badly. I saw them as cables, electric wires, straws and machinery. They were excuses for what happened in other parts of the painting. Gesture is a word that I do not understand to this day, and I will probably never understand what that is. There is no gesture. A gesture might speak of an individual who produces authority behind such a trace or mark, but what I do is not about me.

JN: In expanding on this somewhat formal material question, these new monumental gray paintings with the two floating black linear rectangles are heavyweight paintings. How did you arrive at these, or how did they arrive at you? They seem a particularly strong series of works, especially in relationship to some heavy tenor moments of compositional arrangements by the likes of Rothko, Matisse and Mondrian.

AB: They came up when I wanted to replace the "straight-from-the-tube parts." In fact, the machinery part itself was to be replaced in its most fundamental way: a black line that came out of a tube had instead to be painted with a brush. Sounds like a downgrade at first, but then I felt: "Now you can start painting!"

Art in America

SEPTEMBER 2009

André Butzer

By Mark Prince



ANDRÉ BUTZER, *Untitled*, 2008. Oil on canvas: 150 x 210 cm. Auctioned at Ketterer Kunst Munich, December 2019.

André Butzer once remarked in an interview that the profession of art critic should be eradicated, and his work appropriately defies interpretation with a furious apocalyptic energy. Painting can be image, motif, referent and narrative, but it is also always a flat surface on which dumb material has accreted. Butzer takes painting as a manual application of viscous oil paint to an extreme, but his work contradicts any categorical position. This is no Rymanesque exploration of process: it is always animated by the idea of the portrait. Around 2004, the disquieting cartoon figures that formed the resident consciousness of his work—with their buttoned-up greatcoats, barrel chests, floppy ears and huge, fearful eyes—were joined by monochrome dark gray fields of densely worked impasto, as though, like an author switching from a third- to first-person narrative, the painter's manipulation of material had taken on the onus of what was being portrayed. There was a sense of moving closer in.

Two series of paintings, on view concurrently in different commercial galleries, plot two steps on a line that might run from those earlier gray monochromes to a full-color maximalist abstraction. At Hetzler, Butzer doodles sparse patterns of candy color, squeezed straight from the tube, over canvases covered with an overall background of gray paint. Across town, in Baudach's massive loft space, painterly gesture has overwhelmed the surfaces in a sensuous tangle of color, the daylight from the high windows exposing the tactile materiality of the paint like sculptural relief. The paintings at Hetzler have a skeletal, diagrammatic quality that is fleshed out in the rich pictorial fields at Baudach. In this sense, the two venues represented a journey from the meta-abstract to the contingencies of perception, which reflects the dialectical tensions that run throughout Butzer's paintings.

There is an element of parody at work. In the Hetzler show, the linear trails of oil tend toward generic forms of geometric abstraction—circle, triangle, right angle—while the thrown globules of white and the interjections of rapid brushwork, commonplaces of action painting, are isolated on the gray grounds as though between quotation marks. Similarly, at Baudach, the uniform density of painterly incident might be read as a cynically virtuoso cataloguing of expressionistic method. And yet Butzer refuses to be pinned down, either to macho preening or to its conversion to critical irony. His geometric forms are made to buckle and wobble into specificity. Clichés, which a more circumspect artist would maneuver around on tiptoe, are fuel for an all-consuming irreverent humor. The paintings are performative, with Butzer's persona as mark-maker assuming the grotesque character that his absurdist figures previously embodied. With their soberly gray backgrounds gradually overwhelmed by riotous activity, they are shameless affirmations.



CURRICULUM VITAE

ANDRÉ BUTZER

b. 1973 in Stuttgart, DE
Lives and works in Berlin-Wannsee, DE

EDUCATION

1996 – 2000 Akademie Isotrop, Hamburg, DE

SOLO EXHIBITIONS 1999–2023

- 2023 Oberpfälzer Künstlerhaus, Schwandorf, DE (catalogue)
Frühling, Sommer, JUBG, Cologne, DE (catalogue)
Miettinen Collection, Berlin, DE (catalogue)
Museo Nacional Thyssen-Bornemisza, Madrid, ES (catalogue)
Nino Mier Gallery, New York, NY, US (catalogue)
Kirschmichel, Galerie Max Hetzler, Berlin, DE (catalogue)
Galerie Christine Mayer, Munich, DE
Maikäfer flieg!, Kunstverein Friedrichshafen, Friedrichshafen, DE (catalogue)
- 2022 *Fränkische Tänze*, Nino Mier Gallery, Los Angeles, CA, US (catalogue)
Vaterländischer Gesang: Friedrich Hölderlin, Nino Mier Gallery, Los Angeles, CA, US (catalogue)
Thüringer Wald (Works on Paper 2001–2022), Nino Mier Gallery, Los Angeles, CA, US (catalogue)
Painters of the San Gabriel Mountains pt. 2, Nino Mier Glassell Park, Los Angeles, CA, US (catalogue)
(with Jayme Burtis)
Xylon – Acquerelli, pitture, libri e poesie, Fondazione Marconi, Milan, IT (catalogue)
Wanderer, Galerie Max Hetzler, London, UK (catalogue)
Galerie Bernd Kugler, Innsbruck, AT (with Sarah Bogner)
Friedrichs Foundation, Weidingen, DE (catalogue)
Sunday-S, Copenhagen, DK (with Josef Zekoff)
Works on Paper, Livie Fine Art, Zurich, CH (catalogue)
- 2021 *12 years of collecting André: An exhibition of works by André Butzer organized by Nino Mier*,
Nino Mier Gallery, Los Angeles, CA, US (catalogue)
Works from the TASCHEN Collection 2000–2021, TASCHEN, Cologne, DE (catalogue)
Rohe Milch, Galerie Max Hetzler, Berlin, DE (catalogue)
Galería Mascota, Mexico City, MX
Galerie Bernd Kugler, Innsbruck, AT (with Ulrich Wulff)
Gió Marconi, Milan, IT (catalogue)
Galería Heinrich Ehrhardt, Madrid, ES (catalogue)
- 2020 *Light, Colour and Hope*, YUZ Museum, Shanghai, CN (catalogue)
Museum of the Light, Yoshii Foundation, Hokuto, JP (catalogue)
BT Gallery, Tokyo, JP
Galerie Max Hetzler, Paris, FR
Galerie Max Hetzler, Berlin, DE (catalogue)
Livie Fine Art, Zurich, CH (catalogue) (with Thomas Arnolds)
Painters of the San Gabriel Mountains, Sunday-S, Copenhagen (with Jayme Burtis)
Carbon 12, Dubai
- 2019 Metro Pictures, New York, NY, US (catalogue)
Galeria Duarte Sequeira, Braga, PT (with Daniel Mendel-Black)
Galerie Bernd Kugler, Innsbruck, AT
Kirchgasse, Steckborn, CH (catalogue)
Sunday-S, Copenhagen, DK (with Wolfgang Voegelé)
Boers-Li Gallery, Beijing, CN (catalogue)
Galerie Hammelehle und Ahrens, Cologne, DE (with Matthias Schaufler)

- Goethe komischer Mann, Nino Mier Gallery, Los Angeles, CA, US (catalogue)
 Filsers, Mainburg, DE (catalogue)
 Galerie Christine Mayer, Munich, DE
- 2018 *1, Eis bitte! (1999)*, Galerie Max Hetzler, London, UK
 Nino Mier Gallery, Cologne, DE
 Galería Heinrich Ehrhardt, Madrid, ES (catalogue)
Auf Wiedersehen in Kopenhagen. A Solo Show on Planet Earth (feat. Paula Kamps and Josef Zekoff), Sunday-S, Copenhagen, DK
Recent Paintings and an Artist Book, Galerie Max Hetzler Bleibtreustraße, Berlin, DE (catalogue)
Selected Works from Private Collections, Galerie Max Hetzler Goethestraße, Berlin, DE
 Gió Marconi, Milan, IT
 IKOB Museum of Contemporary Art, Eupen, BE (catalogue)
- 2017 Carbon 12, Dubai, UAE
 Kirchgasse, Steckborn, CH (catalogue)
 Nino Mier Gallery, Los Angeles, CA, US(catalogue)
 Xippas Gallery, Geneva, CH
 Galerie Bernd Kugler, Innsbruck, AT (with Daniel Mendel-Black)
 Galeria Mário Sequeira, Braga, PT (catalogue)
 Kurfürstendamm 213, Berlin, DE (catalogue)
 Galerie Max Hetzler, Paris, FR
 Metro Pictures, New York, NY, US (catalogue)
 Växjö Konsthall, Växjö, SE (with André Talborn)
- 2016 *...und sah den Frieden des Himmels*, Bayerisches Armeemuseum, Ingolstadt, DE (catalogue)
 Hiromi Yoshii Gallery, Tokyo, DE (catalogue)
Arnold-Schönberg-Gedächtnisraum, Harpune Verlagsmuseum, Vienna, AT (catalogue) (with Josef Zekoff)
 Galerie Christine Mayer, Munich, DE
 Neue Galerie, Gladbeck, DE (catalogue)
- 2015 Kunstverein Reutlingen, Reutlingen, DE (catalogue)
Für Johann Peter Hebel, Kunstscheune Nordheim, DE (catalogue) (with Philipp Schwalb)
 Galerie Max Hetzler, Berlin, DE
- 2014 Künstlerhaus. Halle für Kunst und Medien, Graz, AT (catalogue)
 Stiftung zur Förderung zeitgenössischer Kunst, Weidingen, DE (catalogue)
 Galerie Christine Mayer, Munich, DE
 Kunstverein Heppenheim, Heppenheim, DE (with Thomas Winkler)
 Hiromi Yoshii Gallery, Tokyo, JP (catalogue)
 Carbon 12, Dubai, UAE
- 2013 Metro Pictures, New York, NY, US (catalogue)
 Patricia Low Contemporary, St. Moritz, CH (catalogue)
(in memoriam Bianca Schönig), European Fine Art, Berlin, DE (with Thomas Groetz)
 Gió Marconi, Milan, IT (catalogue)
 Galerie Max Hetzler, Berlin, DE (catalogue)
- 2012 Xippas Gallery, Paris, FR (catalogue)
 Galerie Bernd Kugler, Innsbruck, AT (catalogue)
 Galeria Mário Sequeira, Braga, PT
 Galerie Christine Mayer, Munich, DE (catalogue)
Sibirien Forellen Express Teil 3. Henry Butzer & Boris Dahlem, Kunstverein Heppenheim, Heppenheim, DE (with Björn Dahlem)
Bibliothek des 21. Jahrhunderts: André Butzer, Galerie Börgmann, Krefeld, DE
 Rhona Hoffman Gallery, Chicago, IL, US
 Galerie Guido W. Baudach, Berlin, DE (catalogue)
- 2011 Kunsthistorisches Museum / Theseustempel, Vienna, AT (catalogue)

- Galerie Forsblom, Helsinki, FI
Der wahrscheinlich beste abstrakte Maler der Welt, Kestnergesellschaft, Hanover, DE (catalogue)
 Xippas Gallery, Montevideo, UY
 Carbon 12, Dubai, UAE (catalogue)
Linoleum Prints / Silkscreen Prints, Niklas Schechinger, Hamburg and European Fine Art, Berlin, DE
 Galerie Guido W. Baudach, Berlin, DE
- 2010 Xippas Gallery, Athens, GR (catalogue) (with Thomas Winkler)
 Agathe Bellomann Fine Art, Berlin, DE (catalogue)
 Kunstverein Heppenheim, Heppenheim, DE (with Maja Körner)
Nicht fürchten! Don't be scared!, Metro Pictures, New York, NY, US
 Galerie Christine Mayer, Munich, DE
 Galería Heinrich Ehrhardt, Madrid, ES
- 2009 Hiromi Yoshii Gallery, Tokyo, JP (catalogue)
 Alison Jacques Gallery, London, UK (catalogue)
 Xippas Gallery, Paris, FR
 Galeria Mário Sequeira, Braga, PT
Viele Tote im Heimatland: Fanta, Sprite, H-Milch, Micky und Donald! Gemälde 1999–2009,
 Kunsthalle Nuremberg, Nuremberg, DE (catalogue)
 Galerie Max Hetzler, Berlin, DE (catalogue)
 Galerie Guido W. Baudach, Berlin, DE (catalogue)
 Patricia Low Contemporary, Gstaad, CH
- 2008 Xippas Gallery, Athens, GR
Butzer / Dahlem, Galería Heinrich Ehrhardt, Madrid, ES (catalogue) (with Björn Dahlem)
 Gió Marconi, Milan, IT (catalogue)
 Patrick Painter, Los Angeles, CA, US (catalogue)
 Galerie Bernd Kugler, Innsbruck, AT
 Metro Pictures, New York, NY, US (catalogue)
 Galerie Christine Mayer, Munich, DE
- 2007 *För Hitz ond Brand*, Ortschaftsmuseum Wolfhalden, Wolfhalden, DE (with Thomas Kamm)
 Patricia Low Contemporary, Gstaad, CH
Neue Bilder. Deutsche und Österreicher: Schämt Euch!, Gabriele Senn Galerie, Vienna, AT
 (with Marcel Hüppauff)
 Alison Jacques Gallery, London, UK
 Gary Tatintsian Gallery, Moskow, RU (catalogue)
Friedens-Siemense (Teil 2), Galerie Guido W. Baudach, Berlin, DE (catalogue)
- 2006 W.O. Scheibe Museum, Stuttgart, DE
Amerikanische Technik im Jahre 2017, Patrick Painter, Santa Monica, CA, US (catalogue)
N-Leben, Gió Marconi, Milan, IT
 Galerie Bernd Kugler, Innsbruck, AT
Recent Paintings, Galerie Max Hetzler, Berlin, DE
- 2005 *Haselnuss*, Galerie Guido W. Baudach, Berlin, DE (catalogue)
Neverworld Technik, Kunstverein Ulm, DE (catalogue) (with Andreas Hofer)
Grießbrei für alle!, Galerie Max Hetzler, Berlin, DE
Aquarelle, Galerie Hammelehle und Ahrens, Cologne, DE
Aquarelle, Gabriele Senn Galerie, Vienna, AT
N-Mädele in Volkstum-Technik, Galerie Christine Mayer, Munich, DE
- 2004 *Frau vor dem N-Haus*, Galerie Guido W. Baudach, Berlin, DE (catalogue)
 Galerie Bernd Kugler, Innsbruck, AT
 Massenfrieden, Patrick Painter, Santa Monica, CA, US (catalogue)
 Galerie Christine Mayer, Munich, DE
Das Ende vom Friedens-Siemens Menschentraum, Kunstverein Heilbronn, Heilbronn, DE (catalogue)

- 2003 *Chips und Pepsi und Medizin*, Galerie Max Hetzler, Berlin, DE (catalogue)
K.f.d.G. / K.f.d.Z., Saarbrücker Str. 30, Berlin, DE (with Erwin Kneihsl)
Todall!, Galerie Hammelehle und Ahrens, Cologne, DE (catalogue)
- 2002 *Nasaheim Blumen*, Galerie Christine Mayer, Munich, DE
Friedens-Siemense (Teil 1), Galerie Gabriele Senn, Vienna, AT
Wanderung nach Annaheim, Galerie Guido W. Baudach, Berlin, DE
- 2001 Galerie Hammelehle und Ahrens, Stuttgart, DE (with Markus Selg)
- 2000 *Der Realismus bereut nichts!*, Contemporary Fine Arts, Berlin, DE
- 1999 *Ich bin Munch*, Galerie Esther Freund, Vienna, AT (catalogue)

GROUP EXHIBITIONS (1996–2023)

- 2023 *Root Systems*, Nino Mier Gallery, Los Angeles, CA, US
Jinn Bronwen Lee / André Butzer, Galerie Max Hetzler, Berlin, DE (catalogue)
 Papier Salon, Wentrup, Hamburg, DE
- 2022 *Verdissage*, Seoul, KR
Die Nacktheit der Zeichnung, Gesellschaft für Gegenwartskunst, Augsburg, DE
Butzer / Groetz / Schaufler, Vickermann & Stoya, Baden-Baden, DE
 Konnex, Galerie Erik Bausmann, Halle an der Saale, DE
wir sagen uns Dunkles dark things we tell each other, Miettinen Collection, Salon Dahlmann, Berlin, DE
Painting for Travellers, Galerie Guido W. Baudach, Berlin, DE
Painters Paint Paintings: LA Version, Nino Mier Gallery, Los Angeles, CA, US
Les Incertifiables, Studio Véronique Bourgoin, Montreuil-sous-Bois, FR
#holzschnitt: 1400 bis heute, Kupferstichkabinett, Berlin, DE (catalogue)
Follow George Grosz – Gemälde, Zeichnungen, Druckgrafik und Filme, Kunstsammlung Jena, Jena, DE (catalogue)
Mix & Match. Die Sammlung neu entdecken, Pinakothek der Moderne, München, DE
Arnolds / Butzer / Schaufler, Nosbaum Reding, Luxembourg City, LU (catalogue)
Through our eyes: Resonance and Illusion in Contemporary Portraits, Center of International Contemporary Art, Vancouver, CA
Germany (barred), Galerie Raphael Durazzo, Paris, FR
Unendliche Geschichten. Aus der Sammlung Oehmen, Museum Ratingen, Ratingen, DE (catalogue)
The Innerworld of the Outerworld of the Innerworld, Soy Capitán, Berlin, DE
 Jahn und Jahn, Munich, DE
Die Schönheit von Combray, Galerie Bernd Kugler, Innsbruck, AT
The Most Dangerous Game, Spurs Gallery, Beijing, CN (catalogue)
- 2021 *Accesso*, Alfonso Artiaco, Naples, IT
Butzer Succo West, Galerie Clemens Gunzer, Salzburg, AT
A Face with a View, Post Gallery, Saanen, CH
In bed with a mosquito, Duarte Sequeira, Braga, PT
Jardins intérieurs: Nouvelles Acquisitions de la Collection Majudia, Arsenal Contemporary Art, Montréal, CA
Jetzt oder Nie: 50 Jahre Sammlung LBBW, Kunstmuseum Stuttgart, Stuttgart, DE (catalogue)
Art-Book: Pictoriality in Print, Musashino Art University Museum, Tokyo, JP
Angels Will Rise: Jayme Burtis / André Butzer, Sauvage, Düsseldorf, DE
The Show must go on, Nassima Landau Foundation, Tel Aviv, IL
Expedition, Brattleboro Museum, Brattleboro, VT, US (catalogue)
All I think about is you, Galerie Nothelfer, Berlin, DE / Kunstsaale, Berlin, DE
I have an idea!, 1969 Gallery, New York, NY, US
Daydreams (from the inventory), Galerie Guido W. Baudach, Berlin, DE
La Renaissance de Flâner, Galerie Bernd Kugler, Innsbruck, AT
Inauguration, Nino Mier Gallery, Brussels, BE
A bout de Souffle, Carbon 12, Dubai, UAE

- 2020 *Before Metro*, Metro Pictures, New York, NY, US
Museum as a New Public Space: Distorted Portrait, Space K Gallery, Seoul, KR (catalogue)
All of a sudden, Galeria Mascota, Aspen, CO, US
Something happened, Nothing Happened Gallery with Powerlong Art Center, Xiamen, CN
Twenty-first Century Occupational Adjustments and Considerations, Gallery Kendra Jayne Patrick @ Metro pictures, New York, NY, US
Cuando B se encuentra entre C y D, Galería Heinrich Ehrhardt, Madrid, ES
Echo Chords: Five Year Anniversary Show, Nino Mier Gallery, Los Angeles, CA, US
Freitod, Kunstsaele, Berlin, DE
Abstract Art from the Miettinen Collection, Salon Dahlmann, Berlin, DE
Galerie Max Hetzler, London
Under certain Circumstances, IKOB Museum of Contemporary Art, Eupen, BE
Echo Chambers, Galerie Bärbel Grässlin, Frankfurt am Main, DE (catalogue)
Bed and Clock, Moon and Beach: Edvard Munch, Galerie Max Hetzler, Berlin, DE (catalogue)
Zein Editions, Vienna, AT
Curated Colors Vol. 2, Vogel Art, Munich, DE
Wenn die Kastanien blühen, Galerie Christine Mayer, Munich, DE
Paper (and one on wood), Nino Mier Gallery, Los Angeles, CA, US
Intermezzo I, Galerie Bernd Kugler, Innsbruck, AT
Hölderlins Garten, Hölderlinturm, Tübingen, DE (catalogue)
Curated Colors Vol. 1, Vogel Art, Munich, DE
Local Masterworks of American Art, Nino Mier Gallery, Los Angeles, CA, US
- 2019 *Inaugural Installation*, Rubell Museum, Miami, FL, US
Room 6 x 8, Boers-Li / Sohe, Beijing, CN
Nowhereland: Part II (Galerie Utopia), Künstlerhaus Faktor, Hamburg, DE
Various Others, Goldie's Gallery @ Galerie Christine Mayer, Munich, DE
Drawing Wow, BCMA, Berlin, DE
Original Copy, Alta Art Space, Malmö, SE
Some Trees, Nino Mier Gallery, Los Angeles, LA, US
Galerie Bernd Kugler, Innsbruck, AT
#favorites, Ambacher contemporary, Munich, DE
Celine Men's Spring 2020, Hôtel des Invalides, Paris, FR
Hymne an die Jugend, Märkisches Museum, Witten, DE
I'm Made of Water, Rental Gallery, East Hampton, NY, US
Black Radiation, Galerie Christine Mayer, Munich, DE
Think in Pictures, Amelchenko, New York, NY, US (catalogue)
Flora, Brintz Gallery, Palm Beach, FL, US
Tinta negra. Las Formas de la Luz, Galeria Miquel Alzueta, Barcelona, ES
An Amazing Groupshow Experience, Phil Wagner Studios, Los Angeles, CA, US
Contemporary German Art from the Adam Collection, Dům umění – House of Art, Ostrava, CZ
- 2018 *Trance: A Show by Albert Oehlen*, Aishti Foundation, Beirut, LB (catalogue)
Mad World, Marciano Art Foundation, Los Angeles, CA, US
Gastspiel – Werke aus den Sammlungen Grässlin und Wiesenauer, Sammlung Grässlin / Räume für Kunst, St. Georgen, DE (catalogue)
Rite of Passage, Vito Schnabel Projects, New York, NY, US
I can bite the Hand that feeds me, and gently caress it too, Carbon 12, Dubai, UAE
Faces, Jason Haam Gallery, Seoul, KR (catalogue)
Islands in the Sun, Centro Cultural de São Lourenço, Almancil, PT
Artists Books Editions. Publications by Hans Werner Holzwarth and Yvon Lambert, Galerie Max Hetzler, Berlin, DE
Points of Light in a Nocturnal World, Herkimer Place, New York, NY, US
verlassen auf mein Herz, Künstlerhaus Leonberg, Leonberg, DE (catalogue)
Killing me softly. Works from the Miettinen Collection, Salon Dahlmann, Berlin, DE
- 2017 *Peter Saul*, Deichtorhallen – Sammlung Falckenberg, Hamburg, DE
Hope and Hazard: A Comedy of Eros, Hall Art Foundation, Reading, VT, US

- Día de Fiesta*, Galerie Xippas, Montevideo, UY
Plan View, Galerie Fred Jahn, Munich, DE
chaque wind-GenÄir8töZ Bild is sense de la vie = 6 + 3 + 2, Body & Soul, Geneva, CH
Back to the Shack, Meliksetian | Briggs, Los Angeles, CA, US
Abstract Painting Now!, Kunsthalle Krems, Krems an der Donau, AT (catalogue)
Selvskabt Modvind, Sunday-S, Copenhagen, DK
Matière Grise, Galerie Max Hetzler, Paris, FR
Collectivity. Objects and Associations, Maraya Art Centre, Sharjah, UAE
Aftermieter, Haus Mödrath, Kerpen, DE (catalogue)
Arnolds / Butzer / Mendel-Black, Galerie Hammelehle und Ahrens, Cologne, DE
Rendez-vous, 1 Rue Kleber, Paris, FR
The Gift Collection 2017, Galerie Bernd Kugler, Innsbruck, AT
Flaggen zeigen, Kunsthalle St. Gallen, Gallen, CH
DJ Piet Mondrian's Sister in the Year 2849 ... and her books (from Vienna): LOB DES SCHATTENS, curated by DJ Arnold Schoenberg and Rhianna, 286 Grand St., New York, NY, US (catalogue)
- 2016 *Show up*, Galerie Xippas, Punta del Este, UY
Der Funke soll in Dir sein, Salon Dahlmann, Berlin, DE
Sammlung Viehof, Deichtorhallen, Hamburg, DE (catalogue)
40 Years. Part 1, Rhona Hoffman Gallery, Chicago, IL, US
My Abstract World, me Collectors Room, Berlin, DE
20 years later ... Akademie Isotrop, 8. Salon, Hamburg, DE
Papier!, 68projects, Berlin, DE
Woher soll ich wissen, was ihr gefällt?, Nassauischer Kunstverein, Wiesbaden, DE
Tender is the Night, Galerie Christine Mayer, Munich, DE
Butzer, Thater, Winkler, Galerija Contra, Zagreb, HR
Surface as Interface as Surface, Carbon 12, Dubai, UAE
Wir suchen das Weite: Reisebilder, Kupferstichkabinett, Berlin, DE (catalogue)
In Wonderland, Salon Dahlmann, Berlin, DE
Random X, Galerie Xippas, Punta del Este, UY
- 2015 *Avatar und Atavismus*, Kunsthalle Düsseldorf, Düsseldorf, DE (catalogue)
Turn of a Century, Galerie Guido W. Baudach, Berlin, DE
German Cool, Salsali Private Museum, Dubai, UAE
Dark Ages, Aeroplastics, Brussels, BE
Animal Friends, rstr4, Munich, DE
Famed. Privileg der Umstände, Galerie Gabriele Senn, Vienna, AT
 18, Galerija Contra, Zagreb, HR
Aspects of German Art, Ben Brown Fine Arts, Hong Kong, CN
Berlin-Klondyke, Kulturforum Schloss Holte-Stukenbrock, Schloss Holte-Stukenbrock, DE
Hot Town: Summer in the City, Galerie Christine Mayer, Munich, DE
Yes, we're open, Gió Marconi, Milan, IT
Obsession, Maison Particulière, Brussels, BE
- 2014 *10 Jahre. Die Sammlung*, Kunstmuseum Stuttgart, Stuttgart, DE
Ordinary Freaks – Das Prinzip Coolness in Popkultur, Theater und Museum, steirischer herbst 2014: I prefer not to ... share!, **Künstlerhaus, Halle für Kunst & Medien, Graz**, AT
Wo ist hier? #1: Malerei und Gegenwart, Kunstverein Reutlingen, Reutlingen, DE
Cool Place – Sammlung Scharpff, Kunstmuseum Stuttgart, Stuttgart, DE (catalogue)
Sein und Zeit, Galerie Bernd Kugler, Innsbruck, AT
Hyperions Jugend, Galerie Hammelehle und Ahrens, Cologne, DE
Spaziergang in der Licht-Tzypher, Niklas Schechinger, Hamburg, DE
Tillykke med fødselsdagen, Asger Jorn!, Galerie van de Loo Projekte, Munich, DE
What is contemporary in contemporary art?, Galeria Mário Sequeira, Braga, PT
In Farbe, Gesellschaft für Gegenwartskunst, Augsburg, DE
Zeit der Harmonie, Galerija Contra, Zagreb, HR
Die Leipziger Edition, Wiensowski & Harbord, Berlin, DE
Splendid Views: The Miettinen Collection, Salon Dahlmann, Berlin, DE
Fürchtet Euch nicht! Bestimmung des Feldes zu einer gegebenen Zeit: Malerei nach 2000, Neue Galerie

- Gladbeck, Gladbeck, DE
Domination: Hegemony and the Panopticon, Traffic, Dubai, UAE
Sand in my shoes, Tif Sigfrids, Los Angeles, CA, US
- 2013 *New Western Art*, Galerie Christine Mayer, Munich, DE
Remember everything – 40 years, Galerie Max Hetzler, Berlin, DE (catalogue)
Painting forever!, KW Kunstwerke, Berlin, DE (catalogue)
 Bienal Internacional de Curitiba
Wenn Wünsche wahr werden. Neue Werke und Klassiker der Sammlung, Kunsthalle Emden, Emden, DE
Play – The Frivolous and the Serious, me Collectors Room, Berlin, DE
Berlin-Klondyke, Spinnerei, Leipzig, DE
Il faut être peintre pour faire des images, et ce sont les images qui font faire la peinture, mais c'est un secret,
 Galerie Bernd Kugler, Innsbruck, AT
Das Allerletzte Prof. Winkler Stipendium, Kunstverein Weiden, Weiden in der Oberpfalz, DE
Appassionata, Kunstmuseum Ravensburg, Ravensburg, DE (catalogue)
Recent Acquisitions, MoCA Museum of Contemporary Art, Los Angeles, CA, US
- 2012 *Juwelen im Rheingold. 10 Jahre Sammlung Rheingold*, Kunsthalle Düsseldorf, Düsseldorf, DE (catalogue)
Berlin-Klondyke, Neuer Pfaffenhofener Kunstverein, Pfaffenhofen, DE
Eine Frau, ein Baum, eine Kuh, Museum für Konkrete Kunst, Ingolstadt and Kunstraum Munich, DE
 (catalogue)
Überall und nirgends: Werke aus der Sammlung Reydan Weiss, Villa Jauss, Oberstdorf, DE (catalogue)
Die Dunkle Seite des Mondes, Carbon 12, Dubai, UAE
Alpenrepublik, Kunstraum Innsbruck, Innsbruck, AT
Collaborations & Interventions, CCA Andratx, Andratx, ES
Circus Wols, Weserburg Museum für moderne Kunst, Bremen, DE (catalogue)
Black Oriental, Galerie Bernd Kugler, Innsbruck, AT
Lubok: Gráfica contemporánea y libros de artistas, Museo Nacional de Arte, Mexico City, MX (catalogue)
- 2011 *Dormition*, Galerija Contra, Koper, SI
Zu Gast, Kunstsaele, Berlin, DE
Gesamtkunstwerk: New Art from Germany, Saatchi Gallery, London, UK (catalogue)
about painting, abc art berlin contemporary, Berlin, DE
Zwei Sammler: Thomas Olbricht und Harald Falckenberg, Deichtorhallen, Hamburg, DE (catalogue)
Look, Galerie Xippas, Geneva, CH
Sibirien Forellen Express 2001 (revisited), Galerie Guido W. Baudach, Berlin, DE
Schrift // Bild, Galerie Konzett, Graz, AT
Fazebuk Network, Invalidenfriedhof, Berlin, DE
Diktatur Charlottenburg, Kosmetiksalon Babette, Berlin, DE
Based in Berlin: The Cannibal's Muse II, Autocenter, Berlin, DE (catalogue)
Berlin Klondike 2011, The Odd Gallery – Klondike Institute of Art & Culture, Dawson City, CA
All I desire, Galerie Christine Mayer, Munich, DE
Never let me go, Rhona Hoffman Gallery, Chicago, IL, US
Big Brother: L'Artiste face aux Tyrans, Palais des Arts, Dinard, FR
Lubok: Künstlerbücher, Städtisches Kunstmuseum Spendhaus, Reutlingen, DE (catalogue)
Skeletons of Beer, Pablo Galleries, Quezon City, PH
Abstract Confusion, b-05 Montabaur, Montabaur, DE; Kunstverein Ulm, Ulm, DE; Neue Galerie Gladbeck,
 DE; and Kunsthalle Erfurt, Erfurt, DE (catalogue)
The International Bongo Bongo Brigade, Haffner, Hall in Tirol, AT
Vollendet das ewige Werk – Zeitgenössische Kunst aus der Sammlung Rheingold, Schloss Dyck, Jüchen,
 DE (catalogue)
- 2010 *Nur Wahrheit – ehrlich, tod-sicher: Maske, Handschuh und Skelett*, 8. Salon, Hamburg, DE (catalogue)
Se não neste Tempo – Pintura Alemã Contemporânea: 1989–2010, MASP Museu de Arte de São Paulo Assis
 Chateaubriand, São Paulo, BR
Next Generation – Einblicke in junge Ostschweizer Privatsammlungen, Kunstmuseum St. Gallen, CH
Nice and Easy, Galeria Mário Sequeira, Braga, PT
Kopfweh im Abendland – BIAAA, ph-projects, Berlin, DE
Moment, Ventilazione, Vienna, AT

Crefelder Gesellschaft für Venezianische Malerei, Galerie Börgmann, Krefeld, DE (catalogue)
Permanent Trouble – Aktuelle Kunst aus der Sammlung Kopp, Kunstforum Ostdeutsche Galerie, Regensburg, DE (catalogue)
The Bushwick Schlacht, Fortress to Solitude, New York, NY, US
Love kills. Betting on the Muse – Charles Bukowski (1920–1994), Hanauer Landstraße, Frankfurt am Main, DE (catalogue)
Re.Volver, Galerie Xippas, Montevideo, UY
Was das Viereck heute noch ist: Abstraktion der Abstraktion, European Fine Art, Berlin, DE (catalogue)
Berlinzimmer #2, Wiener Art Foundation, Vienna, AT
Groupshow (with Parents), Niklas Schechinger, Hamburg, DE
Ich Wicht, Kunstraum Potsdam, Potsdam, DE
Aktualität eines Mediums, Galerie Krinzinger, Vienna, AT
A Group Painting Show, Patrick Painter Inc., Santa Monica, CA, US
Ulrich Wulff und meine Freunde, Resy Muijsers, Tilburg, NL
Gegen die Form. Informel 1954–2010, Cruise & Callas, Berlin, DE
Danke, Frau Antje, Galerie Diana Stigter, Amsterdam, NL

- 2009 *Amor fati*, Galerie Guido W. Baudach, Berlin, DE (catalogue)
Kunstankäufe des Landes, Tiroler Landesmuseum, Innsbruck, AT (catalogue)
Crisscross, Wannieck Gallery, Brno, CZ
5 years for Friends, Galerie Bernd Kugler, Innsbruck, AT
On a clear day I can see forever, Bureau Cultuurmakelaar Tilburg, Tilburg, NL
Berlin2000, PaceWildenstein, New York, NY, US (catalogue)
Alle Voglein sind schon da, alle Voglein, alle: 20 German Artists, Callicoon Fine Arts, New York, NY, US
Palindrom, Hermes und der Pfau, Stuttgart, DE
Holy Destruction, Galerie Polad-Hardouin, Paris, FR (catalogue)
Ulli und Lucrecia's lustige Gruppenausstellung mit Party, FiveThirtyThree, Los Angeles, CA, US
Pruespress, Ritter / Zamet, London, UK
Major Works on Paper, Patrick Painter Inc., Los Angeles, CA, US
George says, No Martini, no Party!, Appartement, Berlin, DE
2. Nationalkongress: Schönheit und Vernunft, Kosmetiksalon Babette, Berlin, DE
Antes de ayer y pasado mañana; o lo que puede ser pintura hoy, MACUF Museo de Arte Contemporáneo, A Coruña, ES
Pudel Art Basel, Golden Pudel Club, Hamburg, DE
Extended. Sammlung Landesbank Baden-Württemberg, ZKM – Museum für Neue Kunst, Karlsruhe, DE (catalogue)
- 2008 *Karotten und Schweinehals: Deutsche Kunst seit 1995*, Oldenburger Kunstverein, Oldenburg, DE
Pop-Auge und die ewigen Quatschkommoden: Deutsche und Amerikanische Kunst seit 1999, Patrick Painter Inc., Los Angeles, CA, US
Berlin – Anfang und Ende, Kunstbunker, Nuremberg, DE
Back to Black. Black in Contemporary Painting, Kestnergesellschaft, Hanover, DE (catalogue)
Butzer / Hofer / Meese / Strode / Zipp, Sammlung Sperling, Mainburg, DE
Bad painting – Good art, MUMOK Museum moderner Kunst Stiftung Ludwig, Vienna, AT (catalogue)
Vertrautes Terrain. Aktuelle Kunst in & über Deutschland, ZKM – Museum für Neue Kunst, Karlsruhe, DE (catalogue)
Son of ..., Musée des Beaux-Arts, Tourcoing, FR (catalogue)
Brillantfeuerwerk, Haus der Kunst, Munich, DE
Lustige Kunstausstellung, Friedel's Biergarten, Rangsdorf, DE
Always There, Galerie Max Hetzler, Berlin, DE (catalogue)
Hedwig, Baronian Francey, Brussels, DE
30 gegen 3.000.000, Kulturforum Schloss Holte-Stukenbrock, Schloss Holte-Stukenbrock, DE
Pruespress, Rental Gallery, New York, NY, US
12 Works on Paper, Galerie Bernd Kugler, Innsbruck, AT
Forgotten Bar, Berlin, DE
My Generation, Patrick Painter Inc. / Peres Projects / Reiner Opoku, Spichernhöfe, Cologne, DE
Group Show with André Butzer, 1711 North Spring St., Los Angeles, CA, US
Most / Bridge / Brücke, La Fabrika, Prague, CZ
Defining a Moment, House of Campari, New York, NY, US

- Kommando Tilman Riemenschneider. Europa 2008*, Hospitalhof Stuttgart, Stuttgart, DE (catalogue)
Kommando Giotto di Bondone, Gió Marconi, Milan, IT
- 2007 *Timer: Intimacy. Contemporary Art after Nine Eleven*, La Triennale di Milano, Milan, IT (catalogue)
Imagination Becomes Reality: Conclusion, Sammlung Goetz / ZKM – Museum für Neue Kunst, Karlsruhe, DE (catalogue)
The Sorcerer's Apprentice: Picasso & Contemporary Painters, Galeri Faurshou, Copenhagen, DK (catalogue)
Euro-Centric Part I: New European Art from the Rubell Family Collection, Rubell Family Collection, Miami, FL, US
Off the wall, Rental Gallery, New York, NY, US
La Boum III, Warsaw, RU
Return to forever, Forever and a day, Büro, Berlin, DE
Kommando Calvin Cohn New York, Salon 94, New York
Tension, Sex, Despair: Aber hallo. Na und?, Kunsthalle Exnergasse, Vienna, AT
Kommando Friedrich Hölderlin Berlin, Galerie Max Hetzler, Berlin, DE (catalogue)
- 2006 *Küss die Hand: Waldheim After*, Wiener Secession, Vienna, AT
Carbonic Anhydride, Galerie Max Hetzler, Berlin, DE (catalogue)
Heretic & Co, The House of Lords of Kunštát, Brno, CZ
Horizont, Kunstraum Kreuzberg, Berlin, DE
Die schöne Nacht in im Liebeskraut, Kampagne, Berlin, DE
Die coolste Show von Coolhausen, Ballhaus Ost, Berlin, DE
Imagination Become Reality Part IV: Borrowed Images, Sammlung Goetz, Munich, DE (catalogue)
- 2005 *Les Grands Spectacles – 120 Years of Art and Mass Culture*, Museum der Moderne, Salzburg, AT (catalogue)
Styles und Stile: Contemporary German Painting from the Scharpff Collection, Sofia Art Gallery, Sofia, BG (catalogue)
Munch Revisited, Museum am Ostwall, Dortmund, DE (catalogue)
36 x 27 x 10, Palast der Republik, Berlin, DE
Oktoberfest, Autocenter, Berlin, DE
Schwarz – Brot – Gold, Oldenburger Kunstverein, Oldenburg, DE
Works on paper, Galerie Max Hetzler, Berlin, DE (catalogue)
La Nouvelle Peinture Allemande, Carré d'Art – Musée d'Art Contemporain, Nîmes, FR
Helbo II, Karel Tutsch, Brno, CZ
- 2004 *Colección Benedikt Taschen*, Museo Nacional Centro de Arte Reina Sofía, Madrid, ES (catalogue)
Heimweh, Haunch of Venison, London, UK (catalogue)
Guido W. Baudach, Galerie Guido W. Baudach, Berlin, DE
Kommando Pfannkuchen: Deutsche und Amerikanische Kunst, Daniel Hug Gallery, Los Angeles, CA, US
Kommando Friedrich Schiller, Weaver Collection, Detroit, MI, US
Ausgewählt, Galerie Bernd Kugler, Innsbruck, AT
Kommando Henry Ford, Neurocafé, Stuttgart, DE
- 2003 *deutschemalereizweitausenddreie*, Frankfurter Kunstverein, Frankfurt am Main, DE (catalogue)
Suivi de chantier, Galerie Suzanne Tarasieva, Paris, FR
Heckel und seine drei Scheißhaufen, Neue Bahnhofstraße, Berlin, DE
Acht Frauen, Autocenter, Berlin, DE
Im Helbo, Brotherslasher, Cologne, DE (catalogue)
Dioé, Hamburg Festival of Art and Music, Hamburg, DE
Illegale Kunstwerke auf/s Papier?, PR17, Berlin, DE
Vom Horror der Kunst III, steirischer herbst 2003: Europa, Grazer Kunstverein, Graz, AT (catalogue)
Hands up, Baby, hands up!, Oldenburger Kunstverein, Oldenburg, DE
Heißkalt: Aktuelle Malerei aus der Sammlung Scharpff, Staatsgalerie Stuttgart and Kunsthalle Hamburg, DE (catalogue)
- 2002 *Offene Haare, offene Pferde: Amerikanische Kunst 1933–45*, Kölnischer Kunstverein, Cologne, DE (catalogue)

- Schwarzwaldhochstraße: Aktuelle Kunst in und aus Baden-Württemberg, Kunsthalle Baden-Baden, Baden-Baden, DE (catalogue)
 Hossa, CCA Andratx, Andratx, ES
Bitches of all genders they come and go, Galerie Hammelehle und Ahrens, Cologne, DE
Cruisen – Diskurs Alpha bis Omega, Kästner Optik, Stuttgart, DE
Friede, Freiheit, Freude, Maschenmode, Berlin, DE
- 2001 *Sibirien Forellen Express*, Maschenmode, Berlin, DE
Musterkarte: Modelos de Pintura en Alemania 2001, Goethe-Institut, Madrid, ES (catalogue)
Aua Extrema, Museum Kornelimünster, Aachen, DE
Forever infinite, Black Dragon Society, Los Angeles, CA, US
Viva November, Städtische Galerie Wolfsburg, Wolfsburg, DE
The Oelwechsel, Transmission Gallery, Glasgow, IE
 1. Tirana Biennale: *Escape*, Tirana, AL (catalogue)
- 2000 *Die Beute: Produktivität und Existenz*, Kunstraum Kreuzberg / Künstlerhaus Bethanien, Berlin, DE
Berlin: Binnendifferenz, Galerie Krinzinger, Vienna, AT
Klara, Galerie Ascan Crone, Hamburg, DE
Akademie Isotrop, Kunstakademie Bergen, Bergen, DE
- 1999 *Akademie Isotrop: Die Abstimmung*, Grazer Kunstverein, Graz, AT
Titankatzen: New Stream, steirischer herbst 1999, Galerie Bleich-Rossi, Graz, AT
Akademie Isotrop: Revolution, Evolution, Exekution, GAK Gesellschaft für Aktuelle Kunst, Bremen, DE
Akademie Isotrop: Contents and Documents, Cubitt, London, UK
Akademie Isotrop: Verschiedene Gebiete, Contemporary Fine Arts, Berlin, DE
Koether, Bohlen, Richter, Galerie Esther Freund, Vienna, AT
Polizeiterror und die geteilten Zöpfe, Künstlerhaus Wien, Vienna, AT
Akademie Isotrop, Galerie Hoffmann und Senn, Vienna, AT
Akademie Isotrop, Galerie Daniel Buchholz, Cologne, DE
- 1998 *Junge Szene*, Wiener Secession, Vienna, AT
Reality Investment, Donaufest, Ulm, DE
Kunst, Galerie Kienzle & Gmeiner, Berlin, DE
Circus Dinkelacker, Galerie Nomadenoase, Hamburg, DE
Akademie Isotrop, Laden, Berlin, DE
- 1997 *Akademie Isotrop*, Künstlerhaus, Stuttgart, DE
- 1996 *Der Umbau*, Künstlerhaus, Stuttgart, DE

SELECTED PUBLIC COLLECTIONS

Art Institute of Chicago
 Aurora Museum, Shanghai
 Carré d'Art – Musée d'Art Contemporain, Nîmes
 Children's Museum of the Arts, New York
 Deichtorhallen Hamburg – Falckenberg Collection, Hamburg
 Faye G. Allen Centre for the Visual Arts, University of Washington, Seattle
 Hall Art Foundation, Reading / VT | Derneburg
 Hölderlinturm, Tübingen
 IKOB Musée d'Art Contemporain, Eupen
 Nationalgalerie – Hamburger Bahnhof Museum für Gegenwart, Berlin
 Kupferstichkabinett – Staatliche Museen zu Berlin
 LACMA Los Angeles County Museum of Art, Los Angeles
 Marciano Art Collection, Los Angeles
 MARE Museum, Bucharest
 MOCA Museum of Contemporary Art, Los Angeles
 Museo Nacional Thyssen-Bornemisza, Madrid

Museo Novecento, Florence
Paula Modersohn-Becker Museum, Bremen
Pinakothek der Moderne, Munich
Rubell Museum, Miami
Sammlung des Landes Tirol
Goetz Collection, Munich
Sammlung Zeitgenössischer Kunst der Bundesrepublik Deutschland, Bonn
University of Chicago
YUZ Museum, Shanghai

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