



DAILY PLANET

Ed Ruscha

Jennifer Quick



Ed Ruscha:

Edward Ruscha Lisa Turvey, 2014-01-01 An immense contribution to scholarship on Ed Ruscha and his pioneering artistic practice offering thorough documentation of his works on paper This highly anticipated book the first in a series of three comprehensively chronicles the first two decades of Ed Ruscha's 1937 work on paper which comprises the largest component of his production of original works Over 1 000 works on paper are documented all created between 1956 and 1976 and they encompass a wide range of formats materials themes and styles Included are collages ephemeral sketches preparatory studies for paintings oil on paper works and drawings executed in a variety of inventive materials including gunpowder and organic substances Ruscha came to prominence in the early 1960s as part of the Pop art movement although his work equally engages the legacies of Dada Surrealism and Abstract Expressionism as well as the Conceptual art that emerged later in the decade He has long enjoyed international standing and admiration and his work is widely known Despite this recognition this volume contains hundreds of works that have infrequently or never been exhibited or published Each work is catalogued with a color reproduction collection details full chronological provenance exhibition history and bibliographic references Essays by Lisa Turvey and Harry Cooper complete this extraordinary survey which expands and enriches our understanding of Ruscha's pioneering exploration of the written word as a subject for visual art and his witty assessment of the iconography of Los Angeles both real and imagined

Ed Ruscha and the Great American West Karin Breuer, D.J. Waldie, Ed Ruscha, 2016-07-12 The renowned artist Ed Ruscha was born in Nebraska grew up in Oklahoma and has lived and worked in Southern California since the late 1950s Beginning in 1956 road trips across the American Southwest furnished a conceptual trove of themes and motifs that he mined throughout his career The everyday landscapes of the West especially as experienced from the automobile gas stations billboards building facades parking lots and long stretches of roadway are the primary motifs of his often deadpan and instantly recognizable paintings and works on paper as well as his influential artist books such as *Twentysix Gasoline Stations* and *All the Buildings on the Sunset Strip* His iconic word images declaring *Adios Rodeo Wheels over Indian Trails* and *Honey I Twisted through More Damn Traffic to Get Here* further underscore a contemporary Western sensibility Ruscha's interest in what the real West has become and Hollywood's version of it plays out across his oeuvre The cinematic sources of his subject matter can be seen in his silhouette pictures which often appear to be grainy stills from old Hollywood movies They feature images of the contemporary West such as parking lots and swimming pools but also of its historical past covered wagons buffalo teepees and howling coyotes Featuring essays by Karin Breuer and D J Waldie plus a fascinating interview with the artist conducted by Kerry Broucher this stunning catalogue produced in close collaboration with the Ruscha studio offers the first full exploration of the painter's lifelong fascination with the romantic concept and modern reality of the evolving American West Published in association with the Fine Arts Museums of San Francisco Exhibition dates de Young San Francisco July 16 October 9 2016 [Leave Any](#)

Information at the Signal Ed Ruscha, 2004-02-27 An anthology of writings interviews and images by artist Ed Ruscha Ed Ruscha is among the most innovative artists of the last forty years He is also one of the first Americans to introduce a critique of popular culture and an examination of language into the visual arts Although he first made his reputation as a painter Ruscha is also celebrated for his drawings made both with conventional materials and with food blood gunpowder and shellac prints films photographs and books He is often associated with Los Angeles as a Pop and Conceptualist hub but tends to regard such labels with a satirical if not jaundiced eye Indeed his work is characterized by the tensions between high and low solemn and irreverent and serious and nonsensical and it draws on popular culture as well as Western art traditions Leave Any Information at the Signal not only documents the work of this influential artist as he rose to prominence but also contains his writings and commentaries on other artistic developments of the period The book is divided into three parts each of which is arranged chronologically Part one contains statements letters and other writings Part two consists of more than fifty interviews some of which have never before been published or translated into English Part three contains sketchbook pages word groupings and other notes that chart how Ruscha develops ideas and solves artistic problems They are published here for the first time The book also contains more than eighty illustrations selected and arranged by the artist **Ed Ruscha** Robert Dean, 2022-09-27 With cover artwork specially created by Ruscha this book documents hundreds of projects and miscellaneous ephemera produced by the artist alongside his main oeuvre including installations films painted book covers contour gauge profiles and more Introducing readers to the stunning breadth of Edward Ruscha's 1937 creative output over the course of his entire life this book includes materials dating back to his childhood and extending to his present day output The projects featured here fall outside Ruscha's production of paintings drawings prints and artists books Many of these are unknown and most are reproduced here for the first time Composed of three sections Projects and Ephemera Contour Gauge Profiles and Painted Book Covers the book offers Ruscha enthusiasts and scholars a hitherto unknown aspect of Ruscha's practice while also showing how these projects coincide with and sometimes even prefigure the artistic work for which he is best known The approximately 270 painted book covers begun in 1990 utilize found books as support for small paintings and drawings The 57 contour gauge profiles are silhouette like profiles made using a mechanical device for reproducing contours The largest section Projects and Ephemera consists of installations sculpture and objects films book and poster design utilitarian works and more **Ed Ruscha** Edward Ruscha, Olivier Berggruen, 2003 Essay by Olivier Berggruen Foreword by Alanah Weston *Edward Ruscha: Essays, entries, info* Siri Engberg, Edward Ruscha, Clive Phillpot, 1999 Catalogue raisonné *Back to the Drawing Board* Jennifer Quick, 2022-01-01 The first book to consider the importance of commercial art and design for Ed Ruscha's work Ed Ruscha b 1937 emerged onto the Los Angeles art scene with paintings that incorporated consumer products such as Spam and SunMaid raisins In this revelatory book Jennifer Quick looks at Ruscha's work through the tools techniques and habits of mind of commercial art and design showing how his

training and early work as a commercial artist helped him become an incisive commentator on the presence and role of design in the modern world The book explores how Ruscha mobilized commercial design techniques of scale paste up layout and perspective as he developed his singular artistic style Beginning with his formative design education and focusing on the first decade of his career Quick analyzes previously unseen works from the Ruscha archives alongside his celebrated paintings prints and books demonstrating how Ruscha s engagement with commercial art has been foundational to his practice Through this insightful lens Quick affirms Ruscha as a powerful and witty observer of the vast network of imagery that permeates visual culture and offers new perspectives on Pop and conceptual art **Ed Ruscha** Neal David Benezra,Edward Ruscha,Kerry Brougher,Phyllis D. Rosenzweig,Hirshhorn Museum and Sculpture Garden,Museum of Modern Art (Oxford, England),2000 One of the most consistently inventive artists of recent times Los Angeles based Ed Ruscha has been a pioneer in the use of language and imagery drawn from the popular media From his early powerful word paintings to his influential artist books of the sixties and seventies to his recent colorful views of generic mountains Ruscha has investigated the spaces between highways and journeys images and words abstraction and representation public imagery and the contemporary landscape In this publication which accompanies a major retrospective exhibition organized by the Hirshhorn Museum and Sculpture Garden in Washington D C and the Museum of Modern Art Oxford Neal Benezra Kerry Brougher and Phyllis Rosenzweig focus on all aspects of Ruscha s career revealing him not merely as an artist closely linked with Los Angeles but as an important international figure in contemporary art Ed Ruscha Edward Ruscha,Neville Wakefield,Dave Hickey,1998 Artwork by Ed Ruscha Text by Dave Hickey Neville Wakefield **Ed Ruscha and Photography** Sylvia Wolf,2004 Edited and with an Essay by Sylvia Wolf **The Works of Edward Ruscha** Edward Ruscha,Dave Hickey,Peter Plagens,1982 **Ed Ruscha** Edward Ruscha,Hal Foster,2005 *Edward Ruscha, Romance with Liquids* Yve-Alain Bois,Edward Ruscha,Walter Hopps,Gagosian Gallery,1993 Discusses Ruscha s paintings of single words written in various liquids and reproduces a selection *Ed Ruscha* Edward Ruscha,James Ellroy,2009 Featuring lavish reproductions of paintings representing his entire body of work a celebration of the late 20th century artist s achievements offers insight into his cross genre style and atypical artistic focus in a volume that features an interview by Kristine McKenna an illustrated chronology and an exhibition history *Ed Ruscha* ,1997 Edward Ruscha Edward Ruscha,1990 **Ed Ruscha / Now Then: a Retrospective** Kiko Aebi,Christophe Cherix,Ana Torok,2023-09-28 A sweeping cross media survey of Ruscha s six decade career from paintings and works on paper to photographs and artist s books with essays by leading scholars Spanning 65 years of Ed Ruscha s remarkable career and mirroring his own cross disciplinary approach Ed Ruscha Now Then features over 250 objects produced from 1958 to the present including paintings drawings prints films photographs artist s books and installations Published to accompany the most comprehensive presentation of the artist s work to date and his first solo exhibition at the Museum of Modern Art New York this richly illustrated catalog highlights

Ruscha's most acclaimed works alongside lesser known aspects of his practice. Essays by an interdisciplinary group of contributors examine Ruscha's work under a new light beyond the categories of Pop and Conceptual art with which he has traditionally been associated to present fresh perspectives on one of the most influential figures in postwar American art. Taken together they underscore Ruscha's singular contributions including his material exploration of language experiments with unconventional mediums such as gunpowder chocolate or chewing tobacco and his groundbreaking self-published books. Supplemented by an illustrated chronology and exhibition history, this publication captures the ceaseless reinvention that has defined his prolific six-decade career. Ed Ruscha, born 1937, was raised in Oklahoma City and moved to Los Angeles in 1956 where he attended the Chouinard Art Institute, now CalArts. First showing with the Ferus Gallery in the early 1960s, Ruscha was included in Walter Hopps' landmark Pop art show *New Painting of Common Objects* at the Pasadena Art Museum in 1962. He has since shown his work extensively, most recently in several medium-specific museum surveys including the 2004 exhibition *Cotton Puffs Q Tips R Smoke and Mirrors: The Drawings of Ed Ruscha* at the Whitney Museum of American Art, New York, which traveled to the Museum of Contemporary Art, Los Angeles, and the National Gallery of Art, Washington DC, and the 2009 exhibition *Ed Ruscha: Fifty Years of Painting* at the Hayward Gallery, London, which traveled to the Haus der Kunst, Munich, and Moderna Museet, Stockholm. In 2005, he represented the United States at the 51st Venice Biennale. Ruscha lives and works in Los Angeles.

Ed Ruscha, 2016. This is the first publication to focus on Ed Ruscha's born 1937 *Ribbon Word* works begun in 1966. It features reproductions of more than 50 masterpieces along with three essays by the show's curator Dieter Buchhart as well as contributions by Glenn O'Brien and Alexandra Schwartz highlighting the works' wide array of subtle color and nuanced drawing technique and showing how Ruscha's paper ribbons became three-dimensional illusionistic objects. Ruscha developed this body of work from calligraphic lines and cursive handwriting in order to give his drawings the appearance of three-dimensional forms. His imaginary ribbon word objects provoke multiple cultural meanings as they suggest sculptures modeled by light. Ruscha's breathtaking work using an inimitable trompe l'oeil technique with the application of gunpowder constitutes a major contribution to 20th-century art.

Ed Ruscha Edward Ruscha, 1990 **Ed Ruscha**, 1971

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Ed Ruscha Introduction

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