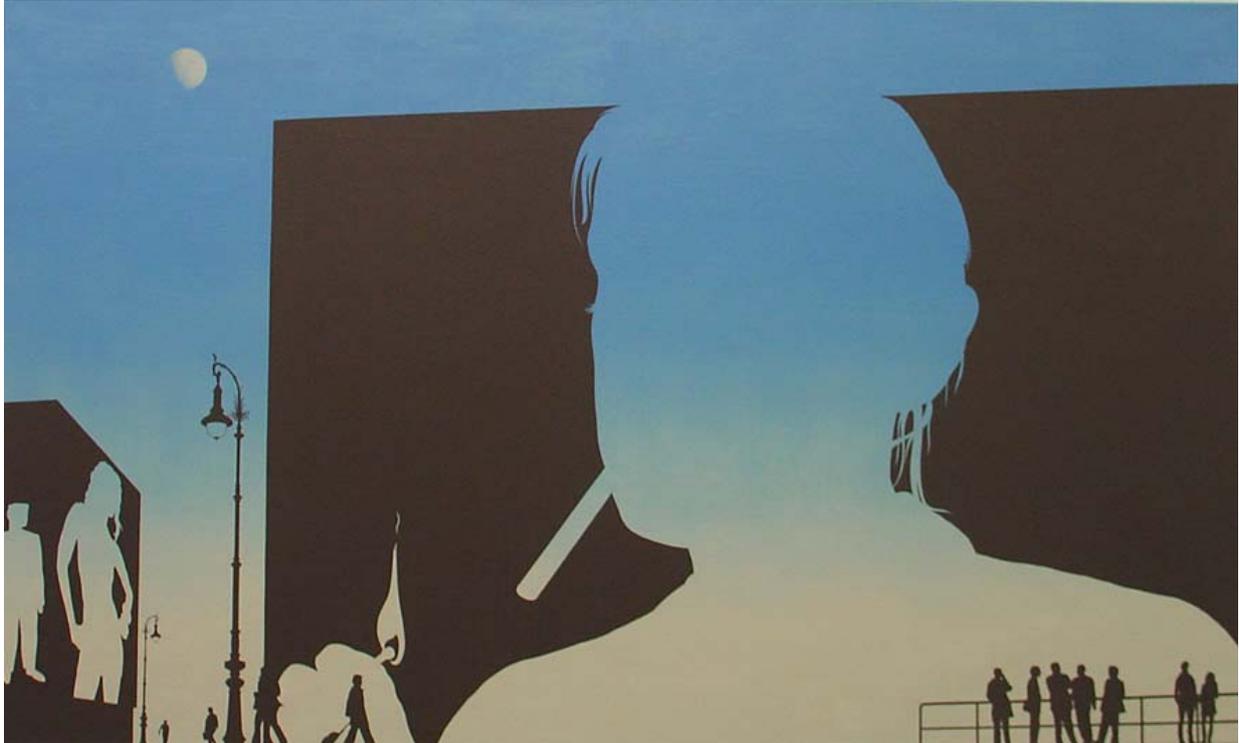


HENDRIK KRAWEN ABOUT THE RELATION BETWEEN PAINTING AND PRINTING IN HIS WORKS



Since years Hendrik Krawen is releasing graphic editions and is designing record covers for musicians like DJ Hell, Kreidler and Antonelli. The motives for the paintings and the printed works seem to be very similar. We were wondering, how his paintings relate to those graphic works and Hendrik Krawen was so nice to tell us more.

1. What is the relation between painting, printing methods and aesthetics for you? Do you like the idea of being able to multiply your work through printing processes and how do your printed works relate to the painted "original"?

Whether painted or printed, I am talking about images or imagery. Every one of us has images of their culture and environment in their head, which is likely to be more or less self-conscious. In any case the images that one knows affect the images that one makes. From the beginnings of the 90s onwards I thought that if you're already "biased", I could choose my "biases" and I worked with ideas connected with printing and copying. Some of these works come out of the motto "painting as printed". If something is painted in this way and then gets transformed into a print, you could speak of "printing as painting" - which sounds first very good, but is not exactly right, but some kind of transformation of the "image material" takes place and this is the point of interest for me.

2. You are working in both fields and you use them in a very individual way. Do you separate these two artistic mediums and if not why it is necessary for you to engage with these two?

This question makes me think about the term appearance. It's not working without it, even if this term is considered as uncool in art discourse and currently a kind of taboo. Both fields have very different appearances for me and to switch between these appearances is full of tension. The painted is very close to me, it does not seem to be static and it includes the depth of space, which is filled with something even if it is emptiness. Between me and the printed is always something like a barrier, it appears as "set", the pictorial seems to be more "dry", probably more "linguistic". Even though I do the print myself, I can look at it as if somebody else would have made it.

3. In your work it is interesting to observe the role of the people. Most of the time I find two levels of anthropocentric approach, the human as an object and the human as a living being. Where does this come from?

The title "the human and his image of himself" describes the relationship between the pictured people, which you have mentioned. As far as I use images found in the media, they can be of course very object-like and I try to release them from this.

4. How do you choose your colour palettes and what do they mean to you?

Probably it might sound euphoric, but colours are at first infinite, something like tones in music. Light is needed, to perceive them. A palette of colours could be compared to sound in music.

I think there are different cultures of colours from different modes of production, uses, times, countries and cultures, so there is a kind of readability for them as well. Under these conditions I mix my colours.