Meet Amy and David Butler: A Glimpse with CBTV

Chapter 1 - Introduction
Amy and David Butler
â™« We will help you everyday â™« Keep you on your way â™« If you stay on the sunny side of life - We're hillbillies so you have to deal with some of the hillbilly music for this long. - Okay so the real story is it was 1986, and we both lived in the same apartment building, we're in art school, I'm in my sophomore year, you're in your junior year - Yep. (cross-talking) I have a rock star. - Blonde hair -- - Yep. - You kept staring at me when I'd come out of my apartment building. I was just minding my own business. - You know what, it's only stalking if it's an ugly guy. If it's a good looking guy, then it's not stalking, then it's admiration. - It's got an ego. - I asked her out and she, we went and got ice cream. - Yeah. - It was very innocent. It was very like -- - and we shared ice cream on the first date. - It was like Grease. - We shared like, we shared the same spoon on the first date. - Yeah. It was like a Hallmark Card. (crosstalking) - It was a little dirty. That was a little dirty. - It was like Grease or something, it was sad, really. If Amy said, I want to go to India and become a Buddhist monk, I'd say, well, let's do it! - I wanted to talk to you about that. - What do we gotta do? (mellow poignant music builds) - I knew when I was little, I was gonna be an artist. What I would draw in school, I was into frogs and horses, and mushrooms, it was 1974, that's what you did. I spent all my time on the border just doing all my little fiddling and all the repeat patterns and coloring, all of that. When I'm doing my design, I start in black and white and gray scale because it's like an old school thing I learned in art school, too. It's like your drawing has to be strong first, you know, get the soul of your artwork together first, before you add color because color, if your home-base isn't right, then the color's gonna be lost when it hits the artwork. That's where the soul of the designs kinda comes together, the rhythmn. A lot of the English gardens that I've toured are hundreds of years old and physically being there, and being in that space, sort of like connecting me to something bigger than myself, and I think that's why it's been a natural thing for me to love gardening so much. All that handwork, like handwork in creating art or handwork in creating the garden, whenever we're using our hands, it's connecting us to our heart, you know, that whole idea? I know I catalog all this inspiration so I take the feeling home with me that's really inspiring and then I'm cataloging the visual information that I'm picking up, the beautiful flower forms, the graphic nature of the symmetrical design and all those elements and it feeds me for months and months and months. When I put prints together, I kind of bring out all of my bolts of fabric, you know, for example, I made a lot of these for a photo shoot and I really love to create a bold conversation in my photography because I want people to feel the energy in the work and get them excited about the experience the way I am, you know, as you can see, I've kinda got something a little bit crazier happening on the bigger poof, and then balancing it out with something more graphic and more solid-feeling. The story that's going on with this print reads on it's own but complements what's going on with this print, and vice versa. If I had everything, all the same scale, all the same intensity, all the same energy, it would all just sort of flatten out and you'd lose the depth. If I look at from where we started, and where we are today, we have always been taken care of. As long as we're on the path of making our art -- - [Dave] Mm-hmm. - for us with our vision, and being in a place of supporting each other and being in a place of, like, this feels really good and this would feel even better if I could share this with other people, that's just sort of what artists do. I mean, that's why artists create.

© CBTV and Creativebug Inc., 2026