

**Perfection
Is in the Mind
An Interview with Agnes Martin**

For more than three decades, the rigor and purity of Agnes Martin's and format paintings have fascinated observers. Below, Martin talks about her early life, her working methods and the subtle changes in her recent work.

BY JOAN SIMON

Agnes Martin, age 83 when this interview was conducted, is neither retired nor retiring, as evidenced by a bold new body of work and by the conversation which follows. When Martin moved from Galisteo, New Mexico, to Taos several years ago and exchanged her rural house and studio for an apartment in town, she had already purchased for herself a new studio that would be but a short distance from her new home.

In this studio, in the summer of 1995, Martin completed a series of 17 paintings. Shown in January at PaceWildenstein, Los Angeles, they reveal surprising changes in her paint handling--"wild brush-stroking," as Martin puts it--even as they methodically continue to explore the joyous, measured simplicities of the rigorously abstract yet expression-imbued work she has made for more than three decades [see *A.i.A.*, Apr. '93].

Also recently on view, in the Carnegie International [Nov. 5, 1995-Feb. 18, '96], was a suite of seven paintings that Martin has given to the Harwood Museum in Taos. These paintings, originally shown at the Harwood in March 1994 in a specially constructed octagonal room with seating in the center will be reinstalled permanently there when the foundation's renovation is complete. A condition of Martin's gift is that once reinstalled, the paintings will never again travel.

Agnes Martin was born on March 22, 1912, in Maklin, Saskatchewan, the second youngest of four children. Her father was a wheat farmer who died when Martin was two years old. For the next two years the family lived with her mother's father on his farm. They then moved to Calgary, Alberta, though they would continue to spend summers with Martin's grandfather. The family moved to Vancouver British Columbia, in 1919. In

1931 Martin moved to Bellingham, Washington, where she studied to become an elementary school teacher. She began teaching in 1937, after receiving her credentials from the Western Washington College of Education, and taught until she moved to New York to study at Columbia University in 1941. She would study there two more times, interspersed with years of teaching. Martin became an American citizen in 1950.

Martin initially visited New Mexico in the fall of 1946, and first came to Taos during a 1947 summer program with students from the University of New Mexico, Albuquerque. She lived in Albuquerque, then returned to Taos to live from 1952 to 1957. These years were punctuated by sojourns to New York to study at Columbia during the academic years 1951-52 and 1954-55. From 1957 to 1967 Martin lived in the Coenties Slip area of downtown Manhattan, near what is now known as the South Street Seaport. She had her first solo exhibition at the Betty Parsons Gallery, New York, in December 1958. In 1967 Martin abandoned painting and traveled for a year and a half through the U.S. and Canada before finally resettling in Cuba, New Mexico. Having built a studio herself by hand (as well as four other buildings on the property), she began once more to paint. In 1977 Martin moved to Galisteo, New Mexico, and in the early '90s she moved to Taos.

When Martin moved from Galisteo to Taos, she simplified her household demands, if not the rigors of her work routine, and recompiled the social structure of her day. She rises early, paints mornings in her studio, often lunches with friends or other visitors in favorite Taos restaurants, reads at home in the afternoon, favoring mysteries, especially recommending Agatha Christie. Martin skips dinner entirely and retires early. Her book *Schriften/Writings* (Kunstmuseum Winterthur 1992) gathers her lectures, parables and many of her best-known characterizations of her own work. She returns to ideas of truth, beauty, innocence and happiness time and again, often using the same words in different contexts, or variants on the same examples--as she has also done in the many interviews she has given over the years. This interview took place in Taos, at lunch, Aug. 21, 1995, after a visit with Martin in her Taos studio and home. Follow-up conversations were conducted by phone on Dec. 4, 1995, and Mar. 15, 1996.

Wild Brushstroking

Joan Simon: How do you begin to work?

Agnes Martin: When I set out to do a painting, I ask for an inspiration. And I follow it.

JS: Whom or what are you asking for inspiration?

AM: My mind.

JS: Does it sometimes not answer?

AM: Sometimes it dries up. I've had it dry up for as much as four months.

JS: And then what do you do?

AM: You have to wait it out.

JS: What do you do while you're waiting?

AM: Thy for inspiration. Isn't that right?

JS: Do you think you could have kept finding the inspiration if you had, say, continued to live in New Mexico since the 1940s, and not periodically lived in New York?

AM: I don't think it matters where you live. I painted the same when I was in New York as I do here.

JS: Today, in your studio, we saw the 17 new paintings you said you're planning to show in California. They seem very different from your other work. **AM:** I don't know that they're so very different. Are they?

JS: What you call the "wild brushstroking"--when did it start?

AM: The wild brushstroking just started with this group.

JS: Why did you do it this time?

AM: I don't know. It was just an inspiration.

JS: You were saying earlier that the inspiration comes from...

AM:... your mind. It comes from your mind.

JS: And you also said that you see each of these paintings complete in your mind before you begin to paint them.

AM: Yes.

JS: Can you talk a bit about how you start a painting? Do you begin with a canvas that is always the same format?

AM: For 32 years I painted 6-by-6-foot canvases. They got too heavy for me to carry alone. Now I paint 5-by-5-foot canvases.

JS: So with these new paintings you started with a 5-by-5 canvas, gesso, and a palette restricted to two colors plus white. What do you call those hues that look like a salmon-brick color and a sky blue?

AM: Red and blue.

JS: What kind of paint?

AM: Liquitex.

JS: Which was the first one you painted?

AM: I think the first painting was the last one we saw. It just has one white line in the middle.

JS: You start with one white line. Then there are many variations: variations in tone, in luminosity, in the size and relative scale of the bands, in the juxtapositions of colors, in the "wild brushstroking." Are they more fun to make like this?

AM: You know, it's hard to do.

JS: How so?

AM: Just hard to paint that way.

JS: The line horizontal lines still anchor the compositions. Yet the contrasting bands of absolutely flat white are startling against the bands of "wild strokes." You said something in the studio that was very surprising, about the way that these new works-all variations using horizontal bands-were made.

AM: I put the paint on vertically.

JS: Have you done that before?

AM: Always. You can't put it on horizontally. It would drip down.

JS: You said that you started out with just one brush to do all this new work. For all 17 paintings?

AM: I just used the one brush. It's red sable, an inch wide.

JS: You also mentioned that recently you began to use a second, new brush.

AM: It's also red sable, one inch wide.

JS: You were talking about the difference between the paintings made with the old brush, which now is so worn on both of the flat sides that it looks like it's been given a buzz cut, and the ones made with the new brush.

AM: Yes, the old brush left the brush marks.

JS: And now with the new brush, do you still want it to leave the same kinds of brush marks?

AM: Yeah.

JS: When you say it's the brush that leaves the mark rather than you making the mark, I'm reminded of your telling Irving Sandler that one of the reasons you prefer the grid is because it is "egoless."¹ And I also think of what you said earlier today about not accepting awards or honorary degrees.

AM: I don't really think I'm responsible, so I don't accept any awards,

JS: These new canvases also bear that very specific pencil line of yours, which one critic characterized as a "tremelo" and another as "a signature without an ego."² How do you actually put it on the canvas?

AM: I use a small ruler, 18 inches long, and draft-draw across the canvas.

JS: And you keep picking up the ruler and moving it across the canvas?

AM: Yes, because using a big ruler to draw a line clear across the canvas is impossible. The canvas goes back just a little, and the line's not straight.

JS: What was it about this line that has kept you sustained for 30-odd years?

AM: It looks good to me.

Transcendence and Abstraction

JS: I'm reminded of the evolution of Mondrian's early work--the landscapes, his spiritual journey, his, study of theosophy, the move to pure abstraction, yet with palpably felt, handmade lines. Not that your intentions or experiences were the same, but it seems as if you both had made a similar personal journey in your work. Did you know the work of Mondrian well?

AM: I responded to it. It made me feel good.

JS: In what sense do you consider your work spiritual?

AM: I think that our minds respond to things beyond this world. Take beauty: it's a very mysterious thing, isn't it? I think it's a response in our minds to perfection. It's too bad, people not realizing that their minds expand beyond this world.

JS: What enables people to do that?

AM: They do it...

JS:without knowing it?

AM: Everybody. My paintings are certainly nonobjective. They're just horizontal lines. There's not any hint of nature. And still everybody responds, I think.

JS: Did your studies of Eastern thought and religions enter into your work in any specific way?

AM: What I say is that we're capable of a transcendent response, and I think it makes us happy. And I do think beauty produces a transcendent response.

JS: Did you ever talk about this kind of transcendent response with Mark Rothko or Barnett Newman, for example?

AM: No. I only went to lunch with Rothko one time. He talked about the difference between the artist's life and the layman's life.

JS: What distinctions did he make?

AM: The artist thinks about beauty and the like, and the layman thinks about money. He was protesting because his wife wanted him to go to PTA

JS: I think you said you had very little interest in de Kooning and Pollock.

AM: Oh, not Pollock. Pollock was terrific. I think he freed himself of all kinds of worry about this world. Ran around and dripped, and then he managed to express ecstasy.

JS: And what about de Kooning?

AM: I just hate de Kooning's women. I think he was a masochist. The women that he chooses are so vicious.

JS: And do you think his paintings were literal depictions of the women in his life?

AM: Well, I think they are a very *[pause]* energetic report. *[Laughter]* It's just his idea of women, it's not the women in his life.

JS: Though you're often grouped with Minimalist artists, the way you talk about abstraction and expression makes you sound quite literally an Abstract Expressionist. In an interview with Irving Sandier, in fact, you mention that you considered yourself an Abstract Expressionist but that the younger artists who were later grouped under that rubric considered you a Minimalist.³

AM: The Minimalists were nonobjective. They just recorded beauty, I guess, without the emotions-or at least without personal emotions. My work is a little more emotional than that.

JS: You were good friends with Ad Reinhardt, weren't you?

AM: Yes.

JS: Did you talk about painting together?

AM: No, we didn't. But we supported each other.

JS: In what ways?

AM: He thought I was a good painter, and I thought he was a good painter.

JS: Bob Ellis, the director of the Harwood Museum in Taos, said that the seven paintings you recently gave to the Harwood, which were installed there in an octagonal room with seating for your show in 1994, have been likened by some to the Rothko Chapel.⁴ What did you think of Rothko?

AM: I thought that his work fell off in the Rothko Chapel. For some reason or other he didn't make paintings up to his standard.

JS: What was it about the chapel that you didn't think worked?

AM: It was just [pause] . . . the paintings are just black. Have you been there? It's quite a nice environment, but the paintings are not successful.

JS: Why did you decide to give your paintings to the Harwood Museum?

AM: I thought a permanent exhibition of them was a very good idea. I was glad to have them exhibited permanently.

JS: Bob Ellis also told me you first exhibited work at the Harwood in the late 1940s.⁵ Do you remember which paintings were shown or what that was like?

AM: I remember that it was my immature work. They weren't completely nonobjective. They were sort of amorphous forms. In my nonobjective work I gave up forms.

JS: And what was it that finally let you give up those last bits of form?

AM: I made paintings for 20 years without liking them

JS: Without liking them at all?

AM: Not well enough. Because I wanted something else. And what I wanted was to get more abstract. And when I got the grids, and they were completely abstract, then I was satisfied. I consider that the beginning of my career. The ones before I don't count. I tried to destroy them all, but I couldn't get some of them.

JS: In your writings and in your lectures the word perfection comes up often.

AM: You can't make a perfect painting. We can see perfection in our minds. But we can't make a perfect painting.

JS: Sounds like the dilemma of a moral life.

AM: That's what the Greeks discovered. They could see a perfect circle in their minds, but they couldn't draw a perfect circle. But when they discovered that they could see perfection in their minds, they patterned their life on it. They wanted a perfect mind, a perfect body. That was their ideal. We've never come up to them in ideals.

JS: Some geometric figures seemed more perfect or more inviting to you than others. Early on you used triangular motifs within a canvas. I think I read somewhere that you never really liked a circle.

AM: Yes.

JS: Typically, your canvases are in a square format, but the horizontal and vertical lines cross to form not squares but rectangles. There's a statement of yours that's repeated often, the one about the relationship of a square to a rectangle, and their relative power, and why you chose the rectangle.

AM: I don't like that particular quote, but I think that it's true. The little rectangle contradicts the square. And the square is authoritative.⁶

JS: You've talked about using the rectangle, within the square format of a painting, to reduce or destroy the power of the square. What do you mean by that?

AM: The rectangle is pleasant, whereas the square is not.

JS: What is it about the square that is not pleasant?

AM: It's too stiff, too authoritative. My paintings are made up of little rectangles, not little squares. There was a scholar who dug up a Tantric drawing that was just like my grid, and it was made of rectangles, too, just exactly like mine.

JS: Was it a surprise to see a meditation tool so close to your work?

AM: I was surprised. I didn't think anybody had made a grid quite like that.

Learning and Teaching

JS: At the studio, earlier today, you were talking about the imperfections in the canvas.

AM: It's just that you can't do anything perfectly. Anything. You can't bring up children perfectly

JS: Your grandfather, with whom you lived for a time as a youngster, sounds like an exception.

AM: He tried to be a good man. He believed in not interfering with children. He didn't talk to them. But you knew that he liked you. He never criticized or made suggestions. You led a free life.

JS: Did he lead by his example? By what he did in his life?

AM: No. As a matter of fact, my grandfather believed that God looked after children. And that it was none of his business. Anyway, it made for a good life, I can tell you. Freedom.

JS: Freedom, as a kid, to do what?

AM: Freedom from criticism, from suggestions That really made for freedom. I mean he didn't even correct little children. He believed in children expressing their own potential.

JS: And all the children were treated equally freely the boys and the girls?

AM: Of course.

JS: Was your mother like your grandfather?

AM: Yes, my mother followed his example. Anyone looking on would have thought she was indifferent. But she really believed in noninterference.

JS: She also supported the family.

AM: She redid houses and sold them. She brought up four children, although she was small.

JS: As a Canadian, why did you want to go to the U.S., and why did you become an American citizen?

AM: Well, I'm very patriotic as regards America. I think the people here are more generous and more easygoing. I had a perfect opportunity here--to go to college, to get where I wanted. I couldn't come to the United States unless I had a profession, and I thought the easiest profession I could acquire would be to be a teacher.

JS: A teacher of art?

AM: No. Later I did teach art in college. But I trained to be an elementary schoolteacher at Bellingham. Then, when I found that I could work my way through college, I asked everybody what was the best college; I thought I'd go for that. They said Columbia University. So I went to New York, and I saw all the paintings in the museums. I thought if I could make a living painting, that's what I would like to do.

JS: And did you really think you could?

AM: I thought I had as good a chance as anybody.

JS: How did you decide to paint?

AM: One time I had an inspiration when I was in a beautiful place. I thought if I could paint this and get the beauty in there, then maybe a lot of people could see it.

JS: You studied at Columbia three different times. And teaching followed each Columbia stint.

AM: To earn enough money to come back. Columbia is pretty high-priced. When I went to Columbia, I even worked at three jobs at a time.

JS: What were they?

AM: One of them was riding the school buses as a disciplinarian. Number two was

working as disciplinarian for 45 waiters in a big dormitory. These boys were first-year law students. And the woman told me that they fought in the dining room and broke the furniture and everything. The first day I went to work there was a boy in the dining room writing menus, and he told me there was nothing the matter with the boys, that the woman was cracked. *[Laughter]* So I never did anything.

JS: You followed the family example regarding children.

AM: I had three meals a day, got paid by the hour and I never did anything.

JS: And the third job?

AM: I ran the elevator in the boys' dormitory

JS: You first studied fine arts and art education at Columbia Teachers College in 1941-42, then came back and studied again at Columbia in 1951-52.⁷ In between you went to New Mexico for the first time. You went to study at the University of New Mexico in Albuquerque, in 1946.

AM: I got some credits beyond my masters. While I was at the University of New Mexico, they had a faculty meeting, and when they came out they said "Agnes, we've just elected you to the faculty." I thought I'd do it just for one year--because the salary was so low. I built a house and went into debt.

JS: You stayed in New Mexico for four years. The summer of '47 was the first time you visited Taos. You moved there in '52. What brought you to Taos the first time?

AM: I came to Taos as a chaperone for the summer school students. I needed the money.

JS: Where did you take the students when you came to Taos?

AM: We went up in the mountains camping

JS: Did you see any of the artists here at the time⁹

AM: I don't keep up with artists.

JS: Did you know Georgia O'Keeffe, when you moved out here in the '50s?

AM: No, I knew her in the '40s when I was a student. But she forgot me when she got old. *[Laughter]*

JS: Were you painting portraits during the time of that first visit to Taos?

AM: No, I was teaching portrait painting at the university.

JS: But you weren't really a portrait painter.

AM: No. Well, I did paint portraits and landscapes. But I didn't, like, paint commissions.

JS: Whose portraits did you paint?

AM: We'd paint the Indians. And I painted flowers and landscapes.

JS: Are these the works that you later destroyed?

AM: Yeah, they're destroyed.

Between New York and New Mexico

JS: When you went to school in New York in the early '50s your work seems to have changed considerably. You began to make biomorphic abstractions. Later in the decade, also in New York, you started to make geometric abstractions.

AM: That's a long time ago. I had a studio in New York for 10 years.

JS: I read that Betty Parsons asked you to show in New York not once but twice. The first time, coming just after your first period of graduate work at Columbia, you declined. And each time she asked you to show in her gallery, she made a condition that you live in New York. Why did she do that, do you think?

AM: Well, she liked to send customers down to the studio.

JS: Ellsworth Kelly also showed at Parsons then Did you know Newman or Rothko through Parsons?

AM: I knew Barnett Newman. He used to hang my shows for me.

JS: What about the Cedar Bar crowd?

AM: I don't go to bars.

JS: It sounds like quite a group of people were living within that one block on Coenties Slip: Jack Youngerman, Delphine Seyrig, Ellsworth Kelly, Lenore Tawney, Ann Wilson, Robert Indian

AM: We all knew enough to mind our own business, even when we stopped painting. If, when you stop painting, you go and meet people and try to have a good time and everything, you get off the track When you're really painting, you don't want to interrupt yourself. So I used to go to the Brooklyn park and museum [Prospect Park and The Brooklyn Museum] And so did everyone else on the Slip. But we all went by ourselves.

JS: Weren't there back-and-forth visits to each other's studios? I read that you and Ellsworth Kelly often visited--and that you suggested he take as a form for his sculptures a metal can lid he was playing with, and bending.⁸

AM: He used to come for breakfast. He came every day for a year and a half to breakfast Then he stopped all of a sudden. Didn't come back.

JS: I read also that you and Lenore Tawney used to name each other's works.⁹

AM: No.1 had one show when I was ill, and Lenore put it on, and she named the drawings.

JS: It's been written that your structuring of your works with finely drawn, emphatically taut horizontals, often gridded against verticals, shows an affinity with weaving--pulling the weft across the vertical warps.

AM: Oh, don't give me that.

JS: What do you think was meant by raising those possible relationships?¹⁰ Lawrence Mloway talked about the idea of repetitive points on the canvas looking like stitches. Nonsense?

AM: Somebody undercutting me, saying it was like weaving. Do you think my paintings are like weaving?

JS: I don't think your paintings look like weavings. But I can see how their structure relates--the insistent horizontals, the necessary verticals--and I can see why writers have made the observations they have. It may be because your pencil line has a sense of floating in and out of a canvas's woven surface your line has the kind of "weightlessness" of thread compared to its final fixed structure. And probably also because of your friendship during the Coenties Slip days with Lenore Tawney, who was a very important figure in imagining weaving as a contemporary form.

Though, as we were saying earlier, just because you knew the work and the person doesn't mean that there is necessarily an influence. Rosenquist also lived at Coenties Slip.

AM: Rosenquist lived in my old loft. Jasper Johns and Rauschenberg lived around the corner.¹¹

JS: You were saying that even when you were in the midst of so many people, you always led a solitary life. Did you choose that very early, that you would live a solo life?

AM: I think that's fate.

JS: Did you ever want to have kids?

AM: Never came up.

JS: When you decided you were going to leave New York in 1967, had you decided that it was just time to leave?

AM: They tore down my building. I had a perfect loft.

JS: What did it look like?

AM: It was 125 feet long, 30 feet wide. Windows right across on the river. And up the side it had two sky-lights. A beamed ceiling that was 14 feet high.

JS: What floor was it on?

AM: The fifth--the top. Honestly, I could see the expressions on the faces of the sailors, it was so close to the river.

JS: Was it the year before you left New York that you won an NEA grant?

AM: No, it was the same year. I was given \$5,000. So I went to Detroit, and bought a pickup and camper for \$5,000. And left town.

JS: I believe you traveled for a year and a half Where did you go?

AM: I went all over Canada, all through the United States. For a year and a half. Then I had a vision of an adobe brick. Just the brick. And I thought, that means I should go to New Mexico. So I went to New Mexico

JS: How did you pick which part of New Mexico to go to? You knew New Mexico well at that point.

AM: I was driving through Cuba, New Mexico and I went to a gas station. I asked the manager if there was anybody that he knew who had land outside of town with a spring. And he said, "Yes, my wife does." She had 50 acres on top of this mesa. She and her brothers and sisters had inherited land next to each other. The only mistake I made was that they didn't know exactly where their land was, and I accidentally built on the land that belonged to her brother. They finally took it back.

I built five buildings, with a big studio made out of logs. As soon as I built a studio up on the mesa I started painting.

JS: You once described living alone on the mesa building your own buildings, having no electricity or telephone, with the nearest house six miles away and staying up there and becoming "as wise as a Chinese hermit."¹³ You once said that after this experiment with isolation and simple living one day you changed your mind.¹⁴

AM: I decided that human beings are herd animals. And I decided that to live properly you stay with the herd.

Gabriel and the Innocent Grid

JS: Tell me about your movies, please.

AM: I made a movie in protest against commercial movies that are about deceit and destruction. My movie is about happiness, innocence and beauty I just wanted to see if people would respond to positive emotions.

JS: And did people respond that way to *Gabriel*, which was completed in 1976 and first shown in 1977?

AM: Well, I think so. There was a little girl who said, "I just feel like getting up and running outside." I thought that was positive.

JS: Who was the little boy who played Gabriel in the film?

AM: He was a little hippie boy.

JS: Where was the film shot?

AM: I started in California, then went to Colorado and then to New Mexico.

JS: The opening shot of the movie shows a snow capped mountain; the scene then switches to a seascape, where we see Gabriel from the back. He is facing out toward sea, sand and sky, and then the camera follows him as he walks along a stream and up a mountain. How much of the film was scripted?

AM: Oh, there was no script.

JS: Did you map out in advance what you wanted to film?

AM: No. You see, it's about this little boy who climbs a mountain and all the beautiful things he sees. That's all it's about. It was an art movie

JS: It was a long movie, an hour and 20 minutes

AM: ... an hour and a half.

JS: How long did it take to make it?

AM: Three months. I just went around looking for what was beautiful, to take a picture of it. I'm glad I did it.

JS: The opening shot of the mountain and then the journey reminds me of the well-known statements where you describe your discovery of the grid in your painting. You talk about coming down from a mountain and seeing...

AM: I came down from the mountain and I saw the plains. I think it was that I was impressed with space.

JS: In what way?

AM: I looked out over this plain and I felt I was traveling over it. I felt--I think--I responded to the space. I'm not very proud of that quotation.¹⁵

JS: You're not? How so?

AM: I consider my paintings to be nonobjective Not about the world, or nature or things like that. That quotation is really before I got on the ball. *[Laughter]*

JS: And what would you say now, if you had to describe why you picked the grid?

AM: Why I picked the grid? I didn't pick it it came to me as an inspiration. I was thinking about innocence, and then I saw it in my mind--that grid And so I thought, well, I'm supposed to paint what I see in my mind. So I painted it, and sure enough, it was innocent.

JS: Innocent?

AM: The grid expresses innocence.

JS: How? Is it the way you put the line down? What is it that makes you use the word innocence?

AM: Well, it just looks like innocence.

JS: You speak of the film *Gabriel* as being about innocence, as well as happiness and beauty. It seems that what you're looking for in both mediums though they are so different one from another, is similar

AM: To think of climbing a mountain is a kind of innocence. You know that you're going to be rewarded by climbing a mountain. I thought the boy in the film was innocent.

JS: Why did you call him Gabriel?

AM: Gabriel is beyond this world.

JS: Was the name specifically derived from the biblical angel Gabriel?

AM: Oh no. I meant he was innocent like an angel. You climb a mountain to get out of this world

JS: It's a very real journey in the film. There are detailed close-ups, studies of flowers, for example. Jonas Mekas, in a review, talks of *Gabriel* being a mystery to him in many ways--what Gabriel means, why you cut to the flowers. Elsewhere in the review he calls them "flowers of the fields of my childhood" and says, "I've been looking for them for all these years." He also mentions hearing that you had worked very hard in the lab to get the colors of the flowers right.¹⁶

AM: It didn't happen at all. I did edit the movie myself; though. I bought the editing table.

JS: The film switches between silence and sound-Bach's "Goldberg Variations." Why did you choose that music?

AM: I just like it. I think it's beautiful.

JS: How long did it take to edit the movie? Did you do different versions before you came up with the one you liked?

AM: As a matter of fact it was pretty easy to edit. I shot a certain amount. And then I stopped. I didn't cut out very much.

Coda

AM: You can ask me for my definition of art if you want.

JS: OK, I will. What is it, please?

AM: Art is the concrete representation of our most subtle feelings.
That's the end.