





ROBERT JANITZ, *Glue Raspberry*, 2012.
Oil and wax on canvas, 54 × 42 inches / 137 × 106 cm.
Courtesy of the artist.

ROBERT JANITZ, *How I learned to love the F.*
Exhibition view. New York, 2012.
Machaco, 2012.
Oil, encaustic on linen,
54 × 42 inches / 137.2 × 106.7 cm.
Mother-in-Law's-Tongue, 2012.
Coroplast, sheetmetal, paint, wood. Variable dimensions.

ROBERT JANITZ, *How I learned to love the F.*
Exhibition view. New York, 2012.
Untitled, 2012.
Oil, encaustic on canvas. 84 × 72 inches / 213.4 × 182.9 cm.
Mother-in-Law's-Tongue, 2012.
Coroplast, sheetmetal, paint, wood. Variable dimensions.

I don't think of my paintings as minimalist at all. I think of them as highly romantic. A quest for the sublime, the ridicule of the heroic. The twisted dandy finding content, despite the pose he is adopting. I developed a series in 2010-11 on specific surfaces. Those paintings were strictly 60 × 50 cm. I explored with muted colors questions of layers, gesture, light, presence. Call it topography of memory, because they are personal references for me, surfaces that are part of my life, or my youth, etc. They are almost erased. Negation is used as a source of power. The size to me is like a zoom-in on those ordinary soft surfaces that deal with the hand in a different way. The enactment (like in an actor's imagination) takes over and the painting action doubly embodies the thing. Through material and through application style. The materiality of butter is imitated with the paint itself and then applied in the way butter would be spread ... Casual, overall, intuitive, not exactly like the same gesture as a guy who cleans a window, but just like a guy that butters his toast, or applies glue on the back of a tile—without pictorial ambition.

... figurative or abstract is not a concern for me, really. Both «styles» are very immediate, almost hyper-impressionist / pop-romantic.





Those faces that are all turned away. They create a room of absence that becomes a room of presence. The turning away in the portraits is a possibility for the painting to turn themselves toward the viewer. The classic Chinese approach is to not refer to the surface of things but the inner essence and to convey that in a painting, and that the painted essence is not only a representation of the thing painted, but the thing—the life of the thing itself.

—Excerpted from “Johnny Cash & Buttered Toast, An Interview with Robert Janitz,”
by Mike Rutherford,
Painter’s Bread, April 20, 2013

