



# Transcript

## Brian Rutenberg - Drawing and Inspiration

**Rutenberg:** What I'll do first is talk about some of the . I do a lot of realistic drawing. Pencil drawing. This is just simple pencil on paper. And I'll copy subjects, mostly down south and mostly landscape images.

These two were done, uh, last year, and they were done down at, uh, the border between South Carolina and Georgia. And, again, you can see. Trying to get interesting form, light, even texture. I can allude to texture with very soft pencils. Get a really dark line in there. And there's a lot of line and movement through here.

With an H pencil like this, it's much harder graphite. So you can see the line is much finer. [Sketches with pencil.] And then the B... all the way up from, like, uh, 2B and up... is much darker, much softer. [Sketches.] And then you can blend from there, and really get different qualities of line and texture and depth.

The birth of my visual imagination comes from those images down south. The trees, the marshes, the rivers, the colors, and the light down there. And what I'll do with the drawings is just try to work on getting form-really interesting form. Contrasts between light and dark, and then look at interesting negative space, which are the spaces between the forms-between the branches. Around. And then what I can do is abstract, which simply means to remove interesting shapes and relationships of shapes, and then take those and use them in the paintings later.

So that's the way that these drawings lead into the paintings-not in a literal sense. I'm not really interested in painting trees.

And you can see again, that could be read as a negative form, which might come in between two branches, which we talked about in the drawings. Right here, again, the crux-the meeting between two vertical elements and, again, the negative space there. Both sides.

In a painting, it's, it's wonderful to have negative space actually become material and pull it forward. In this case, it's much thicker than the actual form, so, in this way, the air between the tree becomes heavy where the tree is very thin. Almost raw canvas. Some places you can almost see canvas right here.

I think it has to do with, with control and then loss of control. The idea between drawing and painting. I do a lot of drawing in the pictures, but it tends to be, again, more gestural and more reactive to what's going on in the picture.



## *Transcript*

The original drawing, .the more realistic ones are about more of a meditative process--to sit down and actually have everything concentrate and come inward. The paintings, to me, are much more out, and much more about digging and trying to investigate something.

*End of video.*