



## Transcript

### Brian Rutenberg - Color and Paint

**Rutenberg:** The role of the studio in an artist's life is very, very important, as I'm, I'm sure all artists will tell you. Uh, it really looks disorderly, but I do know where everything is.

And I have several palettes I work on when I mix different families of colors on different palettes. You can see this had a lot of red on it at one point. These are, uh, recently very gold-green colors. And some of the cooler colors are here.

And these have been ... when they have a bit of age on them. They're quite thick and you can see they're even concave from all the scraping and they're, they're really heavy as well.

And paint usually gets used. And then when it's not, it's scraped up and put into these piles and I get these great shapes here.

And I do use several palettes at once, and I usually divide them into color groups-warms and cools. That's how I like to organize color.

Oil paint, it dries slower than acrylic does, so it lets you work it a little longer. It also I think the range of colors is, uh, richer and more saturated and more, more sensual, I think, in oil paint. And these are the mediums, and there're all sorts of textures-from really viscous and gel-like too much thinner. This is walnut oil.

And different ones have different properties. Some are shinier; some are more matte. And the great thing about the artist is we have so many tools available to us, we can be in constant control of what the effect is going to be. When a viewer looks at something that's shiny, it's a much different effect than when it's flat and matte.

These are pure saturated colors. Sometimes I will use them right out like that's at full saturation. The cadmium yellow medium. [Shows palette.] Permanent green. What I thought I was going to do is maybe mix up a little bit of gray and I'll take an alizarin crimson, a little green [mixes colors] and then I'll start to work titanium white, which is the whitest white, down into it. [Mixes colors.] You can see it's kind of a deep burgundy-gray, and you can work it more into the coal family like that. Blue. Then what I'll often do once I get an interesting neutral color like this, I'll start to pull over a more saturated color. Mingle it together [mixes colors], and now it starts to get a little more complex. The relationship. I took a cool color and made a warm color cooler by adding the gray.

I live for color. I see it everywhere. I observe color everywhere-people's clothes, leaves, television, products on shelves, you know, and I have emotional responses to color as well.



## *Transcript*

Then once I have an interesting range of colors that I know I'm going to work with, I'll start to bring in brushes and other tools and work them right into the painting.

*End of video.*