

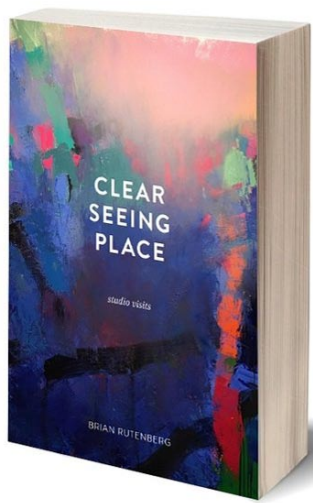
A New Book by Brian Rutenberg Arrives Just in Time for Holiday Shopping



Here's one of Rutenberg's paintings just in case you don't know his work.

Clear Seeing Place
Studio Visits
by Brian Rutenberg

Published by Permanent Green, New York City
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311 pages
soft cover



From the salt marshes and moss-draped live oaks of the South Carolina Lowcountry to the New York art world, *Clear Seeing Place* takes the reader behind the studio door to explore the making of a painter in intimate detail. Brimming with the joy of process and a love of art history, Brian Rutenberg reveals the places, people, and experiences that led to the paintings for which he is well known today. This book is packed with ideas, observations, techniques, and career advice all thoughtfully arranged into six clear categories designed to inspire artists of all levels, as well as anyone interested in creativity.

Brian Rutenberg is an internationally exhibited painter based in New York City. He received his bachelor's degree in fine arts from the College of Charleston, Charleston, SC, in 1987 and his master's degree from the School of Visual Arts in New York City in 1989.

He is a Fulbright Scholar, a New York Foundation for the Arts Fellow, a Marie Walsh Sharpe Art Foundation studio grant recipient, a Basil Alkazzi USA Award recipient, and an Irish Museum of Modern Art Residency Programme participant. His popular YouTube series, "Brian Rutenberg Studio Visits," is viewed daily by thousands of people all over the world.

Rutenberg's works are represented in the Carolinas by the Jerald Melberg Gallery in Charlotte, NC.

I've include a few chapters from this book including:

Tyzack

In 1987, my senior year of college, the world-renowned environmental artists Christo and Jean-Claude flew down from New York City to Charleston for an award ceremony and lecture. My professor, advisor, mentor, and friend, the British painter Michael Tyzack, knew Christo personally and asked me to drive him to the airport to collect them. Their visit was a big, hairy deal, as Christo and Jean-Claude were just coming off the success of their *Pont Neuf* piece in which they wrapped the loveliest bridge in Paris in sand-colored polyamide fabric, a piece that was seen by over three million visitors.

As Christo and Jean-Claude walked off the plane, I was struck by how delicate they were. After a warm greeting, we walked to Michael's station wagon, and my years of bellhopping in hotels paid off as I efficiently loaded their bags and chauffeured them downtown for a Lowcountry lunch of Barbecue (mustard base), chicken bog, buttery biscuits and sweet tea at our favorite joint on King Street. Christo and Jean-Claude were so kind. I was a tall, goofy twenty-year-old nobody sitting face-to-face with two international art stars, yet they spoke to me with respect, made eye contact, asked questions about my work, and listened to my responses. They even gave me their private phone number to call when in New York. After lunch, I ran to my studio and painted all night long. I couldn't wait to meet more visiting artists.

Later that year, a midcareer painter who Michael also knew and who had appeared in a recent *Whitney Biennial*, flew to Charleston from New York for another lecture and exhibition. Once again, Michael chose me to drive him to the airport. This time was different. He welcomed our visitor and introduced me as his finest student. She responded by shoving her luggage in my face. She was arrogant and spoke to me like I was a small animal in a petting zoo. She was clearly part of that tribe of crabby, dreamless urbanites who think that all Southerners just crawled out of a storm drain. Later I went to Michael and confessed my disappointment, a combination of shallowness and anger. I felt like a phony. He winked and said he was teaching me a valuable lesson that I'd have to figure out on my own.

Twenty years later in 2007, as he lay dying of cancer in his James Island home, Michael's wife, Ann, held the phone to his ear so I could say a tearful good-bye to my friend. Michael could hear me, but couldn't speak. I talked about our days together at the College of Charleston, how I felt that anything was possible because he had my back. I remembered how, when the fine arts building closed at ten o'clock, he gave me the keys; when I wanted to work on several paintings at once, he got me a private studio, when people complained that I was hanging my paintings in public spaces without permission, he dealt with them; when I needed a car to transport work, he lent me his station wagon. I never heard the word *no* come out of Michael's mouth, and it made all the difference.

I told him that he was my other father and that I'd finally figured out what he was teaching me all those years ago. Michael didn't bring me along to have me help with the luggage but to show me how a professional artist treats a nobody. Christo and Jean-Claude had nothing to gain by showing me kindness and respect. They did it because that's what pros do. The best artists are also the nicest.

Take care in how you address fellow painters, regardless of their age or résumé. To this day, I answer every email I receive, make time to speak to artists who approach me, see their shows when I can, and treat every single one with dignity, because painting deserves our best selves. Working in the arts in New York City for thirty years has enabled me to meet a lot of famous, successful people, and they have one thing in common: good man-

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ners. They are consummate professionals with nothing to prove outside of their craft because everything goes into it. Nothing is left over. The dicks are the ones who have something to prove outside of their work, and I've met plenty. To them I say, Thank you for showing me how not to behave. Some people make me feel older and wiser, while others just make me feel older. I don't care if you are having a lousy day - you are still representing your work, so put a cork in it and act polite.

If you ever visit the College of Charleston campus, you will see three paintings prominently hung in the entrance to the School of the Arts: William Halsey on the left, Michael Tyzack on the right, and me in between.

Size Matters

How do our physical bodies relate to our paintings? It is interesting how some artists yield to their size, while others defy it. For example, Frank Stella and Helen Frankenthaler seem too small to produce such massive works, while Joan Mitchell and Richard Diebenkorn had robust carriages that matched the muscularity of their paintings. I'm six feet three inches tall and weigh 245 pounds, which could qualify me as a cast member of Disney World's Country Bear Jamboree. Although the way I move through the world lacks nimbleness and grace, my clumsiness also gives my paintings a power and physicality that matches my stature.

Being tall has other advantages. People can spot me in long lines, I tower above umbrellas on rainy days, and I can breathe fresh air in crowded subway cars while others have to stare at pits and crotches. There are disadvantages too. Theater seats are torture devices, coach class in airplanes is painful, and I have to wiggle butt-first out of taxicabs because there isn't enough space to swing my legs over. Size is a factor in why I became a painter in the first place. I wanted to be a magician, but my hands grew too large to perform convincing sleights. However, my beefy fingers and broad wingspan were ideally suited for wielding fat brushes and fistfuls of color. I'm a failed magician who paints.

4th Artisans Holiday Market Offers Tremendous Selection of Handcrafted Gifts in Lancaster, SC - Dec. 3, 2016

If your holiday list has you searching for unique gifts, the Artisans Holiday Market on Dec. 3, 2016, is your one-stop shopping destination. For the fourth year, Avant Garde Center for the Arts will bring together an impressive list of artisans from throughout the Carolinas - all under one roof, in Lancaster, SC, from 10am until 4pm. Visitors will find free admission and trolley service to convenient parking. Artisans will be on hand selling original handcrafted wares, authors will host book signings, and door prizes will be given away throughout the day.



Work by Rockin Rays

The Artisans Holiday Market is a featured event of Christmas in the City, a day of holiday celebration taking place in the Cultural Arts District of historic downtown Lancaster. Free trolley service will transport visitors to holiday open houses, Native American Art show, Winter Block Party, L & C Railway Museum, Santa's Workshop, and the Artisans Holiday Market (of course!).

In 2016, the Artisans Holiday Market welcomes back talented "crowd-favorite" artisans alongside new artisans to create a warm, inviting holiday market atmosphere indoors at Lancaster's most treasured



Brian Rutenberg

For further info and where you can purchase this book visit www.brianrutenbergbooks.com.

Editor's Note:

I have never met Brian Rutenberg, but, I fell in love with his work the first time I saw it. He was in his senior year at the College of Charleston in 1987, the same year we started *Charleston Arts*, our first publication which has led to our current publication *Carolina Arts*. At that time I knew more people in the College's Theatre Department. I didn't meet William Halsey until after he was through teaching at the College of Charleston at an exhibit at the College, but I knew his work and loved it the first time I saw it. William Halsey told me to go see Rutenberg's work. Both these artists have been woven throughout the history of our publication.

Although we have never met in person, we have had contacts throughout these years through exhibitions, book releases, and through post on Facebook. Brian has always been professional, generous, and kind to us. We've had his work on the cover of our publication twice and I'm sure it will happen again. He has always sent us copies of his books, so it's no surprise that we promote him and his work every chance we get. He is one of the nice people in our extended art community. And, he's been good to the Carolinas in showing us his work from time to time after making it big in New York City.

He may live and work in New York City now, but he's still a good old boy from the Lowcountry - a Myrtle Beach native (much like Linda, my better half). Of course she's a good old gal.

This book will make a great gift to any artist, a person who loves art or anyone who just loves to read what real people have to say.



Works from Lord and London

landmark - the Historical Courthouse. They are happy to offer this little preview of the myriad of handcrafted items that will delight holiday shoppers.

Wearable art is always a popular gift item and the Artisans Holiday Market is always the place to find unique designs for gift-giving. Kris Black of Rock Hill, SC's, Lord and London Creations handcrafts jewelry made with genuine crystals, natural stones, seed beads, and Czech glass. Each piece of jewelry, from necklaces to pendants, is a one-of-a-kind original design with natural stones such as turquoise and amethyst accented with genuine crystals.

Jacqueline Sophia Designs, owned by artisan Ellen Forney of Rock Hill, SC, will offer a tremendous selection of

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