



Transcript

Brian Rutenberg - Completing "Carolina"

Rutenberg: It's called "Carolina," and it's the title piece of the, the next New York show I'll have, which opens June 3.

I had an idea of the composition. I knew there would be a more of an open space just to the right of the center, with light, usually cascading down from the top, which tends to be a fairly regular feature in my work. Usually light at the top, heavy at the bottom, which is really the reverse of Monet's, what he called load and support. He would a lot of times put the heaviness up top, with the light on the bottom. If you look at the water lilies, you'll see it's clearly that way.

In a lot of ways, the painting is about color and about relationships of color. I'm really not trying to render any landscape or, or suggest any specific place. I'm trying to do is have a really dense, highly charged event that's driven by the active scene-the scintillating act of looking at something, and how it changes and shimmers.

And because I don't use color necessarily to describe things, I use color as form. The color is the form, rather than the color painting to make it look like a form. And that's another distinct difference that I try to explore in a work. There's an enormous amount of freedom you can give color when you don't necessarily use it to describe things. There's a push and pull of color. Color can be like taffy, you can spread out. Warm colors come forward, cool colors push back. And you can kind of in your mind's eye, imagine the pushing and pulling into the picture as well.

As it leads from more light over here, it gets darker. So what I did was, even though these colors are intense, I would layer what's called glazes, step by step, over. And a glaze is merely a medium-it can be turpentine, or it could be linseed oil, or a combination of both made into a thin mixture. And then you add just a little bit of pigment, so it's more like a tint or a stain. And you can do that once, and then it needs to dry for, you know, a few weeks at least. And then again and again and again. And you can start to gradually suppress the image in a light. Like up here was a lot of yellow. And you can see even the grays, the reds all have yellow over them, so I wanted to push that image back a little bit. And I want that pulled back as well--almost like there's a secret place around the corner that, you know, you can experience.

What we'll do is, uh, this painting is about three weeks from finished. And because I have a show coming up in June, uh, we're getting ready for the framing process. So all the works will be photographed first. I have a guy that comes in I've worked with for about eight years, and he knows the recipe, as we call it--exactly how I like the colors and the lighting and if I do want any shine at all. Sometimes there's texture



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here, almost like grooves in a record, which will reflect light. Sometimes we like that a little bit. So we get it all shot and prepared, and that'll go off to the printer for the catalog, which goes along with the show.

And then this'll be split in half. You can see the seam right down the middle--it's two separate canvases picked up by the framer and then taken out to Brooklyn, where they'll frame it. And it'll really just give it the finished look. And then it'll be picked up and delivered to the gallery for opening night.

End of video.