

# Interview with Rudi Stern, Parts One and Two

by Davidson Gigliotti

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*So you were painting before you were doing light shows and at some point or another you got the idea that light shows were more interesting...*

No, here's what happened. I was a serious painter from the age of 14 to 24. Serious means eight, ten hours a day. I studied with Hans Hoffman, I had a scholarship with him in Provincetown for two years - a wonderful teacher, a wonderful man, a human being, on a human level. I studied with Oskar Kokoshka in Salzburg, not a good human being - great painter, much greater painter than Hans Hoffman but not a good human being.

I studied painting with Byron Burford in Iowa City, and I studied printmaking with **Louis Schanker**, and I was a very serious painter. And the paintings were good. They were very strong. When I got back to New York from Europe, around 1959, I'd been in Europe, I'd been in Italy, almost four years. Living in a beautiful mountain top \$26 per month studio. When I got back. First of all, I shouldn't have been away that long but, you can't pull back time. But, when I got back I had a studio building on the Bowery for \$100 a month - two floors - and I started painting.

I was back a couple of months, three, four, months, and I took my dog for a long walk on the Bowery, a different Bowery than we have today, and walked to St. Mark's Place. It was a spring night, June maybe. I went up the steps of the Bridge Theater, which was the most exciting theater in New York City at that time.

For the complete interviews see:

<http://davidsonfiles.org/RudiSternInterview.html>