



WOLFGANG G. BÜHLER - Works on Paper

Works on paper occupy a special place within Wolfgang Bühler's oeuvre. In them, immediate sensation, memories of landscape, and a sensitive perception of the alpine world condense into a distinctive visual language. The following reflections and excerpts from our conversation offer insight into Bühler's understanding of paper as a medium - a place of directness, spontaneity, and emotional intimacy.

It is precisely in Wolfgang Bühler's works on paper that a remarkable sensitivity becomes visible. The works appear almost fragile, yet at the same time possess an enormous inner strength. Areas of color flow, condense, and dissolve again - much like atmospheric conditions in the mountains themselves. Nothing appears entirely fixed; instead, moods, memories, and sensations emerge that move between representation and dissolution.

Perhaps this is exactly the unique quality of his works on paper: they do not merely depict landscape but convey the inner experience of landscape. The mountains do not appear as monumental scenery, but rather as sensitive, breathing spaces filled equally with energy and vulnerability.

Reinhold Messner also recognized this special connection between strength and sensitivity when he exhibited Wolfgang Bühler at the Messner Mountain Museum in Bolzano in 2024. For Messner, Bühler's works possess that "sublimity which the mountain inherently carries within itself." In particular, he describes Bühler's glazing and layering of color as a kind of "veiling" that only allows the forms of the landscape to be sensed, lending the mountains something poetic and mysterious.

Bühler's rocks do not appear monumental or distant, but rather "tangible, vulnerable, almost touchable," as Messner writes. Behind the motif of the mountain, Wolfgang Bühler always reveals a deeply human sensitivity - an exploration of finiteness, silence, energy, and inner movement.

It is especially on paper that this emotional directness unfolds most intensely. The works preserve something open and immediate. They resemble captured moments of inner perception - spontaneous, sensitive, and at the same time filled with alpine power.

We spoke about the works:

Klaus Bode:



Dear Wolfgang Bühler, for me, works on paper are perhaps the most direct connection to the genius of an artist. Maybe precisely because on paper almost nothing can truly be repaired or corrected. Everything happens immediately - and through this immediacy, a direct connection to the viewer emerges. Would you agree with that? Why do you work on paper?

Wolfgang G. Bühler:

Yes, I would agree with that. Working on paper is a very direct path for me. With paper, I can switch off thinking much more easily and move entirely into sensation and feeling. Something fast and immediate emerges.

And paper has another important aspect for me: it does not possess an eternal character. If I realize something has gone completely wrong, I can abandon or discard it. That gives me a certain lightness and speed in the process of working.

KB:

So paper allows you greater spontaneity?

WB:

Yes, exactly. This spontaneity is essential. Perhaps it is also connected to the idea of finiteness. Earlier, you mentioned the mountains - in extreme climbing, finiteness is always present. A falling rock, an accident - the risk is immediately tangible.

And I feel something similar in art. Sensation itself is finite. Life is finite. For me, this sense of finiteness is closely connected to spontaneous feeling.

KB:

So is paper more immediate for you than canvas?

WB:



Much more immediate. With a large oil painting, there is often a long phase of reflection first: How should I begin? How should I structure the image? Then you slowly work your way across the canvas over days or even weeks.

With paper, it is different. It is more direct, more immediate - almost without rationality. It is not about "thinking and then doing," but about immediate action. Paper helps me let go of control and work more from sensation and feeling.

I can place a patch of color and let it flow, observing how something develops without constantly intervening. That is exactly what I value about paper: the possibility of switching off rational thought and giving space to sensation.

KB:

And perhaps this also creates more immediate access to the artist?

WB:

Yes, exactly. There is no barrier between the work and its creator. The viewer comes very directly to the original sensation - spontaneously and without detours.

When I work on a small sheet of paper, I am completely inside the landscape. I dissolved into the color. For me, paper is an extremely sensitive medium - far more sensitive than canvas. It reacts in a finer, more emotional, more delicate way.

And yet I also need canvas. This alternation is important. But paper allows me a different, freer approach - more immediate access to sensation.

KB:

Dear Wolfgang Bühler, thank you very much for this conversation. Allow me to briefly summarize your words and your works:

Wolfgang Bühler's works on paper open a quiet yet deeply intense access to landscape and human sensation. In their openness and fragility, they preserve the immediacy that makes his art so distinctive: a balance between strength and sensitivity, movement and stillness, the experience of nature and inner perception.