

Pavel Büchler, Paul Czerlitzki - NO TIME TO PAINT**8.6. - 13.7.2013**

The title of the current double-exhibition "no time to paint" refers to a work by Pavel Büchler (*1952, UK/CZ) which is being shown together with a selection from his series Honest Work. This title is to be understood - in connection with Büchler - as a statement that questions his own praxis in a thoughtfully ironic way. The same self-reflection applies to Paul Czerlitzki (*1986, PL/DE), despite the fact that he devotes all his time to painting. Both artists use their knowledge of the multifacetedness of conceptual approaches to garner scope for action and sound it out artistically. The resulting works are captivating often because of their simple form and clear positing.

Pavel Büchler is a conceptual artist of the first generation. The works in his Honest Work series, for example, ONE AND THREE WORDS or THIS AND THAT, belong to a group of text-works which occupy a major position in his oeuvre to date. Generally speaking, his handling of language, of lettering and text, is full of allusions to the conditions of art production and reception, but also to the meaning of systems. The Honest Work series, one-offs produced with letterpress printing, are to a certain degree tautological. The printed words are identical with their content? At first, the ideas they contain, their poetry and intellectual force, are only graspable intuitively, yet they unfurl a wide variety of conceptual possibilities about the relationship between art and language and text and image.

In his explorations of "the gesture of painting" Vilem Flusser writes: "The artist becomes real in the gesture of painting because in it his life aims to change the world. He aims at the painting to be painted and, through it, at the others which are there with the artist: at the future." Here we encounter an unmistakable faith in the communicative aspect of painting, and in the idea that the gesture of painting adds something to the world which can challenge our perception and thus alter our view of it.

In the case of Paul Czerlitzki - who uses canvases as membranes through which to transfer the paint to the canvas or wall, who grinds down the front of the primed canvases so that pressure points from the stretcher frame produce minimal drawings, or who simply turns canvases around and spans them anew, rolls or folds them - these minimal shifts in the understanding of painting can be important for seeing and experiencing. Visually and conceptually, Paul Czerlitzki's works are in the tradition of self-reflective, analytical and minimalist painting. Against this historical experience, Vilem Flusser's pointer to the future can also be read as a promise of as yet unexplored possibilities. Repetition and series, the inclusion of calculated chance in his art praxis and performative experimentation with canvases in space are other means by which Paul Czerlitzki opens up himself, the viewer and painting to the future.