

On painting

Rita Letendre – Clip 2

You know, survival and I think I wanted to give that feeling into my painting. In the sixties and early seventies and then after that I wanted to create a speed, the movement of the start of this feeling of going towards eternity...and then after that I started to use airbrush to make the movement even more....more subtle I guess because at one moment in the seventies I think '74, '73 I made some painting with hundreds of lines, big wedge and lots of little lines that would go meet that wedge. These lines were each a different colour...the creative feeling of vibration, you know, optically to put a green and a red and a little thing in between what happens is your eyes cannot focus completely and this creates vibration on the surface for your eyes. But I wanted to create the optical illusion that those big wedges would vibrate... and a friend of mine told me why don't you use airbrush. I said airbrush, mechanical thing....no, no not me but I did try it and by the end of the '90's ----- it was nearly all airbrush...nearly-----I needed to have more contact with the paint so I started to use paintbrush-----because airbrush is acrylic naturally, and then using my hands to spread the paint with my fingers and that's the interesting thing about art. You're discovering constantly. The miracle of discovery....I don't want to know in advance.

I want to find out. So I wait....each painting leads me to another one.