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Reflektor

Art, Objects, Ideas & People

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Issue 04

Doğuş İnan

Art, Objects, Ideas & People

ROSS ROSS

Bleckner



Frederic

Tuten

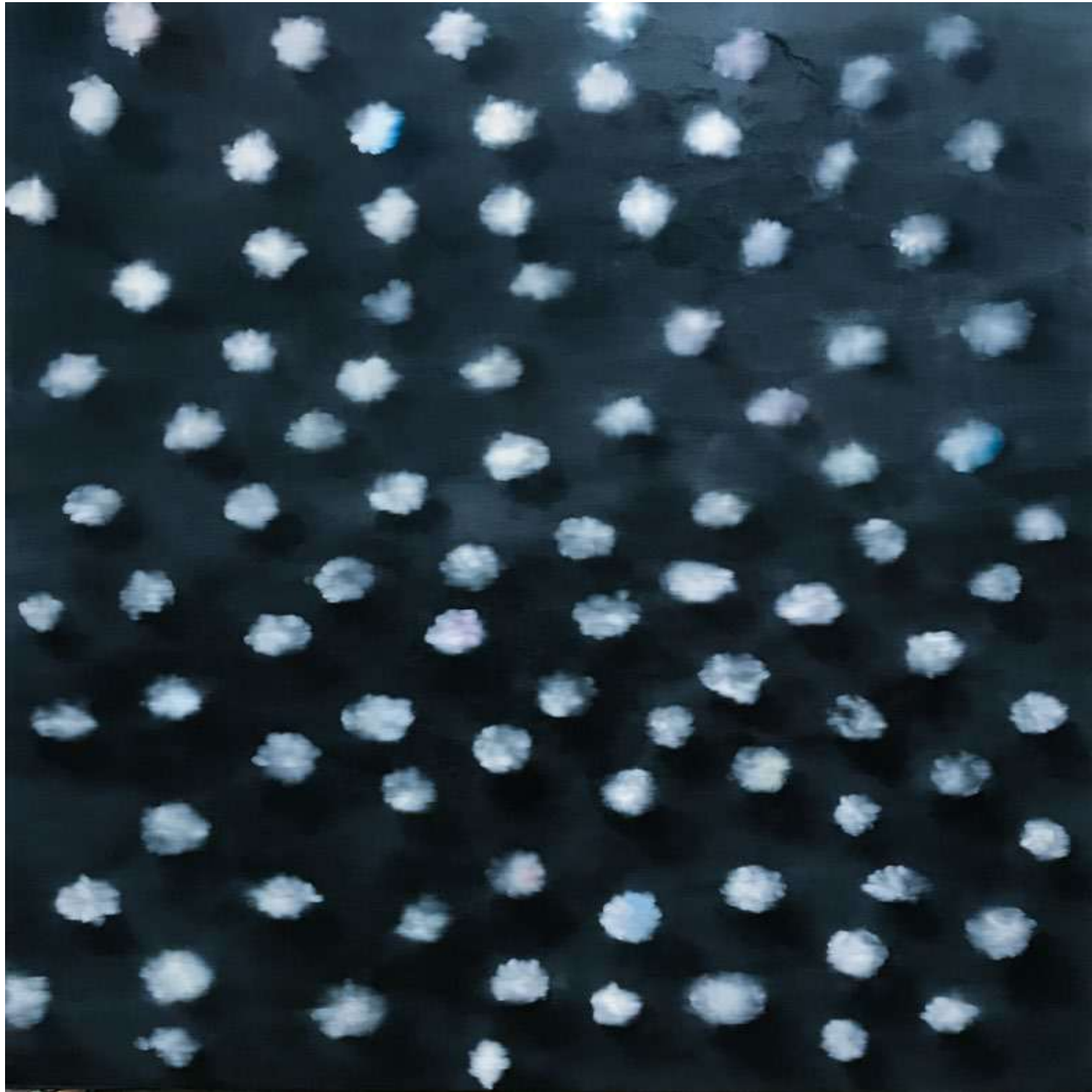


of the interview,
is that this is
2020, and Ross Bleckner
is in Springs, New York
in 2006 with him from
New York.

IN CONVERSATION

For the sake of the interview, we should note that this is Thursday May 14, 2020, and Ross Bleckner is in his studio in Springs, New York, and I am on a Zoom with him from Southampton, New York.

Frederic Tuten



Frederic Tuten You said the other day, apart from the fact we are all under the threat of death, that you've been working well and are happy to work.

Ross Bleckner Yes.

FT Life hasn't changed for you; basically you stay home, you work, go for a walk...

RB I think artists and writers have been practicing self-quarantining on some level for their entire lives. Sometimes, we have to do our work in solitude, regardless of what else is going on. That's how you really move forward. I feel a little bit ashamed and embarrassed to say how much I've enjoyed this time. But for me it's been a kind of psychic healing, a productive time because I'm treating it like I've always wanted to treat myself, which is to be able to say no to social events that bore me to death. [Laughter]. I love the quiet of a Zen monastery, and this time has made me feel like I am living in between an artist residency and a monastery. As I said, the social aspect is mostly missing. I haven't been off of my property in about two months, and my studio and my house are attached to each other, so my routine stays basically the same every day. I work out, I come to my studio, I work all day until about 4:00, then I usually rest. Then I have a little dinner and maybe I work a little more or maybe I don't. I do not watch television anymore.

FT That's good to hear.

RB Well, the world is such a different place. Ah, it's almost funny, sometimes I think of my friend, Peter McGough, who wrote a memoir of his career in the eighties. It's called *I've Seen The Future And I'm Not Going*. Did you know McDermott and McGough?

FT [Laughter] I did but I don't know that book, that's interesting.

RB Yea, it's a nice book, a very nice book. You wrote a book on Roy Lichtenstein, right?

FT No, I didn't, but I wrote a number of essays for shows that Roy had. I did one on his sculpture show for Larry Gagosian, when Larry was still on West 23rd Street. Do you want to hear the story, or do you want to go

FT back to something else?

RB I love your stories, Frederic.

FT Well, one day Larry called me. He said, "Hello, Roy Lichtenstein gave me your phone number. I want you to write an essay for me." I said, "Oh really." He said, "On Roy's sculpture." I said, "OK, when do you want it?" He said, "In ten days." So, I said, "You must have tried a lot of people before you came to me." He laughed and said, "How much do you want?" I said, "Ten thousand dollars," and he said, "What! Ten thousand dollars, no one asks for ten grand. Are you kidding?" I said, "Ten days, ten thousand dollars."

[Laughter]

FT Ross, I had no idea who he was, I'd never heard him. I thought he was just some guy, who knows, and I didn't take it seriously. When you don't take things seriously you have nothing to lose.

RB Right, exactly, I like that.

FT And he said, "Oh! No way, I'll give you five," and I said "Nine."

[Laughter]

RB You came down.

FT I had never bargained with anyone in my life. So I said "Nine." He said, "No, no it's too high." So I said, "OK seven-five," and he said, "Done." Seven-five was a lot of money 30 years ago, at least 25 years ago.

RB I love that.

FT But this is the kicker. I added, "I want the money up front!"

【Laughter】

FT He said "You're crazy. No one gets paid up front. I'll give you half now, half when you deliver." I said, "No I want it up front." And then he said to me quietly, "What do you think, that I am a crook?" And I said, "I didn't think so until you said it." Larry laughed and so did I. We liked each other after that.

【Laughter】

RB That's so funny.

FT Roy liked the essay very much. And, by the way, I got a very beautiful postcard from Ellsworth Kelly. It's in my archive at Ohio State University. Ellsworth said, "Dear Mr. Tuten, your essay is an example of how to write about sculpture." You know what I did? I measured the sculpture. All the claims against Roy were that the work was not sculptural. What they meant was it's not volumetric.

RB I understand.

FT I measured the width and depth of the sculptures, and I thought, how is not volumetric? What does it need to be? 15-inches around? I had so much fun.

RB I want to tell you one quick story about Ellsworth Kelly. I walked into a restaurant with a friend of mine in Paris, and Ellsworth was sitting there with his boyfriend. He was a photographer, much younger. I'm blanking out on his name, but he was already getting involved and managing Ellsworth's production and distribution of his work. He was the medium, the go-between. You had to speak to him to get to Ellsworth. Ellsworth really liked me and invited us to dinner. He was sitting across from me and started drawing my portrait on a paper tablecloth. Then he ripped it out and he gave it to me, and the boyfriend stuck out his hand and grabbed it. I was pissed.

FT In an earlier interview with me you talked about using wax in your paintings. And I asked, "Do you melt the wax?" And you said "No. I push it on, I thrust it on." That's fascinating. That's that's real historical information about process.

RB I mean the process of making a painting is, to me, actually the most important *thing* there is.

FT The process?

RB Yes, in terms of the Modernist canon, which is something I still think about a lot. I'll show you a new painting that really addresses that. I feel like inventiveness and originality, was, of course, something that, you know, was regarded very differently than it is with Post Modernism, which is more about repetition and irony and appropriation.

FT Yes, appropriation, absolutely.

RB The point is that there is something in me that's desperate to make something new, and that's where you're always going to fail, but that's where the absolute intersection of what I feel really drives artists to make new work. Regardless of what they say. Regardless of the "October" bullshit and all the theorizing around it. I feel that everybody has to hold onto—and this is really the job—to hold onto that little thing that is a tight ball of who you are and that never leaves, and that's why you become an artist. And that tight thing has to do with your ambition, your fear, your love, and your sadness. Versions of that, or expressions of that, are what we try to make our whole lives. And that's in my work, that's the link in my work, and that's why I feel free to make any painting I want. I can make a geometric painting one day, a decorative flower the next, and a very kind of dark, you know, fucked up, burnt up, you know, almost an I-hate-painting painting. Those are my favorite paintings actually.

【Laughter】

RB Anyway...

FT Anyway I don't want stop you, I just wanted to say you cannot understand how close I am to that feeling, your feeling, about writing. We can talk about it another time. It's as if you're saying to me everything I wish and believe about writing, I wish and believe about my own writing—

to make something that no one's read before. That's my greatest goal before I die.

RB My only opportunity is to make something new. I'm like a scientist, I have to put things together that I am familiar with and hope for a mutation of them when I'm blending them, and mixing them, and pushing them, and burning them. That there's enough chemical alchemy that what you see is actually something new. I've been hoping that something would be born out of this chaotic way of putting pigment into wax and putting the wax into resin, you know, taking all the tools that I have at my disposal and putting them together, like the Wizard of Oz. I clap my hands a lot and rub them together and

RIGHT:
Ross Bleckner
to be titled (2020)
Oil on Linen
72 x 96 inches
182.9 x 243.8 cm

PG 44:
Ross Bleckner
to be titled (2020)
Oil on Linen
108 x 108 inches
274.3 x 274.3 cm





LEFT:
Ross Bleckner
Untitled (2020)
Oil on Linen
78 x 66 inches
181.6 x 167.6 cm

FT The only American artist I know who had the balls to actually say, "No I don't want to do this anymore," was Philip Guston. You know, what moved me so much—maybe it was a projection of what I wish and feel myself—was his ability to take a chance and to be out of the canon, to be out of the circuit, out of the whole thing, not that I'm in it by any means. Believe me, I'm not. But no, I won't do the thing that's accepted about my work, I'm going to do something that's different and take a chance. Guston was a pariah for a very long time, up there in Woodstock making these crazy paintings. No one cared.

RB Oh, believe me I know that.

FT It's so incredible. But that's the thing, that's the punishment of the marketplace, if you want to put it that way.

RB What's interesting to me is artists who have a very specific style. I guess change is relative, how things change, movement. I change between thinking about things and really different ways of approaching the feelings I have about things. It's funny because I teach a seminar at NYU and I really like it, but I invite different artists in each week. That's part of the seminar.

FT That's wonderful.

RB It's nice. I tell them beforehand, "Listen, I know you've talked a lot to students," because they're usually well-known artists. I tell them, "No slides, you don't have to do crits, you're coming in for an hour of

RB then I hope at the end that maybe there's this tiny little thing I can look at, you know, that maybe really looks different.

[Laughter]

FT Are you still pushing wax into your painting?

RB Yeah.

FT You still do that, no melting?

RB A lot of melting. I go back and forth between different kinds of painting just based on dark moods, brighter moods. I painted some new flower paintings, three of them, and I want to do more,

RB but I didn't want them to feel... fresh. So I needed to take a break from them. So then I went to my burn paintings, which look very different and are very physically demanding. They take a long time because every time I burn them I have to put them down, pick them up, put them down, climb up a ladder and, you know, up and down, up and down. They are very organic. I just put a lot of paint on, all mixed with a bit of wax, and I take a torch and I start doing it. I take the basic thing—I always actually call it that—and I ruin the painting, I burn it with the torch. I'll use a light surface and with a dark layer over, so that the dark surface, when I'm burning it, opens up to reveal the light. But the way it looks at the end I can never plan because it's all about the chemical reaction of the heat to the paint. So what I do then is I reincarnate them. After they're killed, I kill them again. After I burn them, whatever they are they're basically killed, they look very ashy and grey and dull with black spots and white patches. Then I try to look at them to make something out of it.

FT These paintings, are these for your show in Berlin?

RB There's a little bit of everything. They wanted diversity. They even actually wanted some cell paintings just because, you know.

FT They wanted different periods of your work?

RB Yes, that's been a problem for me. I'll let them decide, they can curate it. Even now, if you were here in my studio, if I showed you one painting then another painting and you didn't know, you would actually think that's it's two different artists. I'm sure. But you know what, that's what my soul tells me to do. Because my sensibility is about consciousness, and consciousness doesn't work in a linear way. It circles around things, it has so many layers of thoughts. To address all the different layers of thoughts and to follow them, to sometimes drop a path and sometimes get on a new path, that's what painting is about. To me painting is about opening up the idea of consciousness into the world, and not about a signature style.

FT Exactly.

RB Believe me, I wanted to have one you know.

[Laughter]

FT I believe your signature style is diversity.

RB Well I think that's a nice signature style.

FT I think it's true.

RB Well, the marketplace doesn't love it, because you go into a house and they want to know what they are seeing on the wall, they don't want to say, "Who did that painting?" and the collector will say, "Ross Bleckner." "Oh! I like his work, but that looks kind of different." They want to see a Christopher Wool and they want to look at it and say, "Oh! That's a Christopher Wool!"

RB questions and answers, don't do your shtick, no shtick." Because artists, after a while, go into performance mode and they talk and they have it down. Listen, I can do that too. I say to myself, "I'm going into performative mode now," you know, then its like clap, and out comes the crusted actor in me. I really wanted to be a leading man you know.

[[Laughter]]

FT Of course, you are a leading man. But tell me something else; your talking about the class in reference to what, what were you talking in reference too?

RB Oh they're talking about their work, maybe putting a few projections up. And they're talking about how much it changes every time, and they all say the same thing, too, that's the funny thing. Every time they start a work, they never know what it's going to be or what they are doing. And I'm thinking to myself, "Oh shit, you're doing the same exact thing you've done for years, you always know exactly what you are doing!"

[[Laughter]]

RB You probably have it computer generated by now, and other people execute it, you know.

[[Laughter]]

RB It just makes me hate the kind of *presumptuousness* of it all.

FT Well there's a certain faux innocence; I don't really know, I just do it, all that bullshit. But Roy knew what he was doing; he had it all taped out on the canvas.

RB I love that. And there was no Photoshop then.

FT No, no Photoshop, all done by cutting out colored pieces of paper and gluing—no,

FT what do you call it—masking them on the canvas and then painting it over to see what the colors look like. It was all very, very, very methodical, careful and plotted. It was amazing. By the way, you once said there are no Picassos around, and that's true. But there are people, and I think Roy was one of them who made a difference in the way we think about painting. I mean, before those Pop paintings there was certainly almost a canonical idea of what an appropriate subject matter for painting was, and it never included Pop imagery.

RB No, I know, of course. And Picasso's time moved on and moves on, and there are still people who do that, people who change our way of looking at things, even if for a moment. You know, a kind of passing way of seeing things, but it makes you observe things, different things that maybe weren't even meant to be observed or looked at in a different way. Like looking and seeing the difference. There are a lot of artists who are able to do that, I mean, it's not a reinvention. But certainly, they're able to bring a certain light back into the work. A freshness.

FT A freshness, that's how you reinvigorate the issue.

RB Yes I see a lot of artists like that whose work I really like a lot now, actually.

FT May I ask who?

RB Sure, I love a lot of people. I mean, George Condo, Dana Schutz, Charline Von Heyl, Amy Silman, ah, those are the names rolling out of my head this second. I like Stanley Whitney, you know; I think his work is terrific, very bright, so different from mine. Amy Sberald, who's a figurative painter.

FT You're very open Ross, you've always been open. That's the thing about you. Open, you know, not hermetic, not shutdown. It keeps you fresh, it keeps you young.

RB Well I see things. I mean lately I look a lot on Instagram and see things.

FT Me too, I love Instagram for that. By the way, there's this website called modern art, I think, from maybe the 1900s to today. I've seen paintings I never knew existed. You can't post your own work, you only post pictures that you like. And it makes you think, "My god what a limited view of art history I have, of the art world I have." It's amazing how many wonderful artists there are who have been there that we don't know about.



“To hold onto that little thing that is a **TIGHT BALL** of who you are and that never leaves, and that's why you become an artist. And that tight thing has to do with your **ambition, your fear, your love, and your sadness.** Versions of that, or expressions of that, are what we try to make our whole lives.”

RIGHT:
Ross Bleckner
Untitled (2020)
Oil on Linen
72 x 108 inches
182.9 x 274.3 cm

PG 52
Ross Bleckner
to be titled (2020)
Oil on Linen
72 x 96 inches
182.9 x 243.8 cm

PG 54-5
Ross Bleckner
Untitled (2020)
Oil on Linen
Dimensions variable
(4 parts, each part 96"x72")



RB Oh too many! I don't want to know about them.

FT Oh I know, I know.

RB I'm getting tired of them.

[Laughter]

RB It's like a rabbit hole.

FT Listen, going back, let me say something else, since we are on this theme. In an early interview I did with you, you were making flower paintings. I was coming into your studio and seeing these paintings. I had never seen anything like them before and you had never done them before.

RB No.

FT I remember specifically asking you a question. I said, "Did you know that for Cezanne, Poussin was his model?" The last year before Cezanne died, he went to the Louvre and asked for permission to copy Poussin. Anyway, I asked "Do you have such models? Do you have such forebearers? Do you have a line of continuity coming into your work that moves your work?"

RB Do I? Absolutely, but I try to keep it as limited as possible because, you know, why? I don't want to get overwhelmed. I've been using, ah, the same kinds of structural components and psychological scenarios for a long time. I mean, from Manet to El Greco; those are my default artists. Every time I have nothing to do, I just look at the *Burial of Count Orgaz*.

FT Did you ever go to Toledo to see it?

RB Yes I did.

FT It's incredible, isn't it?

RB It is my favorite, yes. I've made many paintings that I think look like it, to me. It's also like the line of men in that painting; if you turn it on its side, it's like a Barnett Newman. [Laughter].

FT The Toledo painting?

RB Yes, you know the men—there's a line of men in the painting. The men with the black hats.

FT Oh, so if you put it on the horizontal, it's a Newman horizontal?

RB Yes. And there are a lot—including Philip Guston to loosen things up—of things you use as reminders, as places to go and places you like to go and places you wish you can go. It's aspirational. There are artists who are aspirational to me, but that I'll never be, and that's life. Should I show you around a little?

FT Please, I'd love that. I like that painting behind you.

RB Well, this is a flower painting. I have different kinds of paintings here.

FT God, it's beautiful.

RB This is actually from the *Pharmaceutica* show that I had at Petzel last year. They're still in my studio, I kept them. These are the burn paintings.

FT Wait, I'm sorry; the *Pharmaceutica* pre-dates the black painting show?

RB No, it's the same, from a year ago at Petzel.

FT Yea, I saw that show.

RB Well, these paintings weren't in it, but they were made after.

T I see, ok. The ones behind, are they *Pharma* paintings too?

RB Yes, and this one.

FT I don't remember seeing these in the show. Were they in the back room?

RB They weren't in the show.

FT I love how the flowers are just dangling there, so beautiful.

RB I did a few with flowers in them. And here's a crystal ball up here.

FT Yea, I saw that; the juxtapositions are so wonderfully strange and wonderful and fresh.

RB And there they are again. Let me see if I have anything behind here.

FT Well the show in Berlin, of course, is a kind of mixture of work.

RB Yes.

FT When was that supposed to be, by the way?

RB It was supposed to be in May, now it's in September.

FT How's that going to happen with the sequestering and everything?

RB Nobody knows anything!



FT No, no one knows anything.

RB That's what we are living with! No one knows anything. It's a good thing maybe. Ok let me show you here. This is part of the dark paintings; I painted a group of them. I'll show you this one. These are the burn paintings.

FT I don't remember ever seeing that painting.

RB No?

FT I don't remember ever seeing it! Let me take a good look. It's astonishing, Ross. It's breath taking, I felt I had to take a deep breath! It's so strong.

RB Thank you. So I painted a group of paintings like that with different...

FT This is all new work? That painting is a new painting?

RB Yes.

FT And that's not going to be in the Berlin show?

RB Yes it is. These paintings here are, too. Ah! This is another one, it's kind of grid-based. You can see on the floor.

FT See the flowers go up?

RB A vertical column of flowers!

RB See—this is actually—let me just move it. I have to move a painting. Wait one second, OK?

[Ross can be heard moving things around, crash, sliding sounds]

RB One minute!

[More moving sounds]

RB OK, so this is a kind of grid-based burn painting where I used the torch. I'll show you up close what that does. Did I just show you that one?

FT Yes, I love that one. Remember, I said it's a vertical column, a string of flowers. Amazing motion.

RB You see here. Ah, you got the red. You can see where it's burnt right here, see?

FT That's the burn?

RB I take a torch and I go like that and it kind of opens the painting up, you know?

FT How are you careful enough not to burn the canvas itself?

RB Because I am very careful!

FT Of course, that's the answer.

RB They're primed a lot, that's the next one.

FT A couple of coatings of primer? That's interesting. And then the surface you just showed me, is that wax or is it the flowers that are wax? Or both?

RB Both.

FT It's fantastic. The wax mixes and it's so interesting.

RB And another painting, kind of from that group. This is the newest one and it's called *Back Kidney Lungs*. You see the lungs up there?

FT I see the the whole lung system. It's incredible.

RB And look down.

FT When I looked at it I thought ribcage, so I was close.

RB Yes, and further down it's more like an interior space, you know.

FT The flowers hanging down from it are so daring.

RB Most of these paintings have flowers hanging somewhere. Here's the last one of the group.

FT So these won't be shown in New York?

RB None of these.

FT That's all for Berlin?

RB No, the Berlin show's very big. I'm not even halfway done.

FT Go back again, go back again. Oh, wow. Oh, I love that stroke.

RB You know what it is?

FT What?

RB I saw it in a kind of dream, it's the future.

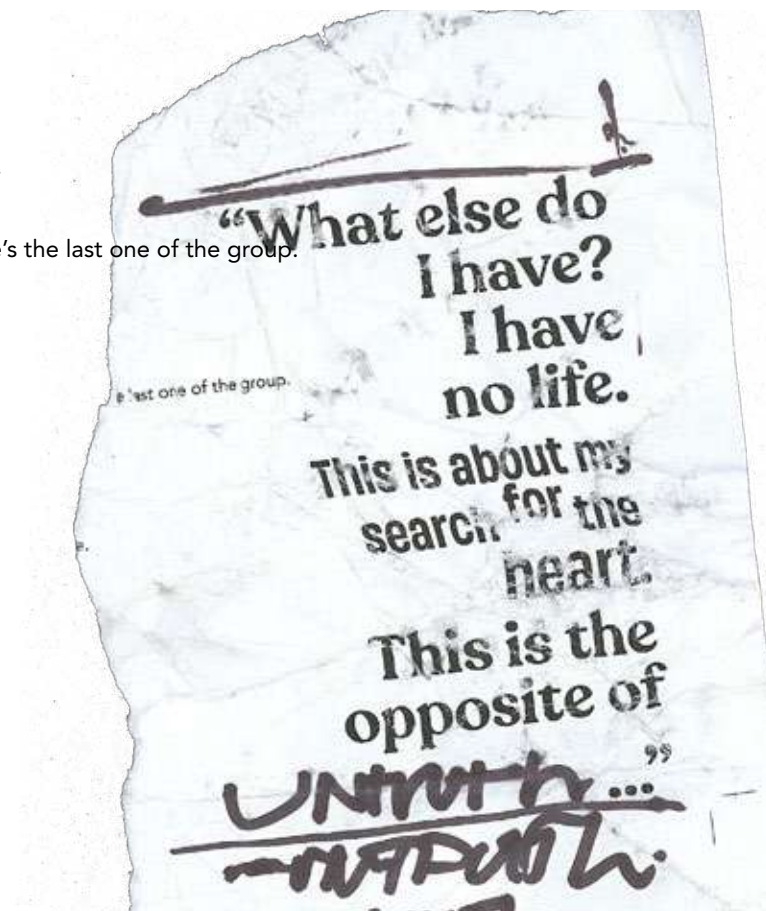
FT The future?

RB You see the future. It's kind of robotic.

FT Oh, wait, go back. I see a face there.

RB Yes, up there.

FT Look at that! Spectral, beautiful, ghostly appearance.



RB And then the future is holding knowledge from the past, see, right here.

FT I see it now, it was hard to see before. Oh, there's a kind of wonderful figuration in that.

RB This is like time, and science.

FT Will we see this in New York?

RB No. Now I'm going to show you the flower paintings.

FT How beautiful, how absolutely fucking beautiful.

RB Then I started painting these new paintings, white ghosts. Ghosts.

FT So strong! When did you do these?

RB Recently.

FT Are they going to be in Berlin too?

RB Yes, they're all new. All brand new.

FT This white flowery painting has measure of pink, and its translucent.

RB And this is completely different. This is my Modernist painting that is looking for the heart. It's a four panel painting. Let me just set it up.

FT You made these paintings now?

RB Yes.

FT You never stop working

RB What else do I have? I have no life. This is about my search for the heart. This is the opposite of untruth, the opposite of fake news. This is irrefutable as a piece of geometry and a center, it's a kind of place. For me, it's a re-energizing of the sense of transcendence and searching for healing, a cure and invention that Modernism embraced. Post-Modernism has been unbelievably disappointing. After I did the flowers, I wanted them to kind of spread out. I said, "You know, now I'm sick of these flowers," and I wanted to just erase them. But the idea is to erase them with the brush. You spread them out, and they become part of everything else. Kind of like here, see? Look there.

FT Oh, yes.

RB You see that black?

FT Yes, of course.

RB It does something else. And then I thought, "What would come next if they weren't flowers?" And then I did this painting.

FT It's just the other version of the flowers.

RB Yes.

FT It's another, different idea; they're more liner. They are lines, but they are flowers. They have more color intensity. And it's more about space and light. Ross, can I say something before we conclude? I hate to think we have to conclude this, but you are the only artist I've ever known, ever, who talks about the spiritual or soulful aspect of art. No one uses the word soul anymore. I do, I'm a retrograde, I talk about soul. Not that I believe there is a soul.

RB I don't either. I think of it the way Allan Watts would talk about it, you know, that there's something in us. It's a kind of feeling. It's not definable as an entity, obviously, but it's left over, like a hollowed-out word that takes on new meaning when you apply it to something. You talk about feeling and the soul becomes the interior manifestation of this feeling of light that we all have in us sometimes and that we try to express. That, I think, drives us to be artists. Because it's all about being hurt and being fixed. I think that's where the soul comes in. When I see work, I don't talk about it, but I know if it has soul or not. I think it means connections.

FT Exactly. You can't explain it to someone else, but you know if it has it or doesn't have it.

RB And it just might be that I can feel the connectivity between some objects that I am looking at and the person that thought about them and the feeling that they put into them, and me. So it creates this kind of circularity to the communication between the maker and the looker.

FT Yes.

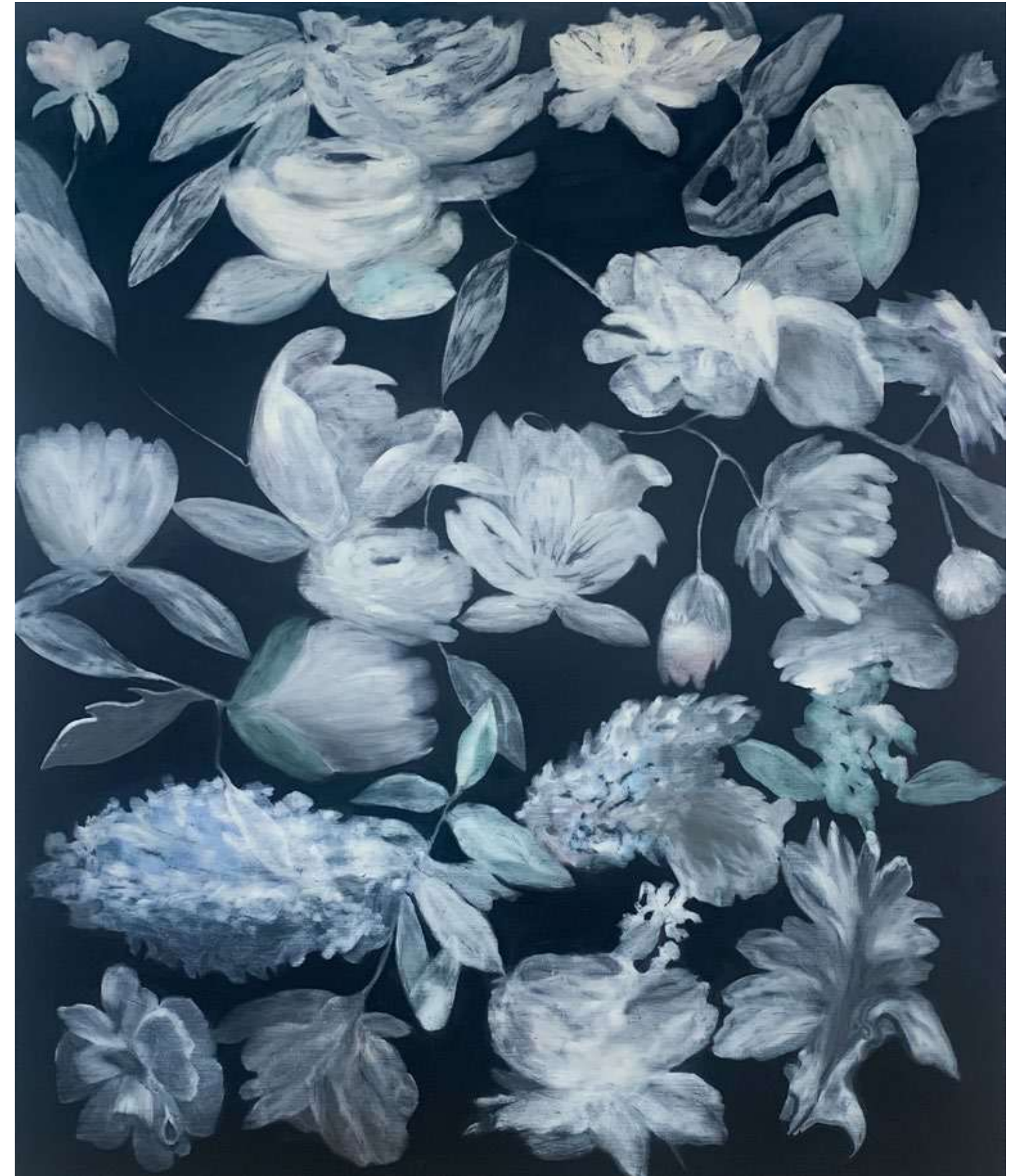
RB You know, you look at a lot of work, and it's very dry, strategic. It's just a great idea, like, "Oh, that's so cool," all that. But in the end it's just so cool. I'm personally tired of work that's too clever for its own good. A lot of people know how to make clever work. There are many formulas that people can go with that have to do with "Post-Internet Art," you know, photoshopped, collaged, drop-shadowed. You know, lettered, everything finding its place. But, anyway, here's another painting I did, a kind of dome. I did it after Ram Dass died; it reminded me of him.

FT When did you do that, some years ago?

RB Years?! No, recently! See, it actually goes with those paintings, do you see that? That concludes the tour for the moment.

FT Before we sign off, I want to turn to something important to all of us now. Considering that the virus hovers over our heads and is a threat, I had asked you recently, "Are you not afraid?" And you said, "Well I'm ready to go!" And I said, "Really?" And then you began to talk about how you feel—maybe it's through drugs or meditation or Buddhism, but you felt you're ready.

RB I'm not ready exactly. But I understand. I think I have a better understanding through those things you mentioned of our place in the cosmos and our—what's the Greek word for the ego? Hubris. We have ideas about who we are as species, but we are just nothing, really. We are just a passage of time, a falling shadow in such a large, cosmic way. We help things grow and move like the virus and we come and go and in a flash. And to make that flash a wonderful flash is part of everyone's responsibility. Nevertheless, some days I lay on my bed for a really long



time, not when I'm sad or in a bad mood but when I am really comfortable and at peace with myself. I put out my arm and I say, "OK, put in the intravenous. I'm ready. I'm at peace. I'm calm. I want to do it right now. Before I start to get hysterical." Practice it. I mean, the whole of Buddhism is about practicing death.

FT Well, it's practicing death, but it's also about practicing selflessness. Removing your ego from things.

RB Yes, that and realizing your real place in the cosmos is just moment. One day you're here, and one day you're just erased and gone. That's that. That's that. Nobody will really be remembered. So you know we are all just functionary and we all play our tiny, tiny part. And, of course,

there are people who try to skirt the rules and try to grab for a little bit more immortality. Then, one day, the earth is going blow up. There are going to be no more museums, no anything. Who the fuck cares?

FT Exactly.

RB Just do what you want.

FT You know, years ago, I was talking to a very famous writer. She had written a book that I thought was profoundly ordinary but that was approved by the world, mostly because she had deviated from her earlier work, which was more difficult, but which I loved very much and thought was her best work. In conversation, she said, "Fred, this book will last." And the minute she said that, I thought to myself, "Last? What lasts? What book lasts?" Maybe some book lasts—maybe, for a while. But even Homer one day we won't last. [Laughter]. What are you talking about? One day there will be no Earth? The idea of this *lastingness* is so superficial and so self-serving, self-deluding.

RB That's why I look around and think, "One day, I just I'll disappear, and that will be that."

FT Have you read Walter Pater's conclusion to his book *Studies of the Renaissance*? I beg you to read it; you're almost paraphrasing it. This is the quote, "We have an interval, and then our place knows us no more." Yourself.



PG 57
Ross Bleckner
to be titled (2020)
Oil on Linen
78 x 66 inches
198.1 x 167.6 cm

PG 58
Ross Bleckner
to be titled (2020)
Oil on Linen
96 x 96 inches
243.8 x 243.8 cm

PG 59
Ross Bleckner
to be titled (2020)
Oil on Linen
72 x 96 inches
182.9 x 243.8 cm

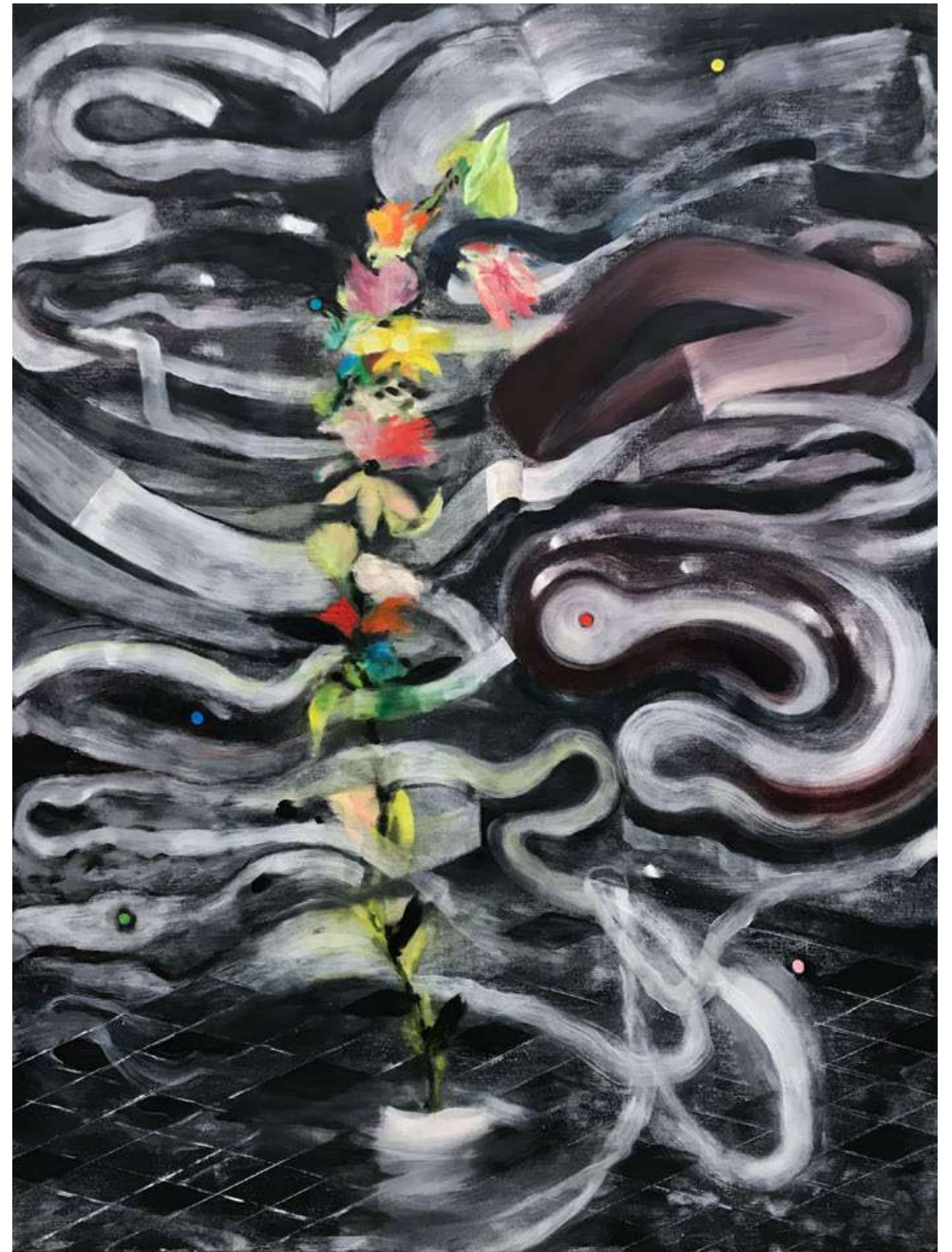
FT Have you read Walter Pater's conclusion to his book *Studies of the Renaissance*? I beg you to read it; you're almost paraphrasing it. This is the quote, "We have an interval, and then our place knows us no more."

RB Goodbye, love you, Fred. Take care of yourself.

FT As we say in the Bronx, "Zay gezunt."

RB I know that one!

[[Laughter all around]]



All images courtesy of the Artist & Petzel Gallery, New York.

Interview conducted by Frederic Tuten, 14th May, 2020.
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