



Transcript

Brian Rutenberg - Motion, Color and Music

Rutenberg: I love the way lines can have different speeds in a painting. A much fatter one, that's kind of broken up, tends to be a lot slower and more meandering, like this, next to one that's much more like a rip through it, which is much faster. So, again, that goes back to the idea of the painter being in control of the way that the viewer experiences the picture. Not only the medium, but the mark. And these are very much about mark.

It would never be any fun if I knew where it was going to end up. I have just a general idea of a mood or a palette that I might work with an image. In this case, again, it's kind of a...A lot of them will repeat some of the same images again, and I'll just go over that and through it and then investigate it and turn it into something else. But I like the fact that every day it leads me where it needs to go. And the more you paint, the more you understand that you have to kind of do what it tells you to do.

So I'll come in here and I listen to music or talk radio as I work all day, and I just kind of zone out. It creates white noise, and that's the perfect, uh, environment for me to work in. And you don't really have to think too much--you want to just work and let it come out. I've been doing it long enough to, to trust my eye, my hand. But it's fun because, you know, like sometimes a news program will come on and they'll talk about a certain subject, and I'll know when I look at this painting in 10 years, I'll be able to remember exactly what that program was by a certain mark.

I'm always interested in the, the, uh, relationship between sound and image, which is really nothing new. A lot of artists explore that. But, again, colors, in my mind, create sounds, just as sometimes I can see passages in music--images and shapes. That crossover of the senses, I think, is really interesting.

End of video.