THAT'S PAINTING Productions

Art-Gym

543587

Ready-to-Use Colors
CAUTION: This finish may become slippery when wet.
3806 Harbor Grey
3808 Tile Green
3804 Rich Brown
3810 Tile Red
3801 Chateau Grey
3825 White
All colors shown actual colors as
the Master Palette
Colors selected from the Master Palette®
Exclusively from...
Glidden
Bernard P. Brunon
THAT'S PAINTING Productions
1001 B Bomar
Houston, TX 77006
Tel & Fax
713-526-1915
interior finishes.

Glidden

the Master Palette

Colors selected from the Master Palette

spred® floor
acrylic latex enamel

Porch & Floor

SPRED Floor Acrylic Latex Enamel is one of the toughest, most stain-resistant latex floor enamels on the market today. Beauty and durability plus the convenience of fast-drying, easy-to-apply latex in
Ideal for all types of wo
inside and outside yo
you use most—fr
and baseme
beauty
e great product!
rete floor surfaces both
lly great for the ones
orkshops, porches
lors keep their
d washings.

141i5 1

543587

the Master Palette
Colors selected from the Master Palette®
Exclusively from . . .
Glidden
Echo Colors
Selected interior color arrangements in Glidden's finest interior finishes.

the Master Palette

Echo Colors . . . Ever F

Erica	10RR 83/030	Alabaster Pink	60YR 83/060	Woodwind	20YY 74/055
Ann's Lace	90RR 83/017	Rosedale	60YR 74/060	Antique White	40YY 83/043
Shadow Rose	50RR 83/034	Rosebud Pink	80YR 83/070	White Swan	60YY 83/062
Angel Hair	60YR 83/026	White Snow	10YY 83/043	Currier Creme	40YY 83/1
Silk Ribbon	60YR 83/043	Almond Wisp	20YY 83/075	Easter Lily	50YY 83/
Blush	80YR 75/057	Early Dawn	00YY 83/080	White Room	60YY 8
Pink Suede	80YR 74/043	Peach Orchid	10YY 83/100	Lemon White	60YY

543587

aint But Oh So Clear.

All colors shown on this card approximate actual paint colors as accurately as possible.

Halo	70YY 83/112	Extreme White	30GY 83/021	Crystal	50BG 83/009
Yucca White	90YY 83/107	Snowbank	10GG 83/018	White on White	30GY 88/014
White Beacon	90YY 83/071	Icy Pond	50GG 83/023	White Mountain	50BB 83/020
Inverness	10GY 83/075	Whitefield	10BG 83/035	Morning Cloud	30RB 83/020
Whisper White	90YY 83/036	Misty Cove	50BG 76/045	Shark Skin	30YR 72/011
Reflection	90GY 83/033	White Fog	70BG 72/029	White Bucks	10YY 72/021
Mystic White	90GY 83/049	White Smoke	90BG 72/025	Winter Bird	30YY 78/018

...very much in that ...that was set in the late '60's, early '70's, in France, after Barthes, Foucault, Lyotard, Baudrillard and all. There were a bunch of painters then who were deconstructing painting into its basic components like the stretcher, the canvas and the paint. They

Glidden

the Master Palette

Colors selected from the Master Palette®

Colors

You can almost
the sensuousness
intrusions of backgr
Bring them into yo
The subtle shading

Decorating wit

This special collectio
System represents only
color offered by this extr
The Master Palette® p
the brilliant to the subdue
Glidden's quality interior a
other systems plus the bes

ASSURED

Glidden warrants satisfact
as warranted, return the un
They will refund the price p
THIS WARRANTY SPECIFI
APPLICATION OF ANY PA
consequential damages, so th
not apply to you.
This warranty gives you specif
from state to state.

ICI *Paints* World Leader

Glidden The Glidden Company
Cleveland, Ohio 44115

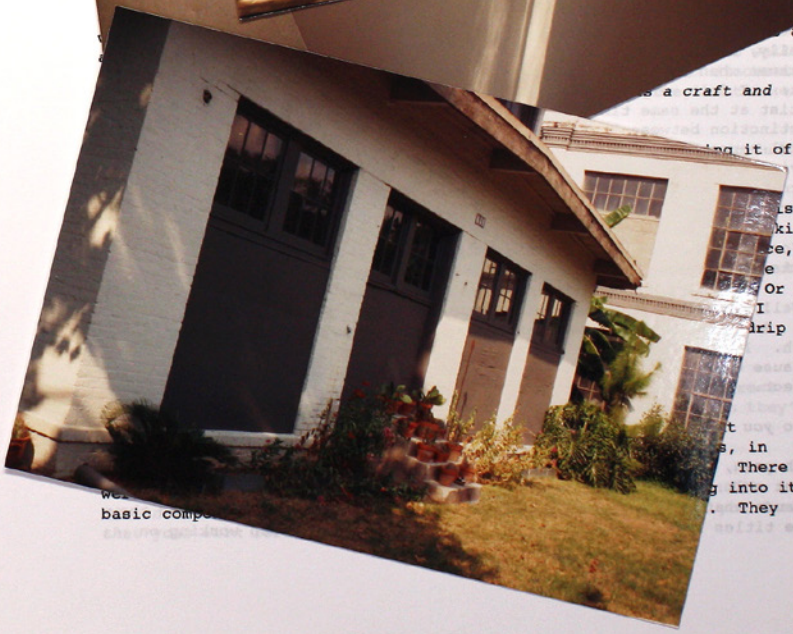
The Glidden Company is a member of the ICI Paints World Group

0 01000 11615 9

No. 01161K 3930 Made in U.S.A.

543587

PACKING LIST COPY



...an

...s a craft and

...ing it off

...is
...king
...ce, I
...e
...Or I
...I
...drip

...t
...s, in
There
...g into its
. They

...basic compo...

Cambodia - 09/93, detail

White on White - 09/93, detail, latex on walls

Cambodia - 09/93 - latex on wood, 4 panels

Kodak PAPER

No. 01161K 3930 Made in U.S.A.

543587

From a telephone conversation with Michael Kosch, a composer and writer living in New

- *So, Bernard*

- Well, it's
figure out wh
paint in a wa
Painting awa

- *OK, that*
how

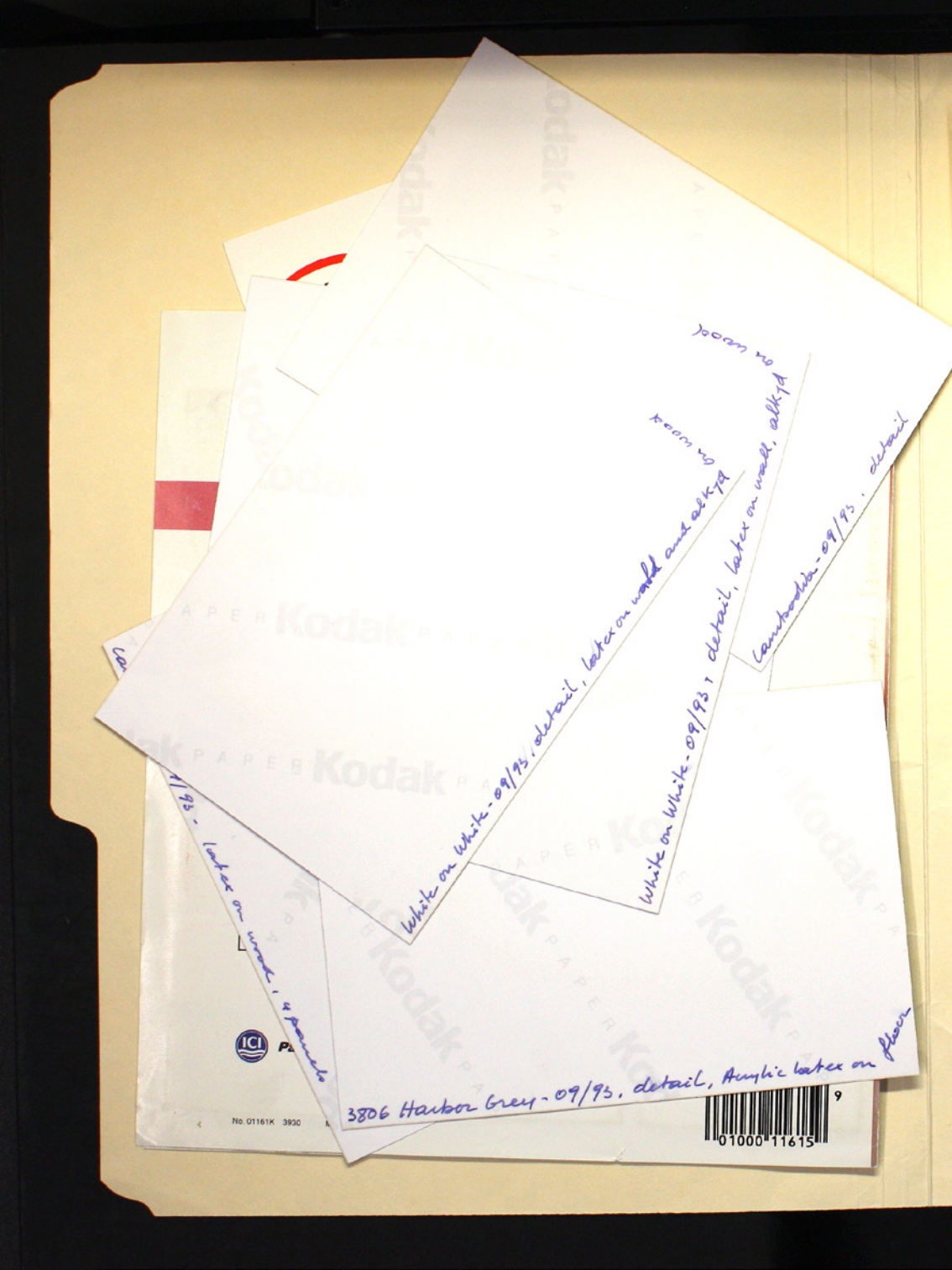
int houses and I try to be as good
possibly can. But also I think it
thing, because I was trained as an
painting.

house painting as a craft and

udio wo
pictures,
was paint
painting
would st
would pr
down.

- *I see.*

- So it
deconstr
France,
were a b
basic co


White on White - 09/93, detail, latex on wood and alkyd
White on White - 09/93, detail, latex on wood, alkyd
3806 Harbor Grey - 09/93, detail, Acrylic latex on plywood
01000 11615

From a telephone conversation with Michael Kosch, a composer and writer living in New York, August 3, 1993.

- So, Bernard, tell me, what's your work about now?

- Well, it's basically about Painting. You know, I've been trying to figure out what's involved in the act of painting. I'm trying to use paint in a way that does not represent anything. I'm trying to get Painting away from the image, away from representation.

- OK, that's on a philosophical level, but on a more superficial level, how would you describe what you do?

- What do I do when I paint? Basically I just use paint and put it on the wall.

- Like the painting you worked on today?

- Yeah, it's a living room. There was a lot of cracks in the drywall, so we had to patch, tape and float, match the texture, and tomorrow we'll paint the walls in a pink off-white to match the blinds.

- So would you consider yourself - I mean, if I called you a house painter, would that be a fair description?

- On one level, yes, because I do paint houses and I try to be as good as I can at it, to do the best job I possibly can. But also I think it would describe only part of the whole thing, because I was trained as an artist, and that's how I approach house painting.

- How did you arrive at this approach: house painting as a craft and also as an art?

- I've been painting houses for a living for years. I was doing it off and on in France before I came to the U.S.A. And I've done it in Houston for over ten years. All that time I also was working in the studio, doing paintings and drawings and stuff like that. And in this studio work, I was trying to paint without making images, without making pictures, without representing anything. In the mid-'70's, in France, I was painting on unstretched canvases with just one brushstroke. The painting ended whenever the paint from the brush was all used up. Or I would stretch strips of canvas between the wall and the floor and I would press the brush at the top of the canvas and let the paint drip down.

- I see.

- So it was kind of trying to - I mean, it was very much in that deconstructive mode that was set in the late '60's, early '70's, in France, after Barthes, Foucault, Lyotard, Baudrillard and all. There were a bunch of painters then who were deconstructing painting into its basic components like the stretcher, the canvas and the paint. They

were using some of these components and recombining them in different ways. That's very much what I was involved in.

- Uh, that's interesting.

- And when I came to Houston I was still thinking about painting in the same way, using painting not as an expressive outlet but as a philosophical tool. And I was also trying to get away from the image. I realized I was still making images, because as soon as one of these brushtroke paintings was put up on the wall, exhibited, it became an image of the brushstroke. I was getting very frustrated. I was trying to get away from images and I couldn't. It's like, no matter what you paint - I mean, even the most abstract painting becomes a picture as soon as it is up on a wall.

- Right.

- But then I came to realize that when I was painting a wall or a room, I was not making an image. I was doing a painting, but not a picture. The painting didn't represent anything. It was a painted wall; it was the painting of a wall, but it was not an image of that wall, because the wall was painted, not pictured. I liked that very much. And I started signing the houses and the rooms I painted, in order to make them part of my art work, as opposed to just a job.

- Can you say what your first work was in that "house painting as art" manner?

- Well, I know it was sometime in 89 - or maybe 88? But I'm not sure, really, and I don't think it matters, it was more of a continuum. Because when I realized that these rooms were the kind of painting I was after, I felt very at odds with the idea of being a house painter and an artist at the same time. I mean, I was still very much caught in that distinction between the two, the either/or situation. But it was making total sense to me. It was clear that these were the paintings I was trying to do in the studio; although it didn't happen over night, one morning getting up and saying "I got it!" It was a kind of gradual process.

- Now is it really proper to refer to your paintings, your jobs, as art works, or is there another term? How do you consider them?

- Well, I consider each job as an art work; that's the way I approach it. But it is not an art object. And that's an aspect that I like very much. It is a work of art, because of the thoughts that go into it and because of the position it affirms within art history, but it is not an object.

- Do you title your works?

- Oh yeah, they are signed and titled. And the title is the name of the paint color used and the date. And most of them are just numbers, because that's how a lot of paint stores refer to their colors. So they have titles like 099-08/93 which is the painting I've been working on

543587

today, or **Anchusa BV011M-05/91**. Or **Cambodia-09/93**, which is one of the paintings that will be on show at the Art Guys'.

- You've told me that in the catalogue you're going to record the execution of the work with invoices and receipts and other paper work. But do you consider those as part of the art work?

- Right, in the catalogue I'll have xeroxes of these documents. But xeroxes are like slides. And a slide of a painting is not part of the painting, it's just a record of it. Now the documents are like -

- Sketches, almost?

- Well, yes, the notes I take before the job are like sketches, but they are not art works in themselves.

- Details, maybe?

- Well, you might call them details, yeah.

- So only the paint on the wall is the work?

- Exactly, together with the act of putting it there.

- I was just gonna ask you: is the actual process of putting the paint on the wall important?

- Oh yes, because I see it as a whole. My activity is not geared towards producing a final object. It's the whole action which constitutes the art work, and the act of putting the paint on the wall is definitely part of it. Also, meeting with the client, the discussion of the project, figuring out what needs to be done, how they want it to be done, and how I can do it.

- Last time we talked you said you were kind of hesitant about including reproductions, like pictures of the houses you've painted or pictures of the walls. Tell me why.

- I don't want to exhibit reproductions, because for a lot of artists who have done earth works, installation works, or happenings, the photographs of the actions were the only things left and they became art objects in themselves. Now they are exhibited like paintings or drawings or whatever.

- But for the sake of a catalogue or a book?

- Yeah, in a catalogue, it's is a different situation. In the press releases, I have included some photographs of previous jobs, but they're like slides and nothing more than that. They're only for documentation's sake.

- Do you feel any connection to the history of mural painting, like Minoan frescoes, Giotto, Michaelangelo, or Sol LeWitt? Or do you feel that your work relates more to the craft of house painting?

- Like I said earlier, I see myself as a painter very much, I think, in the tradition of Matisse, and Pollock, and - I mean, in a way I see this kind of painting as the achievement of the Greenbergian dream, where the flatness of the paint is all there is. You can't go much flatter or much closer to the wall than that: one coat of flat latex on sheetrock.

-Ha ha, yeah.

- But I think, or at least I hope, that my paintings are going somewhere else. Because mural painters were still using representation and producing images. And for me, my main concern is not to paint on the wall but to paint without making images. If I could do it somewhere else, outside a house painting context, I would not hesitate. But so far I'm kind of limited because house painting is the only form of non-representational painting I've found.

- It seems to me that contemporary mural painters are also showing an interest in paint itself. I see a progression, an emphasis on the formal qualities - I mean, look at Sol LeWitt, for instance. Even though I agree with you that his work is representational, I think he's tried to get far away from that. But he did not take the next step that I think you're taking. Do you see that at all? Do you see a progression?

- Well, I think, in a way there might be a progression, but my concern was not - How could I say that? I didn't situate my work within the history of mural painting and wonder where I could go from there. It just happened that my questions about painting ran into a wall, so to speak.

- Heh, heh, yes - Now, beyond a purely painterly view, I think your work has political and sociological implications. And I see a dichotomy in what you're doing. For instance, politically, I see a kind of almost Marxist glorification of the common laborer, and the glorification of the work of that laborer. But at the same time, as a house painter working for basically "bourgeois" institutions or people, you're running a business. So you are propping up the capitalist market. Have you thought about that?

- Huh - well, yes but somehow I see this "dichotomy" as part of a dialectic at work here.

- It seems like a slap in the face to both the idea of art for art's sake and the post-modernist notion of art as social activism. It's kind of a poke at both of those ideas.

- Heh, heh, possibly. I hope it is, because I like that. But the way I saw it basically was in terms of economics, and in relation to the art market. What really pleased me when I realized that these walls were my art works, was that I was able to make a living at it and at the same time stay totally outside of the art market, and not produce any objects that could feed into that market.

543587

- Do you see a relation with conceptual art? Since conceptual artists also try to make art without making objects.

- I think yes. I'm using conceptual art as a given, as a tool, and I wouldn't have been able to do what I'm doing thirty years ago, before conceptual art. I think the contribution conceptual art has -

- All the conceptual art that I know of is still figurative. Even though at a certain point, it was as far away as it could get from representation, it still is a representation of an artist's sense of what an idea is. I see what you're doing as relinquishing the idea of an idea. It does not even represent an idea.

- Well yes, it does not "represent" an idea, it enacts it. It puts the idea in action.

- Do you consider what you do decorative at all?

- Yeah, there's certainly some of that.

- Since you mentioned Matisse, and he claimed this quality for his paintings -

- That's definitely an aspect of it. But it is not the end, the goal. And maybe that's what makes the difference between me and a regular house painter or decorator, because the decorative effect is not the end; it is not the main concern for me.

- Most of the people that I know would dismiss house painting as a humble trade; they would be hard pressed to think of it in a Fine Arts context. Do you find that's daunting for you, that people would not take you seriously?

- Yeah, right, it is. And I think that's the main reason why it took me several years to get the guts to say loud and clear that this is my art. Also it took me some time to articulate all the implications. But basically, yes, it's hard when you think that nobody will take your work seriously.

- How do you explain the difference between what you do and what a regular house painter does, and from looking at the work itself, is there any way to tell the difference?

- No, looking at the work there's absolutely no way to tell the difference, at least I hope, because I think I'm just as good as any good house painter. The only difference is in the awareness I have of what I'm doing and the context in which I put it. But that's something you don't see.

- You mentioned before that you sign your work, but I think people will find it curious that you sign the work in the same color paint as the wall surface you've just painted, so you cannot see your signature. What's the significance of that?

- First of all, there is a very pragmatic reason. This activity has been clandestine for most of the time. And I did not want to loose my clients, by "messing up" their walls with my signature. What they are asking for is a good paint job, not some kind of artsy stuff. But the invisible signature is also to keep the painting away from the market, to keep the part of it bearing the signature from being turned into a picture and ending up in a gallery.

- Why sign it at all then?

- I think I need to sign it in order to inscribe it in the field of art, to make it an art work. So the signature ties it to the tradition of Painting as an art form, where a painting is signed and dated. That's a way for me to affirm this work as Painting.

- The idea of signature relates to something else, and I was wondering - What role do you think your own ego plays in this? In one sense I can see that it is a total abandonment of ego or any trace of ego, by signing your name so it cannot be seen. But at the same time I think people can view it as the ultimate expression of ego because you're saying that this house painting is really Art.

- I don't know. I mean, I've never thought of it this way. But I've never signed any other art works of mine. All the paintings I did, in the past and all the drawings I'm still doing are not signed at all. So when I decided to sign these paintings, there was a very specific reason behind it, like I was telling you earlier.

- Do you want people to know that you've done these works? Is it important to you as an artist?

- Huh, yes and no. I'm not sure. And that's why I've been doing it for years without telling anybody, or very few people, because I think it is not necessary that everybody knows about it. It is very satisfying for me to do it, and that's all I'm looking for.

- You just mentioned "being satisfied," and - We talked a little bit about this when you were in New York last time, about the notion of standards, that there are no real standards any more in contemporary art, but in the work that you do there are very real standards because your livelihood depends on whether you do -

- Well, yes, if I do a shitty job, I loose the client!

- Does that provide you with any comfort, as far as what has to be done?

- I think the word comfort is very appropriate. Because, yes, on a practical level I know exactly what I have to do and all I need is to figure out how to do it best.

- It must be comforting to know that there is a way to tell that you've done your best, as opposed to working in the studio where you're always going to be seized with doubt: What do you measure yourself against? But with this, there definitely are specific standards.

543587

- Yes, you're right. The criteria used to determine the quality of the work are very precise in this case; and, you're right, it is very comforting to know that I can have quality checks and make sure that I'm within what I expect.

-How do you judge the success or failure of a particular work?

- Well, I think, mostly in term of quality, when I've been able to do the best job I could. And actually when I say "I", it is unfair, because I'm not alone. On most jobs, I have people working with me. But I try to get everybody to do their best on every job, because it's a business and that's the way I've learned to try to make it successful. Actually it was called *QUALITY HOUSE PAINTING* until I changed the name to *THAT'S PAINTING Productions*.

- Why this new name?

- Because I wanted a name that would encompass all my activities of house painter, curator and all. It is a D.B.A [Doing Business As] registered with the Harris County Clerk.

- Would you call your work expressive?

- I don't know. I mean, I don't think I need painting to express myself. I express myself all the time, when I sing in the shower, when I drive my truck, when I cook, when I laugh, or whenever - I don't think painting or art in general is the exclusive vehicle for expression. I consider painting more like a philosophical tool -

- I was not quite asking - I just meant do you consider your paintings as expressive, as expressing something of yourself?

- Oh I'm sure you could read pretty much anything in a white wall, or for that matter in someone's decision to paint a white wall. But for me, I think what the walls might express are my thoughts on painting and my intellectual position on art.

- Is it emotional at all?

- Huh, I don't think so.

- Does the notion of beauty have anything to do with your painting?

- Again, beauty is a very vague notion. The notion of quality, yes, has something to do with it. The notion of beauty - I might think a color is beautiful but if the client thinks it's ugly, well I won't use it. And I might think that the one they've picked is terrible, but that's what they want so that's what I'm gonna use. So I don't think beauty -

- It's superfluous, almost, it does not enter into the way you approach your art.

- No, and I think in that way my work is really contemporary, in the sense that it does not refer or rely on any kind of aesthetic.

- This is related - Is there a spiritual element in what you're doing?

- I don't think so, no. I don't think anyone who looks at a room I painted and knows that I intended it as an art work will have a spiritual experience. Well, again, may be some people have spiritual revelations starring at a blank wall, but they don't need to know that the wall is a work of art for that. But I hope the viewer will have an intellectual experience, yes, that's the whole intent.

- Can you see your work developing or progressing in any sense?

- Oh! I hope it will. But I don't know in which way at all. I cannot see it because if I could I would be there already. But I hope it will progress.

- I guess I'm asking how would it develop from what it already is? And could it develop from what it is?

- I think what might happen is that this kind of deconstruction of representation, this kind of figuring out representation and tracking down reality, might take me in other directions - I have several projects of installations involving a few historical art works and I've also been asked to curate other exhibitions. The shows I've been organizing are all addressing the issue of representation; and that's something I was not expecting to be doing even seven or eight years ago. I mean, I did not know I was going to use exhibitions as a tool to explore this issue.

- You mentioned your curating in relation to your work as an artist. Would you ever consider putting together a show of other house painters?

- Ha, ha! I've never thought about that. If they approach their work the same way I do, well, yes, maybe.

- But only on that condition?

- Well, yes, otherwise, it would be presenting house painting as a Ready-Made, and that's not at all what I'm doing.

- Right - When we first began you mentioned the French deconstructionists in the early '70's, and their influence on your work. Are there any other particular sources that you would say are influencing the way you're painting now?

- There are two people whose writings have been very influential and they both wrote about representation. Unfortunately they are both dead now. One is Louis Marin, a French philosopher, and the other is Craig Owens, an American art critic. And I was really interested in what they had to say about representation. I don't see anybody else directly addressing that question now, so I feel like I'm kind of on my own. In a way it's exciting, and in a way it's scary too. I am also very interested in the writings of [French philosopher] Clement Rosset. His definition of "reality", of "real" somehow underlines all my projects.

Thierry de Duve is also fascinating, even though I don't always agree with him.

- So for you Painting is anything but dead, right?

- Right, it's not dead at all. I mean, as long as there are going to be questions left, Painting will still be around to answer them.

- Speaking for the layman, anyone can tell if someone has done a good job as a house painter. But to <u>really</u> appreciate a good house painting job, do you need to be an expert? And if so, isn't this very similar to contemporary art, where you need to know a lot if you're going to appreciate what goes into it?

- I don't think so. I think most of my clients really appreciate what I do, and, I guess, they are not experts, otherwise they wouldn't need me. But I don't know if I'm answering your question here.

- You are, but to continue with that, do you think one of your clients could appreciate your work on an aesthetic level the way that you do?

- Oh I think some of my clients do, yes, some who are very much interested in art.

- So you've explained your approach to some of your clients?

- Yeah, to some of them, and again, only recently. I don't know, but for long, I've felt like I just needed to keep it for myself.

- Are you afraid, and this relates to another question I've asked you, that people would think you're joking?

- Exactly. With most of my clients, I'm afraid that they would see me as some kind of weirdo and take their business elsewhere. So that would be defeating the purpose.

- But there is a humorous element to what you're doing -

- Well, I hope so.

- So you do want that?

- Yes - But also, I felt like I really needed to be sure of what I was doing and of the impact it had or whatever - What I'm trying to say is that I needed to make sure that it answered the questions I was asking before I went public with it. And it took me some time to get there.

- Your work is related to another type of wall art, Graffiti. And I see some similarities and I see some big differences. You can look upon what some of the graffiti artists do as setting up a certain limit that they test and break, and that limit is the lawfulness of what they do. There is also a certain danger in what they do, in drawing on the walls. Is there any danger element in what you're doing? Any limit that you're pushing?

- Well, there's always the danger of falling off a ladder. But seriously, as far as pushing limits, I hope I have pushed painting beyond the limits of representation. I see my work as exploring the boundaries of reality. The other limits that I see are the ones that I mentioned earlier. I am kind of pushing the limit of acceptance of the museum and the art market. Since I'm not producing any object, I cannot fit into that market. And my paintings are kind of perishables, they are subjected to wear and tear, especially in Houston's climate where they have to be done over every few years. That does not fit well with the museum's idea of art preservation.

- Speaking of the art market, do you still do other things, more traditional stuff?

- Yes, I still draw a lot, pretty much every day.

- And do the drawings influence your house painting, and vice-versa?

- No, I think they are very separate activities. I mostly draw when I'm on the phone, doing doodles, like I'm doing right now.

- Ha, ha. But you see these as separate and not at all connected, there is no give and take between the two?

- No, there is no direct influence or connection. And again, I was talking earlier about the exhibitions I have curated, and they are, in a way, also separate from the house paintings. It is all separate and all related at the same time, because these different activities are all addressing in one way or another the questions of reality and representation.

- Do you see your work as an affirmation or a negation of Painting as an art form?

- I think it's an affirmation. I think it is trying to figure out how far Painting can go, and I think it can go beyond representation.

- Do you see it as a beginning or an end?

- In a way it is an end. If you look at it from the Greenbergian perspective it's the closing of the Modernist tradition.

- As flat as you can go.

- Exactly, unless you paint behind the wall surface, I don't think you can go much further than that. So seen from this perspective, it is an end. But seen from a different perspective, I think it's a beginning. I think it's -

- - a clearing out?

- Yeah, a realization that representation is not a limit and that there can be works that go beyond representation. And I think this is in some way what painters have been seeking for a whole century almost, from the

Cubists on. I think that all of Duchamp's work, for instance, can be seen as an attempt to go beyond traditional representation. And in some ways he succeeded, and in some ways he did not.

- I think people might look at your work or hear you describe it, and think of it as very passive. But is there an aggressive element as well?

- Aggressive?

- A kind of "spit in your eye" element in there?

- I don't think so. The aggression might be in the concept, but I don't know. It might be uncomfortable for some people; every time you push a few limits, they have to reassess their convictions, and that's not something they might necessarily want to do.

- Does one have to <u>see</u> your work to understand or appreciate it?

- I don't think so, no, because, actually, most of the people who have responded very positively and enthusiastically have not seen any of the paintings. That's why in a way it's not aggressive, because - Again, it is not an object, and you don't need to be in the presence of some object to get the effect. That's one thing, I guess, that makes it different from traditional painting, because, for a Cezanne or a Matisse to be effective, to really affect you, you have to be looking at it. As for Duchamp, you don't have to look at it, you just need to know about it. You don't need to see his urinal; all you have to do is think about the **Fountain** to get the result that he was after.

- In that case then, why paint the walls at all, why be a house painter?

- Because it pays the bills.

- Ha, ha, ha. Now what are some of the reactions you've gotten thus far both from people that are in the art world, like writers or critics or other artists, and people who are outside of the art world?

- Well, some have been enthusiastic and some have been very polite. But the show at the Art Guys' is the first time that this work is going public and that is something I'm very excited about, because I'm going to get all those reactions that I have not had yet. So I will be able to answer you better on September 5th.

- We talked a little bit about this - Do you consider your work a collaborative process with your assistants, or are they just tools, in a sense?

- Oh no, they're assistants. Technically they are contract laborers, but for me they're very much assistants. It just happens that we are not working in a studio situation. I used to refer to this kind of painting as *en plein air*, or in the open air, an expression used to describe the 19th century painter's work outside the studio. Also, I like the fact that Leamon Green, who has been working with me for the

last three years, is an artist himself. I've had many artists as assistants in the past, and I'm trying to do so as much as possible because it just feels comfortable and I know they can use the money. The only problem though, is that they are not always dependable. And this is a business, so you've got to keep a schedule.

- Have you thought about what you might call what you do? The way that some artists might call their work conceptual, or installation art -

- Well, I just say "house painting" for lack of an all encompassing term. Because for me it is conceptual, it is an installation, and it is a performance as well. As I said earlier, the aspect of meeting with clients, and figuring out what they want to have done in their house, going through the process of planning the job, organizing the crew, getting all the materials and all the equipment together, doing the job within a certain time period - there's almost always a deadline - this whole process is a performance. But again, it is not a representation. It happens in real time, with people who are not characters acting out their parts. It's all live. There's no pretense or make-believe, as in traditional performance art.

- Do you ever get tempted to subvert what you're doing a little bit, maybe to put a stroke across a molding, or something?

- No, I try to be as good a house painter as I can. When I can make suggestions on things that I think might be improvements, I do. But I really follow what the client wants to do. Actually I provide a very detailed estimate that specifies everything that's going to be done and that's what I follow.

- I find it very interesting that you're actually following someone else's instructions basically, and most artists, I think, would find that limiting.

- Yeah, but that's something I'm familiar with. Already in the mid-'70's, I had designed systems and techniques to make paintings where I had almost no control over the result. I would just start the process and let it develop by itself. For me the creative aspect of it is not in the realization of the work. It is very gratifying to handle the paint and the colors and all, but not necessarily creative. I feel that it's more in the conception of it that I'm being creative.

- What is your favorite brand of house paint?

- Well, working in Houston, and given the weather and the climate, I think Benjamin Moore is probably one of the best on the market, if you consider the price-to-quality ratio. It also handles very well.

- Do you have a favorite color from Benjamin Moore?

- No. Huh, well, actually yes, there is one that I used for my studio, and it's called 1177. It's a beigy pink, in homage to Matisse's **The Pink Studio.**

- Ha, ha , great.

- There's one thing I wanted to add when we were talking about the different aspects in my work. I mentioned performance, but there is also a whole sociological aspect to it.

- Sociological in what way?

- In the relation I have with the clients, and the fact that when you paint someone's house, or someone's living room or bedroom, you kind of share part of their lives, some of their secrets, in a way. You get involved much more into their lives than if you were just meeting them at a party or something.

- Right.

- And that's a whole aspect that is very interesting. This aspect for me is totally part of the work. So I think it goes well beyond painting and involves a whole area of activity, a gamut of human relations. Actually some of my clients have become good friends.

- Now, given your background, does it surprise you that you're doing a type of art that is extremely ordered and extremely disciplined and extremely subjugated to the whims of someone else? Does it surprise you from what your early experiences were as an artist that you would end-up doing that?

- In a way, yes, I guess. Running my own business is certainly a far c from the anarchistic and Bohemian days of the art school world. But at the same time, I don't see myself confined in it, because it is only one aspect of what I do; in a way, and as I was saying earlier, that's not where the creative process takes place. Like we were saying it is very comfortable to have a whole set of technical rules that you can follow. That leaves your mind free to wander. Also it is financially providing, and that in itself is rewarding! And again, we were talking about traditions. I think this work arches back to the tradition of patrons commissioning artists. For centuries, all paintings were done on commissions, and these commissions were very precise. You had to have so many people in the picture, and so many trees, and so on.

- That's right.

- Another thing I wanted to mention in relation to that sociological aspect - when I first realized all that was involved in it, and thinking about it as an art form and trying to go public with it, I thought that keeping a diary would be an interesting way to comment on it. So I started writing the thoughts I had throughout the day about art in general, the specific job, the people, and all that, *à la* Sophie Call But at the same time I was feeling uncomfortable writing down all tha stuff. And soon I realized that what I was interested in, what I really liked, what was exciting was to be there and do it. And when it came the time to write it down, I was falling back into representation. Putting it in a written form was dissociating it from the reality in which it took place and putting it, representing it on the page. So I stopped keeping a diary.

- Do you see a possibility that someday someone would be selling their house and say "Oh well it has a paint job by Bernard Brunon" and that would add to the value of it?

- Well, possibly. But I don't know who would be foolish enough to believe it.

- Would you ever auction your services?

- I've never thought about that. I kind of doubt that would ever happen so I don't think I have to worry about it - I don't know. If I need a lot of money at some point, I might consider it, but so far I feel pretty satisfied, so -

-What do you do, as far as setting your own prices for doing a paint job? Are they comparable to what other people in Houston charge?

- I think they are very competitive, yes. I don't think I'm the cheapest, but I'm not the most expensive either. For the quality of work I do, for all the attention I put in the job, I think my prices are very reasonable.

- You might start a trend of house painters loading their work with theory, and asking top market price.

- Yeah, right. It will be called the *House Painting School*.

- Ha ha!

- One thing that's exciting about having this show is that a lot of these questions might get some kind of answers then. Hopefully, people will be responding to it one way or the other. I hope it won't leave them totally cold.

- You mean, when they walk into the gallery?

- Yes, and when they learn about the process, and the concept.

- And how are you going to get that across?

- Through this interview.

"REALITY IS FRIGHTENINGLY SUPERIOR TO ALL FICTION"
(Antonin Artaud)

542587 PACKING LIST COPY

- It almost sounds to me that you feel a responsibility or even a mission to repudiate representation. Do you see that?

- Oh no, I don't see it as a mission. But I see it as kind of a challenge, trying to see if I can get away without representation, without representing anything. Trying to see how close I can stick to reality, or how far I can stretch the border line between reality and its representation. And I'm sure I'm gonna run - and I have already run into limitations. Like now, the fact that we are talking about it is somehow putting it into representation, and even more so when this conversation is transcribed and printed.

- Yeah, I guess I could see that. But there's no other way to - In a sense I would say that all the paper work is a representation of it.

- Oh, I don't think so. All the notes, the estimate and invoices are like some "props" in a real life theater. I mean, they're part of the thing, they don't stand outside of it, like a representation does.

- I wanted to ask you - If someone brought you something to paint, would you do it or would you consider that it's basically - I'm thinking of something like a shutter -

- Yeah, I don't know. I don't think I would. Because again - well, I don't know. I mean, in a sense if I painted a shutter, it would be a painted shutter, it wouldn't be an image of that shutter, and in that respect it would be true to my paintings. But I would be back into making objects, into producing art objects, and falling back into the art market, which is one thing I was trying to get away from.

- That was also the goal of the conceptual artists and the earth artists, to get out of the art market. But any way they turned, it seems that the art market was able to follow and make their work a commodity. But in a sense your work is already a commodity...

- Oh yes, it is, yes. From the very start; and that's why I think it does not have to be turned into a commodity again. It cannot be recommodified.

- But is there any way that you can imagine, and I think I can, how the art market might fit what you do back into it?

- I bet it will, ha ha! If there is any money to be made from it, I'm afraid it will. It has for everything else.

- Would that upset you?

- I don't know, I think it might be fair game. I'm trying to make it tough, as tough as I can. But again, it's kind of accessory. If the whole purpose of my work was a defiance of the art market, then, yes I would feel totally defeated. But it is just a side effect that I really welcome, and it's working now and I really enjoy it. But if it stops being efficient, too bad, it would have worked for some time. I would not feel defeated.

BERNARD P. BRUNON
1001 B, Bomar St.
Houston, Texas 77006-1366
U.S.A.

Tel. & fax. 713-526-1915

PERSONAL

Born July 26, 1948 in St. Etienne, France
Permanent U.S. resident

EDUCATION

1980 Master of Fine Arts, Painting/Sculpture, University of Houston, Houston, TX
1975 Diplôme National des Beaux Arts, Painting, Marseilles, France
1969 Diplôme Universitaire d'Etudes Littéraires, Art History, Lyons, France
1967 Baccalauréat, Philosophy, St. Etienne, France

SOLO EXHIBITIONS

1993 The Art Guys Gallery, Houston, TX *
1992 St. James Place, Houston, TX
1984 Almeda Project for the Arts, Houston, TX
1983 Marshall Field's, Houston, TX
1982 First City National Bank, Houston, TX
1980 Bernard Brunon, Notebooks, The Museum of Fine Arts, Houston, TX
1978 ADDA Galerie-Association, Marseilles, France
1976 Trois Semaines-Quatre Espaces,* Musée de Peinture, Grenoble, France
1975 Galerie Le Flux, Perpignan, France
"Chez Malabar et Cunégonde", Nice, France

SELECTED GROUP EXHIBITIONS

1993 Drawing Conclusions,* Inman Gallery, Houston, TX
1992 Fax of Life, Art Guize Collection, Houston, TX
1991 Artists' Books, Lorence-Monk Gallery, New York, NY
1990 Art in Space, Performance, DiverseWorks, Houston, TX
1988 Art Against AIDS, Decorative Center of Houston, Houston, TX
House Paintings, DiverseWorks, Houston, TX
1986 The Street: A 21st Century Museum, Lawndale Art & Performance, Houston, TX
Sound environment for L. Schoyer's Installation #19, Lawndale Art & Performance, Houston, TX

1985 DiverseWorks Presents, DiverseWorks, Houston, TX
1984 Artists' Call, Lawndale Art & Performance, Houston, TX
1981 Master of Fine Arts, Blaffer Gallery, University of Houston, Houston, TX
1980 Collaborations, Lawndale Art & Performance, Houston, TX
Dime Store Dream, University of Minessota, Duluth, MN
1979 Points of view, University of St. Thomas, Houston, TX
Appalachian National Drawing Competition,* University of North Carolina, Boone, NC
Blaffer Gallery, University of Houston, Houston, TX
Superspectives, Lawndale Art & Performance, Houston, TX
1978 Miniature Show, Lawndale Art & Performance, Houston, TX
1977 ADDA Galerie-Association, Marseilles, France
25-35,* Musée Ziem, Martigues, France
ADDA Galerie-Association, Marseilles, France
Luminy,* HausDeutcherRing, Hamburg, Germany
Regards 77,* Musée des Beaux Arts, Caen, France
1976 Leon, ... ,* Centre d'Art de Fontblanche, Marseilles, France
Galerie Jean Fournier, Paris
3 x 7 Peintres, Galerie Athanor, Marseilles, France
1975 Luminy,* ARC 2, Musée d'Art Moderne de la ville de Paris, Paris
Salon de Mai,* Musée d'Art Moderne de la ville de Paris, Paris
Les Six Jours de la Peinture, Marseilles, France
15 Peintres au Musée Longchamp, Marseilles, France
1974 15 Peintres au Cloitre d'Elne, Elne, France
1973 Galerie Athanor, Marseilles, France
La Peinture au Dehors, Lully, France

* Catalogue published for the exhibition

RELATED EXPERIENCE

1993 Curator and coordinator of "HERE'S LOOKING AT ME", Contemporary Self-Portraits, for ELAC Art Contemporain Lyon, Lyons, France
1990 Curator and coordinator of Status of Sculpture, for ELAC Art Contemporain Lyon, Lyons, France. Toured to the ICA, London; Provinciaal Museum, Hasselt, Belgium; Starke Foundation, Lowen Palace, Berlin.
1989 Coordinator of New Piano Music: Alan Johnson and Robert Pearson for DiverseWorks, Houston, TX
1988 Curator of House Paintings for DiverseWorks, Houston, TX
1987 Curator and coordinator of Contemporary Photographic Portraiture for ELAC Art Contemporain Lyon, Lyons, France
1986 Producer of New Music, concert by pianist composer Robert Pearson, Houston, TX
Research paper on Avant Garde Music in the Third Coast Region for New Music America '86 Festival, Houston, TX
1985 Co-curator and coordinator of Edward Ruscha: a Retrospective for Musée d'Art Contemporain, Lyons, France
Co-founder of International Contemporary Art Productions Inc., Houston, TX

THANK YOU FOR SHOPPING BUILDERS SQUARE
543587

1985 Producer and curator of SANS TITRE, Photography and Video from France, for DiverseWorks, Houston, TX. Toured to Santa Fe, NM; Fairbank, Juneau and Anchorage, AK; Rocherster, NY; Atlanta, GA
1983 Guest lecturer for the University of Houston Art Department Graduate Seminar, on Modes of Criticism: Post-Structuralism
1975-78 Co-founder and Treasurer of **ADDA Galerie-Association**, an alternative space in Marseilles, France

PUBLICATIONS

Self-Portrait or Where is the *I* ?, in catalogue of "**HERE'S LOOKING AT ME**', **Contemporary Self-Portraits**, ELAC, Art Contemporain Lyon, Lyons, France, 1993

Richard Tuttle: Collage Drawings, in *ArtStudio* n°23, France Winter 1991

Status of Sculpture, in catalogue of **Status of Sculpture**, ELAC, Art Contemporain Lyon, Lyons, France, 1990

Le status de la sculpture, in *Bulletin Art Contemporain Lyon*, Lyons, France, 1989

A Houston, la Collection Ménil, in *La Revue d'Octobre des Arts*, Musée St. Pierre Art Contemporain, Lyons, France, 1988

Portraiture, in catalogue of **Contemporary Photographic Portraiture**, ELAC Art Contemporain Lyon, Lyons, France, 1987

Forrest Bess: A Painter and His Theories, *ArtSpace*, U.S.A., fall 1987

New Music in the Third Coast Region, *ArtSpace*, U.S.A., fall 1986

Jerry Hunt: an Interview, *ArtSpace*, U.S.A., fall 1986

New Music America '86, *ArtSpace*, U.S.A., summer 1986

Edward Ruscha: an Interview, in catalogue *Rétrospective Edward Ruscha*, Musée St. Pierre Art Contemporain, Lyons, France, 1985

SANS TITRE: Contemporary Photography and Video from France, ICAP publication, Houston, TX, U.S.A.,1985

Some Notes on the (V)Ideology of Television, *ArtSpace*, U.S.A., winter 1984

Looking at/for Matisse, *ArtSpace*, U.S.A., summer 1984

Sites/Sights, *Image*, HCP publication, Houston, TX, U.S.A., March 1984

Untitled (on Painting), MFA Thesis, University of Houston, Houston, TX, U.S.A., 1980

Leon, il n'avait plus de papier..., ADDA publication, Marseilles, France, 1976

Statement in 25-35 catalogue, Musée Ziem, Martigues, France, 1977

Statement in Luminy catalogue, HausDeutscherRing, Hamburg, 1977

Statement in Luminy catalogue, ARC 2, Musée d'Art moderne de la Ville de Paris, 1976

Co-editor of ADDA Bulletins, Marseilles, France, from 1975 to 1978

Historical introduction to Les Six Jours de la Peinture catalogue, Le Provençal publication, Marseilles, France, 1975

BIBLIOGRAPHY

Frohman, Mark, The Lost Art of Drawing, *Public News*, June 23, 1993

Chadwick, Susan, Excellent Gallery Show Focuses on Drawing, *The Houston Post*, June, 1993.

Chadwick, Susan, Making a Mark, *The Houston Post*, Houston, May 30, 1993.

Chadwick, Susan, Critic's Choice, *The Houston Post*, Houston, May 13, 1988

Raspail, Thierry, The King of Brie, *La Revue d'Octobre des Arts*, Musée St. Pierre Art Contemporain, Lyons, France, 1987

Camfield, William, Works on Paper, Eleven Houston Artists, The Museum of Fine Arts, Houston, TX, 1985

Marandel, J. Patrice, Bernard Brunon, Notebooks, The Museum of Fine Arts, Houston, TX, 1980

Ceysson, Bernard, Les peintures de Bernard Brunon, *Sgraphite* nº 1, spring 1978

Ceysson, Bernard, Trois semaines, quatre espaces, Musée de Peinture, Grenoble, France, 1976

Vautier, Ben, Pour ou Contre, Nice, France, sumer 1976

Vautier, Ben, Pour ou Contre, Nice, France, sumer 1975

Granjean, Michèle, les Six Jours de la Peinture, Le Provençal, Marseilles, Fance, June 1975

Queral, Jacques, Bernard Brunon au Flux, La Montagne, Perpignan, France, April 1975

EXHIBITIONS BIBLIOGRAPHY

Contemporary Photographic Portraiture

Argence, Guy, Contemporary Photographic Portraiture - Portrait d'un roi fait néan, *Opus International*, # 107, Paris, March 1988

Bachetta, Véronique, Portraits et fantasmes, *Scènes Magazine*, Paris, November 1987

Bost, Bernadette, Portraits d'Amérique, *Le Monde Rhône-Alpes*, Lyon, October 10, 1987

Chalon, Serge, Le portrait contre la photo d'identité, *Libération Lyon*, Lyon, October 15, 1987

Collin, Nelly, Identification d'un genre, *Le Journal Rhône-Alpes*, Lyon, October 21, 1987

Durand, Régis, Portraits américains ou le sujet en crise, *Art Press*, #120, Paris, December 1987

Dussinter, Deke, Lyon, Art to Region, *Art Monthly*, London, December 1987

Gérôme, Elayne, Coup de coeur, *Le Progrès*, Lyon, October 15, 1987

Moock, Tim, Letters fron France II: Octobre des Arts in Lyon, *Art Review*, London, October 1987

Paini, Dominique, Plan américains, *Beaux Arts Magazine*, Paris, October 1987

Peillod, Claire, Portraits photographiques, *Lyon Poche*, Lyon, October 14-21, 1987

Piguet, Philippe, *L'oeil*, Paris, October 1987

Schwabsky, Barry and **Magnani, Gregorio,** Octobre des Arts, Lyon, *Flash Art International*, #138, Milan, January-February 1988

THANK YOU FOR SHOPPING BUILDERS SQUARE

Touraine, Liliane, Octobre des Arts à Lyon, 4ème, édition, *+-0*, Brussels, August 1987

Status of Sculpture at ELAC, Lyon

Bost, Bernadette, Mythologies américaines, *Le monde Rhône-Alpes*, Lyon, April 28, 1990

Bourriaud, Nicolas, Status of Sculpture, *Art Press*, #148, Paris, June 1990

Cats, Lyon: Status of Sculpture, *Voir*, Paris, May 1990

Cena, Olivier, La clé Duchamp, *Télérama*, Paris, May 2, 1990

Chaine, Stani, Status of Sculpture, mais qu'est-ce que l'art?, *Lyon Poche*, Lyon, April 25, 1990

Gaudet, Michel, Status of Sculpture, *Ancrage*, Paris, April 1990

Guehenneux, Lise, Sculpture, l'objet, *Révolution*, Paris, April 6, 1990

Paris, Wendy, Status of Sculpture, *Sculpture Magazine*, New York, September/October 1990

Tourraine, Liliane, A l'ELAC - Espace Lyonnais d'Art Contemporain, *+-0*, #56, Brussels

Tran, David, La sculpture c'est pas l'Amérique, *Le Progrès*, Lyon, March 23, 1990

Tran-Diep, Qg., Les statu-quo de la sculpture, *Libération*, Lyon, April 4, 1990

\- Status of Sculpture, *FNAC Lyon*, Lyon, March 1990

\- Un drôle de trappeur, *Nitro*, #108, Lyon

Status of Sculpture at the ICA, London

Berman, Arthur, Kicking around the dimensions, *TNT*, London, October 8, 1990

Cook, William, in focus, *What's on in London*, London, October 10, 1990

Corris, Michael, The Status of Sculpture, *Artscribe*, London, January/February 1991

Hall, James, Artists Explore the Nature of Power, *Art International*, #14, London, Spring/Summer 1991

Hilton, Tim, Going public in the City, *The Guardian*, September 12, 1990

Hilton, Tim, Childish Things, *The Guardian*, London, September 26, 1990

Jennings, Rose, The Status of Sculpture, *City Limits*, London, September 27, 1990

Kent, Sarah, On "Status of Sculpture", *Time Out*, London, October 3, 1990

Parkes, James Cary, The Status of Sculpture, *The Good Times*, London, September 28, 1990

Renton, Andrew, Status of Sculpture, *Flash Art International*, #156, Milan, January/February 1991

Sewell, Brian, Dredging from the Rubbish Dump, *London Evening Standard*, London, October 11, 1990

Taylor, John Russel, Shapes and Assemblies, *The Times*, London, October 5, 1990

Thomas, Mona, Londre active et interactive, *Beaux Arts Magazine*, Paris, October 1990

\- Preview, *Royal Academy Magazine*, #28, London, Autumn 1990

Status of Sculpture at the Provinciaal Museum, Hasselt
Barth, Werner, Ausage, *Fruhmagazin*, Brussels, February 7, 1991
E.J. Nieuwe Lichting Amerikaanse Beeldhouwers, *Het Niewsblad*, Hasselt December 8, 1991
Erickermann, Hugo, Status of Sculpture, *Ekspres*, Brussels, January 31, 1991
- Provinciaal Museum Wordt Eigenaardige Rommelmark, *Het Belang Van Limburg*, Hasselt, November 1990
- (Uit)gevonden Voorwerpen Vertellen Hun Verhaal Status of Sculpture, *De Nieuwe Limburger*, #8, Hasselt, November 1990
- Status of Sculpture, *Sint-Lukasgalerij*, Brussels, January 1991
- Forum International, February 1991

Status of Sculpture at Stiftung Starke, Berlin
Barbara, Neue Kunst in alten Räumen: Starke Künstler in der "Starke" Stiftung, *B-Z*, Berlin, April 1991
Huginn, Paul, Kunstwerke wie gestylte Katastrophen der Welt, *Berliner Morgen Post*, Berlin, April 30, 1991
Langer, Werner, Eigeninitiative für die Kunst, *Der Tagesspiegel*, Berlin, April 26, 1991
Muller, Katrin Bettina, Kannibalische Gemutlichkeit, *Tip* #10, Berlin, 1991
Puvogel, Renate, Status of Sculpture, *Kunstforum* #113, Berlin, May-June 1991
Wankel, Julian, Paradiesische Kunstforderung im Lowen-Palais, *Prinz*, May 29, 1991
- Stiftung Starke, *Informationsdienst KUNST*, Berlin, April 19, 1991
- sinnvolle Alternativen und Erganzungen, *Der Morgen*, Berlin, April 24, 1991

"Here's Looking at Me"
Bost, Bernadette, Portrait de l'artiste en autre chose, *Le Monde Rhône Alpes*, January 30, 1993
Chaine, Stani, "Autoportraits Contemporains", *Lyon Poche*, Lyons, February 24/March 2, 1993
Dartet, Emmanuelle, Autoportrait "Here's Looking at Me", *Le Perroquet*, Lyons, April-May 1993
Gabriel, Nelly, Les jeux du Je, *Lyon Figaro*, Lyons, February 4, 1993
Jover, Manuel, Le Moi de l'art contemporain, *Beaux-Arts Magazine*, Paris, May 1993
Pénélope, Autoportraits contemporains à l'ELAC, *Côté Scène*, Lyons, April 1993
Piguet, Philippe, Autoportraits, *La Croix L'Evènement*, Paris, March 28/29, 1993
R. M-H, "A mes beaux yeux", *L'Extraordinaire*, Lyons, March 1993
Thorand, Giles, L'Art-Miroir, *Le Dauphiné Libéré*, Lyons, April 17, 1993
- Expos - Autoportraits, *Biba*, Paris, April 1993
- Autoportraits Contemporains, *C'est 9 à Lyon*, Lyons, March 1993
- Contemporary Self-Portraits: "Here's Looking at Me", *Flash Art International*, Milan, Italy, May/June 1993
- *Galerie - Magazine*, Paris, April 1993
- *Juliet Art Magazine*, Trieste, Italy, # 62, April/May 1993
- *KUNSTFORUM International*, Berlin, # 122, May 1993

COLLECTIONS

Paintings and drawings in the public collections of:
- Musée de Peinture , Grenoble, France
- Musée d'Art Moderne, St. Etienne, France
- Musée Ziem, Martigues, France

Collection of Galerie Jean Fournier, Paris,
Collection Ben Vautier, Nice, France
and many private collections in France, Germany and the U. S. A.

Since 1989 most of my paintings have been done on private commissions.

GRANTS

1978 One year grant for graduate studies in the United States from the Annette Kade Foundation

1985 The Georges Pompidou Foundation, New York, for the SANS TITRE exhibition
Cultural Arts Council of Houston, Houston, TX, for the SANS TITRE exhibition
Direction des Arts Plastiques, French Ministry of Culture, for the SANS TITRE exhibition

THANK YOU FOR SHOPPING BUILDERS SQUARE

...58 SALE 4610 1344 011

7079812049
4 @ 2.58
3700057 GLAZING 10.32
7079812032
3700705 SPACKLING 1 3.87
2236746421
3 @ 17.88
3550679 DECK PAINT 53.64
2236746001
3552478 ENAMEL PT 1 19.93

2236700209
2 @ 25.00
3557584 WALL PAINT 50.00 F

SUBTOTAL 137.75
7.25% SALES TAX 9.99
TOTAL 147.75

CL/ID 01177499 - TX
ACCT# 113000968/6069460
AUTH # 126097

CHECK 147.75
RETAIN THIS RECEIPT FOR RETURNED ITEMS

8/31/93 16:19

...tern Paint

543587

1906 FM 1960 W.
Houston, TX 77090
(713) 444-4010

...22-5148

Benjamin Moore paints

DATE 8/29/93

...aid

...4-3404

ZIP

PAID OUT

...TION	PRICE	AMOUNT
		3 50
		2 25
Klean		4 50
		3 00
	TAX	2 50
	TOTAL	3 3 50

Date

PACKING LIST COPY

WHEN IT'S WORTH DOING RIGHT!®

...RGE SALE

TRANSACTION # 78556

...r Cuyp

38.5F

...IAL INVOICE & DATE

...HIP VIA

SHIP DATE 08/30/93

...ED	QTY SHIPPED
	1
	4
	8
	8

Cost of Labor $110.00
Cost of Materials $ 29.87

Southwestern Paint
& Wallpaper Co., Inc.

543587

DAL WORTH PAINTS

1000 W. Gray
P.O. Box 130259
Houston, TX 77019
(713) 522-1685
Fax (713) 522-5148

1998 FM 1960 W.
Houston, TX 77090
(713) 444-4010

Benjamin Moore paints

DATE 8/29/93

SOLD TO Bernard
ADDRESS 524-7404
CITY ZIP

SOLD BY C | CASH | C.O.D. | PAID OUT

QUANTITY	UNIT SIZE	DESCRIPTION	PRICE	AMOUNT
1	1	P7		35.00
1	1	160 00		225.-
1	2a	Mil Klean		4.50
				345.-
		5% 3278		
			TAX	25.50
			TOTAL	370.50

Rec'd By _____ Date _____

PACKING LIST COPY

WHEN IT'S WORTH DOING RIGHT!®

RGE SALE | TRANSACTION # 78656

38.50

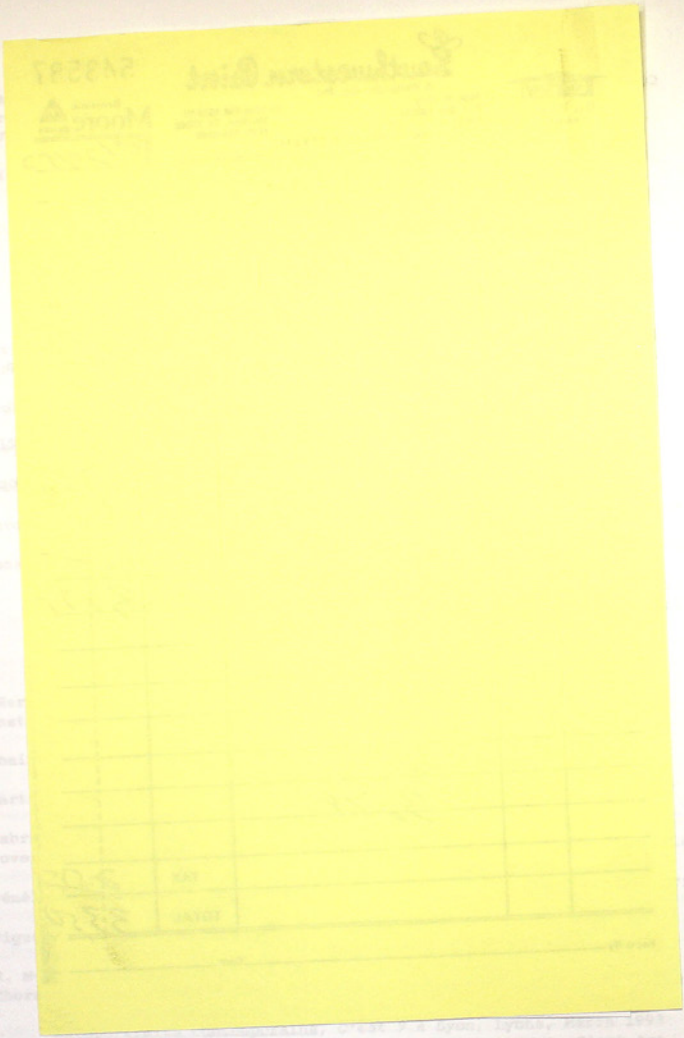
IAL INVOICE & DATE

SHIP VIA | SHIP DATE 08/30/93

ED	QTY SHIPPED
	1
	1
	1

Cost of Labor $110.00
Cost of Materials $ 29.87

Bob Grimes



PACKING LIST COPY

DEVOE & RAYNOLDS CO.

2110 PORTSMOUTH AVENUE

HOUSTON, TX 77098
713-526-2633

Division of Grow Group, Inc.

WHEN IT'S WORTH DOING RIGHT!®

CUSTOMER #	TIME	DATE	PAGE	TYPE	TRANSACTION #
	15:43	08/30/93	1	CHARGE SALE	78656

SOLD TO: BERNARD BRUNON
1001 B BOMAR
HOUSTON, TX 77006

713-526-1915

SHIP TO: Art Grupe

385

SELL UNIT	SHIP UNIT	REASON CODE	TERMS	ORIGINAL INVOICE & DATE
101	101		NET 30 DAYS	

COUNTERPERSON	CUSTOMER SALES TAX #	CUSTOMER P.O. #	SHIP VIA	SHIP DATE
38				08/30/93

QTY ORDERED	CATALOG #	ITEM DESCRIPTION	QTY BACK-ORDERED	QTY SHIPPED
1	0000156E-01	WONDER-SHIELD FLAT LB TRADE 2U40B	0	1
1	F3911GAL-11	20 INC.PER GAL MILDEW ADD.	0	1
3	0150C120-10	GAS BIG STRETCH GRAY 11oz	0	3
2	0020A1901-29	MAKITA 366RT SANDNG DISCS"	0	2

PICKING TICKET 0935-

DATE

SIGNATURE

I accept delivery of the goods and services identified herein in accordance with the terms and conditions on the reverse of this contract and represent that I have authority to accept such goods and sign this contract.

Sales Rep. 0709

MGR. APPROVAL

GGI 1754 (7/92)

Cost of Labor $110.00
Cost of Materials $ 29.87

Art Grupe

THAT'S PAINTING Productions
Bernard P. Brunon
1001 B Bomar, Houston, Texas 77006 Tel: 713-526-1915

July 30, 1993

Michael Galbreth
Jack Massing
Art Guys Gallery
631 W. 22nd. St.
Houston, Texas 77008

Dear Michael and Jack,

I am pleased to offer you the following services on the building at 631 W. 22nd St. for the prices quoted below.

INTERIOR

Gallery Space
- Repair all cracks and holes in drywall.
- Roll one coat of Glidden flat white latex BSQ 7200 on all drywall surfaces.
- Sand door frame and door to living space.
- Brush one coat of Glidden semi-gloss alkyd white on door and door frame.

Cost of Labor ***$180.00***
Cost of Materials ***$ 47.40***

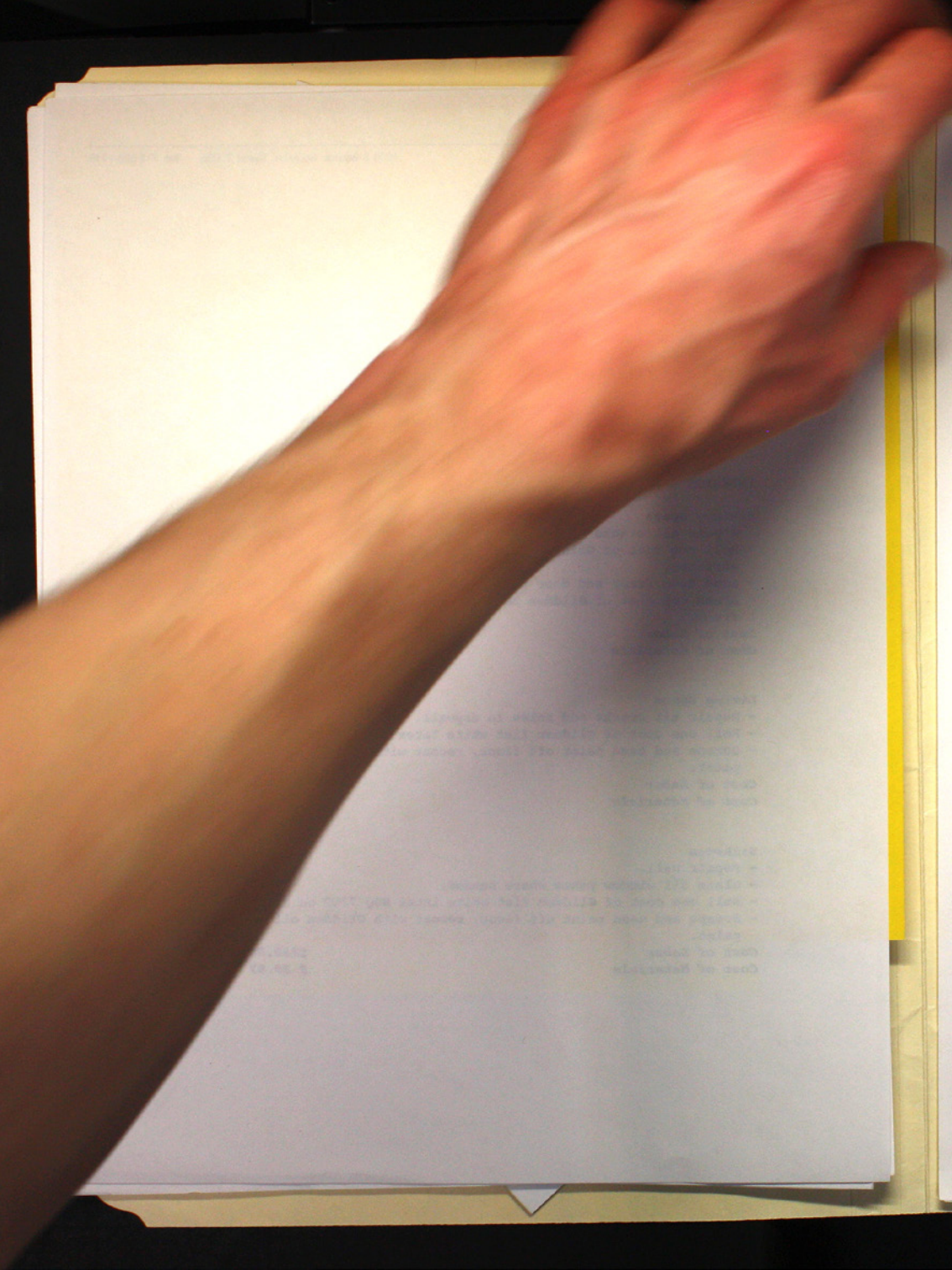
Living Space
- Repair all cracks and holes in drywall.
- Roll one coat of Glidden flat white latex BSQ 7200 paint all drywall.
- Scrape and sand paint off floor, recoat with Glidden oil base floor paint.

Cost of Labor ***$240.00***
Cost of Materials ***$ 58.75***

Bathroom
- Repair wall.
- Glaze all window panes where needed.
- Roll one coat of Glidden flat white latex BSQ 7200 on all walls.
- Scrape and sand paint off floor, recoat with Glidden oil base floor paint.

Cost of Labor ***$110.00***
Cost of Materials ***$ 29.87***

Art Guys



THAT'S PAINTING Productions
Bernard P. Brunon 1001 B Bomar, Houston, Texas 77006 Tel: 713-526-1915

EXTERIOR

Front
- Sand all rust off metal 'Bond' beam above Front Door, prime with *IronClad Retardo*, top coat with Devoe *Cambodia* exterior latex.
- Sand peeling paint off all window frames on South side of building, prime all exposed wood, top coat with Devoe *Cambodia* exterior latex.

Cost of Labor ***$135.00***
Cost of Materials ***$38.85***

Side Panels
- Sand peeling paint off all panels, remove peeling caulk.
- Brush oil base primer on all exposed wood
- Caulk where needed.
- Roll two coats of Devoe *Cambodia* exterior latex on all surfaces.

Cost of Labor ***$255.00***
Cost of Materials ***$106.90***

East Porch
- Sand peeling paint off all windows, remove peeling caulk.
- Brush oil base primer on all exposed wood
- Caulk where needed, glaze window panes where needed.
- Brush two coats of Devoe *Cambodia* exterior latex on all windows.

Cost of Labor ***$250.00***
Cost of Materials ***$43.50***

Fascia
- Replace all fascia on second floor and damaged fascia on first floor with grade A treated lumber primed prior to installation.
- Brush two coats of Devoe *Cambodia* exterior latex on all fascia.

Cost of Labor ***$355.00***
Cost of Materials (3" x 8" and 3" x 12" lumber) ***$2091.50***
(2" x 8" and 2" x 12" lumber) ***$524.95***

Back Door
- Build frame around door using grade A treated lumber primed prior to installation.
- Sand peeling paint off wood, prime exposed wood.
- Caulk all joints.
- Brush two coats of Devoe *Cambodia* exterior latex on all surfaces.

Cost of Labor ***$118.00***
Cost of Materials ***$ 42.97***

Art Guys

THAT'S PAINTING Productions
Bernard P. Brunon 1001 B Bomar, Houston, Texas 77006 Tel: 713-526-1915

Back Porch
- Sand peeling paint off window and frame.
- Brush one coat of oil base exterior primer on all exposed wood.
- Glaze window panes where needed.
- Brush two coats of Devoe *Cambodia* exterior latex on all windows.

Cost of Labor ***$144.00***
Cost of Materials ***$ 26.73***

Thank you for the opportunity to present this proposal for your consideration. Please let me know if you have any questions.

Sincerely,

Bernard P. Brunon

ACCEPTANCE OF PROPOSAL

The above prices, specifications and conditions are satisfactory and are hereby accepted. Work as specified is authorized. Any additional work will be priced accordingly.

The schedule of payment is as follows:
- Thirty percent (30%) deposit upon acceptance of proposal.
- Seventy percent (70%) upon completion of the work.

Acceptance Signature ARTE GUISE INCK

Date AUGUST 5, 1993

Art Guys

EDWIN C. WOOD, M.D., P.A.
5300 SAN JACINTO STREET
SUITE 150
HOUSTON, TEXAS 77004

Wednesday

Dear Bernard,

Many thanks for your usual superb craftsmanship!

We are always delighted to have your "art work" in - and part of - our home!

We look forward to the announcement of your gallery show!

Sincerely,

Ed Wood

Art-Grps

INTERNA

9 Greenway Plaza,
Suite 2400

August 8,

To whor

Bernard
service
painter
also b

I cons
judge

Plea
add

T

AL MATERIALS MANAGEMENT ENGINEERS, INC.
Houston,
Texas 77046
Telephone
(713) 623-4567
Fax
(713) 622-8748

INTERMAT

77008 (1)

south wale

nine.

ge Bans

.

oulk.

.

Art Grays

REFERENCE FOR BERNARD BRUNON

1993

n it may concern:

d Brunon has provided both residential and commercial painting
s for me for over ten years. I am happy to recommend him as a
. Not only is he uniquely qualified through training and experience, he
rings a conscientiousness to the task that is rare.

sider Bernard a collaborator, rather than a contractor, and one whose
ement I value highly.

se feel free to contact me at the above number should you have
itional questions.

Jm Beauchamp

oni Beauchamp

631 W 22nd 77008 (1)

Hart Guys Gallery.

- Interior -

Gallery space: all dry wall. South wall. North wall
West wall
repair cracks. patch all holes

Living space: all dry walls: same

Office.

Bathroom: repair wall. glaze windows.

Exterior Side
Back Porch: all windows + trim. sand + prime.
Composition - caulk around frame. glaze panes
prime + paint new wood -
not door.

front door → Bond Beam. Sand - metal primer.

Exterior panels: sand - peel off caulk. recaulk.
16 - prime
paint.

4. front: paint windows.

fascia: all around. replace rotten wood.

Back door: prime. built frame around door.
new wood caulk
paint

Back Porch: prime + paint windows (sand)

upstairs 2nd floor fascia: replace 2 x 8 x

Provide references
letter of recommendation

Art Guys

Break estimate:

Exterior: - front
- Side frames
- Back door & Bath windows.
- fascia boards: both floors -
- Side Path

Interior: - Garage.
- Bathroom
- living space

Gal. Space:
doors door frames $29/5 gal

drywall: flat white latex: glidden BSQ 7200 $7 gal.
woodwork: semi-gloss alkyd. white glidden $19.87 / 12.93 BSQ

floors (living space) oil base glidden $15.49 gal / 17.25 BSQ

Exterior: "Cambodia" Dense exterior latex 14.70 → 5: 73.51 / 1: 17.48

Job to be completed: sept 4.

Sam Barker
223 9154
Doug.

(3)

Mt Joys

Fascia: 3x8 x10' (16) $21.00
upstairs x12' → (4) $23.00

2x8x10 → $7.29
x12 $8.89

dust: 3x12 x 23' → (4) + (4) $3F.
x 20' → (6) $33.00

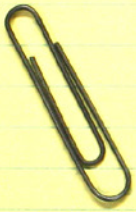
2x12x10 → 14.49
x12 → 17.29

panels: 6x8 → 9 + 3 + 5 816 sq'

Floor: (38 x 20) + (8x11) + (9x24) + (6x12½)
(10x15) 1290 sq'

→ paint around corners, plastic on floor.

Art Gym



THAT'S PAINTING Productions
Bernard P. Brunon
1001 B Bomar, Houston, Texas 77006 Tel: 713-526-1915

September 4, 1993

Michael Galbreth
Jack Massing
Art Guys Gallery
631 W. 22nd. St.
Houston, Texas 77008

INVOICE

For painting done at the Art Guys Gallery, 631 W. 22nd St., Houston.

Cost of Labor	
- Gallery Space "*White on White*"	$180.00
- Living Space "*White on White*", "*Harbor Grey*"	$240.00
- Bathroom "*White on White*"	$110.00
- Front "*Cambodia*"	$135.00
Subtotal Cost of Labor	$665.00
Cost of Materials	$219.36
Total Due	$884.36

Thank you. It is a pleasure doing business with you.

Sincerely,

Bernard P. Brunon

Art Guys

WWW.
LA
BIBLIOTHEQUE
FANTASTIQUE
.NET

Copyleft : cette oeuvre est libre, vous pouvez la copier, la diffuser et la modifier selon les termes de la Licence Art Libre http://www.artlibre.org