

Interview with ED PASCHKE

By Victoria Vorreiter

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Conversation at Ed Paschke's Studio

317 Howard Street

Evanston, Illinois



(Ed Paschke graciously greets me at his studio in Rogers Park, as I offer him a bouquet of yellow tulips. After speaking of mutual friends, the neighborhood where we both live, and the nature of my project, we begin what turns out to be a fascinating – and richly revealing – conversation. Ed is working on a portrait of a classical Grecian woman. Music is playing all the while.)

How would you describe yourself professionally?

I am primarily a painter, an artist who focuses on painting. I also do drawings, prints. I guess you also say that I have a concern for the human condition.

How would you describe your art?

Generally my work has a brighter sense of color, a quality of light and illumination that is important to me because it has various symbolic and metaphorical implications about spirituality, about enlightenment and that sort of thing. There's kind of a glowing quality to it. Generally it has something to do with figurative. I also deal with metaphor and symbol, so this generates a combination of various elements or components that collectively add up to something, and you're left to draw your own personal conclusions as to a specific meaning. I try to stimulate. . . It's confrontational.

If you were to describe how other people see your work, or what achievements do you think your peers in your field see?

One thing I always try to do and I assume they would respond to this is, it is very well crafted. There is a high degree of professionalism about how they're executed, how they're actually painted. So you may recoil from the subject matter, but you'd have to grudgingly admit they're well put together. There is a fairly uniform response from my peers.

What achievements or what work do you find your most significant?

You mean professionally?

Yes.

You mean what stands out on my resume?

Well, what are you most personally proud of? Not somebody else's standards.

I had a retrospective exhibition that began at the Pompidou Center in Paris and went to the Dallas Art Museum and then wound up here at the Art Institute of Chicago. So that's a major museum showing.

When was that?

It was 1990. In Paris the show was actually in 1989. In December it went to Dallas and then here in fall 1990.

And you show in galleries here in Chicago and around the country?

Right.

And you teach?

Yeah. I'm a professor at Northwestern.

I'm looking at sound in your environment as you work. So we would say that you would work in a city setting and this is your studio. Do you work exclusively here?

Ah, I'd say 98%, 95%. There are times when I do multiples. I go to other sites to do those.

What is a multiple?

A painting or drawing is one of a kind, so if you do a lithograph, an etching or a silk screen, whatever, there is more than one, a multiple. The number of the multiples can vary. The lowest number of a multiple is 3 and in some cases you might do 50 or 60 of a particular thing. When you make a print, this involves printing presses. You have to go to the facility when they make these things. There's a recent thing I did. I can show you in the next room. It's kind of a digital, electronic kind of a thing done with a computer and you have to go where they have the technology. Kind of a technological laboratory to make those things. I have a little area in my home where I do drawings. But most of the time, about 98% of the time, I'm here.

Do you ever work outside?

Out there?

Yeah.

On location?

Yeah, I mean, do you ever go to the countryside?

Well, yeah I mean I take trips and things like that, but I normally don't do work there. I might have an idea and I might have a sketch-like reaction to the idea and record it, so I can bring it back here.

How would you describe the prevalent sounds in your work environment?

Well, first of all there's the sounds of the street. We're right here by the end of the CTA line and bus line terminal and all that stuff. You hear the train, you hear traffic in the street, you hear busses making the turns all the time, you hear people yelling.

Especially in this neighborhood!

Yeah, it's a very ethnically, racially mixed area of the city, so you hear different languages being spoken. It's a truly international flavor on the street. And then there's a sound inside the studio. I'm

generally listening to - it's either public radio, or music of one sort or another. But I like to have sound on when I'm working. It somehow transports me to a different place in my mind and, it allows for a less focused view of my work. It takes part of my brain away. (The phone rings.)

So you were saying that you like sound in your environment because it keeps you less focused so intensely on your work.

Well, o.k., like the phone just rang, right? Many times, when I'm on the phone, that is another sound, right? When I'm on the phone I'll be talking to somebody, but I'll be looking around my room and looking at many of the paintings I've just been working on and I'll see it in a different way. Because part of my mind is involved in the phone conversation. The illustration I always give is this: when I was drafted in the army years ago, they give you these classes when you first get in the army in how to do different things and one of these classes was how to see in the dark to shoot somebody. But the thing is, the way the eye works, it's very dark and you're trying to see a particular spot if you look directly at where you hear the sound, if you look directly at where the sound came from, you won't be able to see it. But if you look around it or nearby, this peripheral vision thing happens, and you can see it more clearly when you're looking nearby, but not directly at it. So getting back to the painting again, if I'm staring down a painting trying to figure out what to do, the thought may be a little bit clouded. There's too many issues going on. But if I'm on the phone, the distraction of the phone conversation will sometimes give me the objectivity that I'm looking for and maybe in a related vein, listening to music while I work is the way to fragment my focus.

So, the next question is interesting. Are you attentive to the sounds? I mean, are you conscious of them or would you say it kind of becomes a musical wallpaper or sound wallpaper?

Well, both in fact. It can be kind of a wallpaper thing, like for instance, an album like this I listen to many, many times and I like it and it gives me a certain kind of energy that I find useful and it translates into the work. But having listened to it many times, I'm not as acutely focused on every aspect of it, whereas if I'm hearing something for the first time, there's more a likelihood that I will be focused on it in a different way.

So you're quite happy in this street sound environment? I mean, would you have it any other way, if you were to go into the countryside, where it's completely natural sounds?

I think I'd have a problem with that.

Do you think that's become habituated? Are you a city person?

Yeah, I think for the most part. Well, if you look around the studio here, there's a lot of things that I put up just for visual stimulation. So we're talking about auditory stimulation. And I think that in a way. . . o.k., maybe this is the primary thing we're going for here. To me, the artist is a kind of filtration system, right, and that filter, you're processing your life, o.k. You're processing the raw ingredients of your life whether they're visual things or auditory things. And certain things get lodged in the filter and these are the things that you process and that art is made of.

So it's kind of an accumulation of the visual and auditory and the touching senses?

All the senses, sure. So in other words, if I were in a sensory deprivation tank, it would just be a matter of time before my reservoir would go dry.

Do they ever distract you?

Well, I mean, there are times when they're sometimes in conflict, but when I'm, listening, some subtle piece of information is about to come down in an interview or public radio and a truck goes by and I couldn't hear a few words. That's the price you pay.

So, if I were to say sound is very important to you. . . ?

Yes, very important.

Did you ever play an instrument or do you sing?

Well I used to play. . .my brother is a musician and a psychologist. So I used to . . .

What was his instrument?

Well he used to play the drums and then he switched to piano. And so then I would play the drums to accompany him on the piano.

So drums, you would say, was your instrument?

Yeah. And I used to play the saxophone.

Did you take lessons and study it?

Oh, a little bit, but I used to just kind of play by ear a lot.

And this was when you were a child, a boy?

I was. . . the saxophone was when I was a freshman in high school.

And what did you study, jazz?

I was in beginning band. But I would take it home and then I'd listen and try to imitate what I was hearing.

And was there music in you home?

Oh yeah. See, I come from. . . most of my ancestry is Polish. And while I was growing up whenever there was a holiday gathering of relatives, it seemed like all my uncles played the accordion.

Oh, great! So that's where you got Marilyn Monroe!

Yes. So on holidays they'd always bring their concertinas and accordions and they'd jam. My dad played the accordion, but he also played the steel slide guitar and he sang and all that. The steel guitar - you have to hold it horizontal. You have these metal things you put on your fingers and like (Ed makes a sound).

I thought that was more like a southern thing.

Well, I mean, yeah, he played a lot of cowboy music.

Oh, great - which you do, some cowboy stuff. . . So your father played the steel guitar and accordion, and your uncles played the concertina.

And my brother started out playing the accordion also and then he switched to piano, keyboards.

Did you ever go to concerts when you were growing up?

Oh, yeah. I used to go to a lot of my brother's recitals. . . rusty music stands, starched white collars, ties that didn't fit. Then, when I got older I was very interested in jazz and classical music and I went to a lot of other concerts. Like Dave Brubeck, Art Blakey, the Chicago Symphony. So, kind of a dual thing - classical and jazz. Also, you know, rock.

Would you say that you go to concerts now?

Not a whole lot. I went to a concert not too long ago. The guy who was just here actually, who just left, invited me to hear Ben Harper, actually the next Jimi Hendrix. A guitar, a kind of slide thing. It's a mixture, an amalgamation of a lot of cultural things woven together, derived from various sources all over the world. I don't know how to describe it really. But if you get a chance, listen to him. Ben Harper. (Something said here about the Rolling Stones or Rolling Stone Magazine.)

And would you listen to this kind of music in your studio as well? I mean, would you put on a classical tape, for instance, or would you put on a jazz tape?

I like flamenco guitar. You should see my C.D. rack.

Let me go through a list of types of music and tell me if these speak to you. You said rock and roll. You said country.

I don't like country music. I was exposed to a lot of it growing up.

That's the cowboy music influence that you don't like? Once you've heard about one breaking heart, you've heard them all, right?

Drinking coffee, smoking cigarettes at the truck stop, my girl just left me, boy am I depressed, I think I'll kill myself. . .

What about blues? Do you like blues?

Yeah, although, again, a lot of it's pretty repetitious to me. Same chord structure, same story. But I used to go to hear a guy named Howling Wolf. We used to go hear him live. He played the club joints in Chicago.

Is he still living?

No, no.

Do you like pop music?

What do you mean by pop?

Oh, gosh, I don't like it myself, so. . .

Yanni?

He'd be more new age. I'm thinking more like the Carpenters.

Oh, no, no. Too saccharin. I like things that have a little bit of an edge to them.

Like Latino? Do you like Salsa?

A little Gypsy Kings, yeah.

What about new age? Now that would be like Yanni.

I'm not. . . Some of it, it's real nice. Sometimes I enjoy a little bit of that, but not a lot. Also, no matter what it is I'm listening to, you can get over saturated. So, I tend to switch around a lot. Madonna! The new Madonna album! (Madonna's "Ray of Light" album, released on 22 February 1998.)

I haven't heard it. Is it great?

I like the new Madonna album. Jordan will vouch for that. (Jordan, an assistant, is painting in the studio: Yeah.) (Laughter).

He heard it so much here he went out and bought it himself.

Jordan: I keep hearing it in my sleep. (Laughter)

You know all the lyrics?

Jordan: Yeah.

Do you ever dance to music or move to it?

Yeah, sure. I use to go to discos a lot in the 70's. In fact, did someone say "dance!" I'll play you a couple cuts from this new Madonna album.

O.K. I'm just going to look in your little C.D. closet. Oh, you've got quite a lot.

Oh, yeah. I've got a lot of albums here. (We listen to Madonna)

Great beat! So you said you like ethnic or folk music?

Ottmar Liebert. Do you know who that is?

No. (Ed walks to get another C.D.) **Have you read this book called, "The Mozart Effect?"**

I've heard of that.

The book looks at how music influences the human organism, from melody to beat and how it can heal us, how it can take us to a spiritual place. It's very interesting. . .

Music and its relationships with all you're talking about is (inaudible). How it helps stir up memory is really a unique way more so than - maybe smell can do that, too - but music or sound has this unique way of tapping into certain memory banks.

And thinking about classical music, do you ever put on classical tapes?

Not much lately, not much lately. But I use to listen to a lot of Tchaikovsky, Prokofiev, and things like that. Also Aaron Copland, a lot of Aaron Copland.

What about opera?

No, not much.

Have you seen any of Hockney's beautiful stage settings for opera?

I didn't go to the operas. I saw a lot of pictures and read a lot of things about it.

What about musicals? Gilbert and Sullivan or. . .

Nah, I'm not such a "musical" person.

How much time would you say you listen to music in a typical week? I mean, is it going from the minute you walk in?

Oh, yeah. It's going all the time. Yeah. (Laughter) Right.

And you kind of already mentioned that you change around a lot. You go from the radio to the C.D. and change styles?

Yeah.

And can I ask, do you work all day? Do you start in the early morning?

I usually start about 9 o'clock and I usually go 'til about 6.

Do you? That's a long day.

Yeah. Well, and some days I teach also, so I only teach like 2 half days and work from 9 'til 11:30 or something and then I'll grab a sandwich and then teach in the afternoon and then come back here after that.

If we could go back to classical music. Would you say that you prefer baroque music or romantic music, classical music, or avant-garde, or 20th century?

Well, I don't know how to categorize these things.

Well, who would be someone. . . ?

Well, I mentioned Tchaikovsky, Prokofiev, Aaron Copland. I like Stravinsky. O.K., I'm going to play you something. This is the favorite. (Laughter)

I forgot what this is. Oh, this is Madonna?

Yeah.

So, you like kind of drama in your music?

Yeah. Emotional.

What about Bach? Mozart or Bach?

Not so much.

Who would you say your favorite musical performers are?

Well, I like Ottmar (Liebert) a lot. I like the Gypsy Kings.

What kind of stuff do they do?

It's very emotional. (Laughter)

Very emotional, very dramatic.

Yeah.

Is it a rock band?

I'll find it.

There's a great quote on here, on Ottmar Liebert's (C.D.). "As in music, so in life."

He's sort of a gypsy guy, Ottmar.

What nationality would that be?

A mixture of Hungarian and Spanish and maybe some Latin thrown in there.

Who are your favorite composers?

Again, are we talking classical?

Anything. Anything you want.

Well, I used to be a big Bob Dylan fan, for the content, the words.

You've kind of mentioned already that over your life your preferences to music have changed. You started out with a kind of cowboy, accordion and then you got into kind of Polish music. .

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And then I got interested in jazz and classical music and then blues, rock. . .

And now you're all over the board.

Right, right.

Have you ever traveled to or lived in other countries where you spent enough time to be influenced by their style?

I lived in Mexico a couple of times.

And do you speak another language?

Well, I mean I speak a little Spanish and a little French, from going over there, but I can't say I'm fluent in either.

Alright, now we get into a whole other thing, in how it relates to you - how your sonic environment relates to your work. Are you, you've kind of mentioned this, but are you conscious about how music affects your work? And I know you've said that it puts you in another place, so that you're not so focused. But does it actually affect your design?

Not that specific. I would say that it's more of an attitude or emotional sort of a boost. So that, if I'm feeling melancholy on a given day and I don't really want to indulge that, I'll put on something that will accelerate it or enhance it. Or on the other hand, if I'm kind of down on a particular day and I don't want to be down, I'll try to neutralize that.

Would you say it changes any thought processes though in your mind? I mean, besides emotional, just the way you look at your work? Like if you heard Madonna and you said "Oh, she's taking chances and. . ."

O.K., yeah. Two things: it gives me the courage to take a greater risk. . . let me turn off. . (goes to turn Madonna off)

And can you think of some examples, like Stravinsky, I would imagine, he's out there. Would that, I mean, can you think of some examples?

Well, the first thing I had out, called Underworld.

O.K. Who's that by?

That's the name of the group. It's got this real long, weird title. But Underworld's the name of the group. (Underworld album called, Dubnobasswithmyheadman, 1994)

And would you say that. . .

That gives me a certain psychological advantage. These forces of. . . You're doing battle here. This is combat, o.k.? And any edge you can gain to give you the courage or the energy to overcome your insecurities.

Oh, that's interesting.

You do. We're talking about. . . (Puts on another Ottmar) Nice.

Nice beat.

It's all acoustic, which is refreshing.

So you listen to both music with words and acoustic, that's interesting.

Well, when I said acoustic, I mean no amplification, just the natural sound of the instrument.

It's really pure, isn't it?

This is, yeah. There are also times when you know amplification is a kind of a nice, refreshing change of pace. Mainly it's about changes. Stimulation and changes.

O.K., when you said you put your music on from the minute you start to the minute you leave, but would you say you listen to music before you start to work? Or I'm just wondering, in you creative process. . .

In the car on the way over. But, it's not always music either. I like interviews. I like learning things. Sometimes if I were listening to music a lot I feel, you know, I didn't really learn anything today. All I did was listen to music and stimulating myself emotionally or whatever and I'll switch over to something where I'll get maybe some nice content. And I can feel enriched as a result of having learned something.

So you do it in the car. A lot of people use the car as a - they do a lot of creative thinking in the car. Do you listen to music or sonic stimulus afterwards?

Well, on my way here it's only a 15 minute ride, it could be almost anything. I'm going to be taking a long car trip, which I'm going to be doing this weekend. I'll bring a handful of music with me. You know, you're driving on the highway and you know, you have all this time to think about things, to be transported, because you know the actual driving is tedious.

But say, when you go home? Then do you need quiet or is it a continuation?

At home, no. That's an interesting thing. It's a whole different thing. Ah, I do watch TV, movies, sports, something like that.

But not the way you're listening here?

No. The music is. . . I never really thought about this quite this way - the music is somehow relegated to this important creative connection to the music. So my choices in what I'm listening to at the time are directly plugged into the work that I'm doing.

Great.

See now, you're taking a class with Dr. Mike, right? But also this may lead to a new expansion of his research into the development of creativity.

I hope so. He's an interesting guy, isn't he?

Yeah. Well, I can't say that I know him well, but I, you know. . .

How did you meet him?

He just called me up one day while he was doing this book, and he wanted to, you know, ask me a bunch of questions about it. Similar to what you're doing.

Did he come here?

No, he sent me something in the mail, a questionnaire or something like that. I don't think - did he ever come to my studio or not? I don't think so. It was initially done through the mail. Then afterwards and on numerous other occasions, I would be somewhere that he was. . .

When would you say, Ed, your ideas come to you?

When do the ideas come? Ah, well, as I said I was listening to an interview of Warren Beatty and the interviewer of all people was Howard Stern. (Laughter) It actually was an interesting interview. When you got through those questions, you know about all these women he supposedly slept with, and you get to the meat of (the interview?) and all these other things and they were talking about that - his ideas. . . It just takes a fraction of a second for an idea to. . . I think ideas come from making connections between things. New combinations of things that you normally wouldn't think of as going together. So, the ideas can come - sometimes I'll be driving in a car. Sometimes I'll wake up during the night and I maybe can't sleep for awhile or something and I'll immediately think "I know, I'll work on my painting mentally." And I'll conjure up a mental image of what I'm working on at the time and I'll think "O.K., now I can do this and I can do this. How would this be if. . .?" Sometimes I'm not even seeing the actual painting. I'm just trying to remember the mental image of it. And sometimes that will allow me to make a decision that would be harder to make if I was actually looking at the painting. So ideas can come at any time. I mean, I'll see something. I'll hear something. Someone will say something.

But being visual, would you say that a lot of your stimulation comes from the visual?

Some are. Also a concept that I felt good about this last quarter. I had a class and we were talking about themes, developing thematic paintings that one would weave together, pictures - I had been looking for this album. I'll show you - I'll find which one it is. (Paschke goes to C.D. closet). . . when I was talking about vision. . . I'll figure out which one it is. (He puts on "Santa Fe" by Ottmar Liebert) Right, here's the theme, right? That's your first theme. . . woven together. It's as if you had some design repeating, and now you've got the second theme woven in and now you've got the third theme.

Oh, that's very interesting.

To me it's a perfect example of (inaudible)

So you use this for teaching?

Right.

Nice. Really nice. And look at where your speaker is. It's right in front of you!

(Laughter) And there's another one over there.

Still, that's right in front and right in back.

Well, I mean, sometimes I paint over there. . . so I move.

My next question is, do you see corollaries between music and your creative work? So you're talking about themes?

Right.

I want to get back to this. . . Has music ever directly illuminated the solution to a problem or provided the breakthrough to a creative activity. I mean, you just happen to hear a piece and all of a sudden. . .? Something becomes really obvious because of the musical structure?

Yeah. I can't really right at this moment come up with a real specific example. . . Again, I could point to this song. ("Santa Fe") I mean, I do things (inaudible) my work. If you think of the pattern on that hat over there being related to the establishment of a theme and another countertheme kind of going together. They drift away and then come back again.

And I would think throughout your career you've got these themes that keep coming back over and over.

Oh, sure. Well, yeah, just like the use of the Chinese words. I did that years ago, not knowing what they meant. Then last year a friend of mine gave me this book, so now I use them with intent. (Laughter) Anyway, just the idea of tattoo-like, "tatouage," I guess, has come back and forth and manifest itself in different ways. Like this head, this classical sculptural head (Paschke refers to a large painting in his studio) so the idea of the corrugated series of lines that are bending over the surface of the face, I think of that as a thematic element, imposed or superimposed on that issue.

I'm going to go through a list of possible ways that music can move you. And tell me if its relevant to you. Would you say that you listen to music for relaxation?

At times, yeah.

To give you energy?

Yes. It serves a multitude of purposes.

Inspiration, association, or to generate ideas?

Yeah, all those things.

Movement?

You mean dancing to it? Yeah, sure. In fact, sometimes I just jump up and start moving around.

Mood transformation or enhancement? You pretty much mentioned that one. Escape?

Yeah.

And transcendence?

Exactly.

All of them. All of them.

Sure. And here's another example. My father, who, he passed away around a year and a half ago, he was actually my first inspiration to become an artist. My first art teacher. Anyway there was a song. The last time he visited me I played this song for him. It reminded me a lot of him. Anyway he seemed to like it a lot and then when he died, I couldn't play that song for a while. But then I gradually worked up to it and when I wanted to just mourn him in a private way, I would put this thing on. It was really.

What was the song?

Well. I can put it on.

O.K. So you're O.K. with it now?

Yeah.

I know that feeling that's. . . it's too intimate. It reminds you of that person. I'm just going to throw this out: has that experience of either your father's special song or. . .

It was special more in my mind.

. . .that specialness related to your father, ever come out in your painting, would you say?

Well, you could rephrase that question.

Alright.

Ah, what I'm thinking of how to rephrase the question is . . . the reason that this song reminded me of the cowboy theme with steel guitar in it and all that. Well, this is - ah, it had hints of that in it. But in more an electronic, spacey kind of way, theme-wise.

Electronic, spacey cowboy music.

Brian Eno.

Really heady guy. (Ed puts on "Deep Blue Day" by Brian Eno) You're right. Spacey in terms of giving you space. Is that what you were referring to? I mean, it feels vast.

Yeah.

Alright, how often now do you listen to this song?

I save it. I savor it.

And do you listen to it at particular times in your creative process? (Music too loud - drowns out response)

Have you ever realized this on canvas? I mean, how do I say this? That your father passed away and his memory, maybe not literally, but a feeling, I mean, the cowboy feeling. You've got a cowboy painting. . .

Yeah, I used to be a . . . I'm looking at this painting, these paintings, right, and there's a certain feeling, an atmosphere comparable to what we just listened to. Floating, light, space. (inaudible comment as music swells) (Music ends) That's that.

Is that a tropical Mexican hat? What kind of hat would you say that is?

It's maybe an Al Capone kind of hat. But it has a tropical pattern on it.

So, let's see. Do you feel the same or different after you've listened to music?

Ah, different. See, like right now, there's no music on. This feels good too, you know. Quiet feels good. It's about changes, I think.

Changes. That's a theme that keeps coming up a lot. And would you say your creative work is the same or different after having listened to music? Or it makes no difference.

Well, I would like to think that it enters the paint. The sound enters the paint. Well, I think there are fairly specific theories you can come up with about the correlation or the relationship between sound and visual things. Like, you know, harmony, which is a work that applies both to sound and to visual elements. There is a certain chord that has a certain kind of sweet compatibility that the notes all integrate. The same is true, I think, of certain color combination.

Are there any kinds of music that hinder your work?

Probably polkas.

Why do you say that?

I just have a hard time equating any kind of intelligence with that. Although some Latin music has polkas.

Are there certain kinds of music that you know will help your work? I guess it depends on the mood you're in and what you need at the moment.

Well I look at it as kind of taking drugs, right. Like if you've got a headache and I'll take a bufferin and you kind of know what it's going to do to you. Or if people take recreational drugs, like if you want a boost of energy you might do some cocaine, if you want to be sedated you might take something that kind of slides you down.

Are there sounds that actually make it difficult to work, where you just have to close the window? The polka! (Laughter)

Well, like yeah, if it's some big truck, a jackhammer, o.k. A lot of times they'll dig up the street out here and jackhammer. Even if it's hot I'll seal up the window and . . . Yeah, there's intrusive sounds.

Again, this is a question where I'll give you different varieties of the question. If you could respond to each one of them. How do you receive music? As vibration, actual physical movement on your body?

Yeah.

As images?

Yeah. I mean, I think both those things are probably true.

As movement?

Ah, yeah.

I mean, do you see it as movement in your paintings?

Yeah, I think so.

As feelings or emotions?

Right.

In any other way?

Well, I mean, I think there are times when you can have a very specific kind of narrative to it, as well. A story, there are words.

Do you ever sleep with music playing?

No.

And finally, is there any other observation that you can see that would relate to your sonic environment and your creative thinking, work, or any aspect of what you do or who you are?

Beyond what we talked about. Ah, I think we've touched on the main points. Well, taste. Sometimes music will inspire a certain kind of taste.

You mean gustatory?

Yeah. Just as color does. Anyway, I think there are associations.

Does this happen sometimes?

Maybe it's just my projection.

I mean, are you getting a taste now?

I'm getting hungry! (Laughter) No, but my father's thing, that Brian Eno thing. Ah, I mean even though there are some ways, he writes for that particular piece. I see that it's blue, that sound, that blue thing. After the taste I have is sort of a cooler, minty kind of. . .

And so, I mean, do you have that taste when you look at paintings, or is it pretty much associated with sound?

Oh, no. It's associated with paintings, too. Colors, it's associated with it.

Do you feel texture when you listen to music?

Sure. Some things come across in a kind of smooth, slippery way and other things have a kind of rough, more coarse feeling.

So in that way, it could kind of enhance or inspire or find its way into your painting.

Sure.

Oh, this is really good.

Yeah. Dr. Csikszentmihaly will collaborate on his next book with you.

Well this has been great. I really appreciate it.

Yeah, it was fun. Fascinating.

Have you ever thought about this before?

Well, I think about some of these things in a fragmentary way. I've never really kind of organized it as you have. So. . .

Good. Could I get the name of that Brian Eno piece?

Well, it's on 2 albums. It's on Trainspotting, number 2, called "Deep Blue Day." It also comes from this album, called Apollo.

And do you like the other songs on this album?

I do. Some of those songs are underwater recordings of whales.

Well, this has been great.