

*Brent Hallard, Do you have a favorite color? If so, what is it?*

No favorite color comes to mind. I think I'm into pink and hot roses at the moment: acid yellows, any color, though I tend to keep away from earth colors. I figure those colors are out there. I consider the colors I use as the flower, or the sign in the landscape thus color comes from the seasons, synthetic relationships, experience, the last color, and suggestions of the next. I love bright colors, and then I love the very subdued.



*Do you have any special color or tool that you feel you need in this body of work?*

I tend to like Japanese colors, so I use Japanese paint: Nothing special, other than that.

*What made you become an artist?*

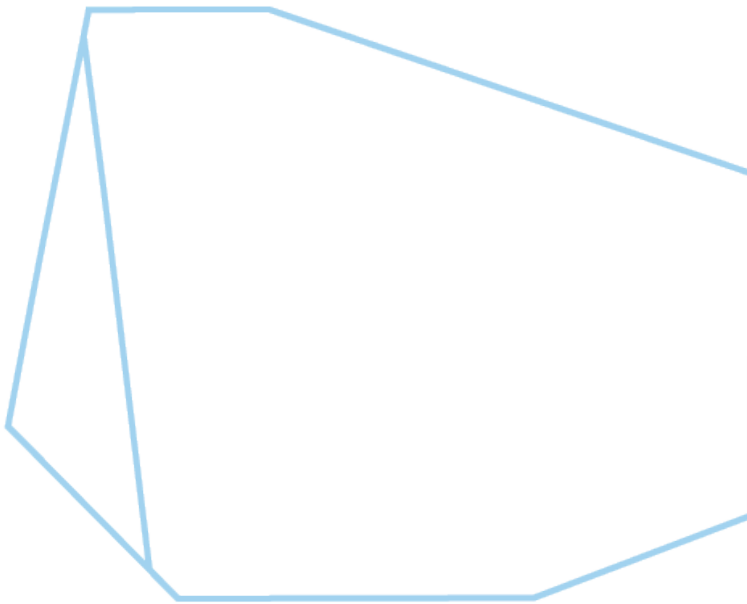
I think one is an artist. What makes an interesting artist are the things in the road of being one. It's not meant to sound deep, but I think it's fairly true. If it's too easy I don't think you are going to learn too much.

*Where do your odd shapes and lines come from?*

Why is the flower the shape that it is? Really, I don't really want to go into that. It's too complicated. My job is to make something work. Someone who comes to the work, I hope, has the 'pleasure of experience'. My job, my pleasure, is to give out that information and for people to discover it, in their own way.

*In THE SPACE BETWEEN exhibition at San Jose Institute of Contemporary Art, you installed two paintings, gouache on tape, on the wall. These pieces are titled "Bay" and "Bridge". Does this refer to the San Francisco Bay Bridge, or something from Japan where you live, or Australia where you were born? What does the color have to do with the pieces? And why tape on the wall, rather than lines painted on the wall or on canvases?*

I'll answer the last question first: The tape is very physical. In a sense it is the canvas, the structure. It's portable and you can easily paint it. I want the physical thing to have its own identity. You notice how the tape overlaps. You notice how physical the nonphysical is when there is this differentiation between space and the material. I chose a pink for a piece that I've always thought of as a heart, though the shape is not a heart. The other, a gray, is a structure that is very architectural. Bay Bridge is a bridge in Tokyo, often called The Rainbow Bridge. It links different parts of Tokyo in a way that is practical though also 'Romantic'. Young people in Tokyo understand the bridge as something romantic. It's an icon for love here. And the heart is where that love is felt. And the heart is this thing that is material at the same time very immaterial. It's a place also in the Japanese frame of reference that we call the mind, both logical and irrational. Happiness is bridging the two. The gray piece triggers the analogy of structure though also color and the immaterial. When I flew into San Francisco the light was this perfect iridescent gray. It was the bay. I thought; that's the gray I chose for one of the pieces. I remembered that. When asked for a title I didn't need to invent one, I just referred back to a recent experience, the color, and these long bridges with little cars zooming across. From where I was there were no wheels, no sound, no real physical bridge: Just little strips on the surface of the water that cars and trucks zipped along on. I could connect the work via the two bridges. I live in Tokyo. I flew to San Francisco. I have that experience.



*How do you feel about the "figure/ground" relationship in painting?*

Reconciling the differences that don't really exist.

*What is the worst thing about painting?*

The huge choice.

*Can you describe your perfect studio day?*

They come they go.