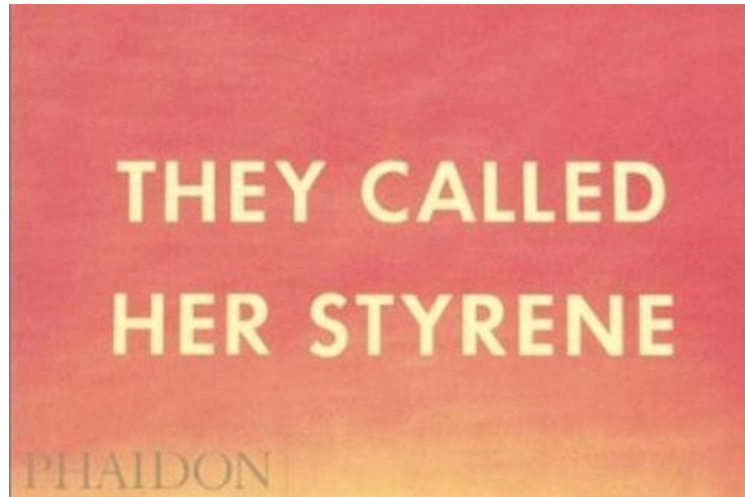


[Free pdf] They Called Her Styrene, Etc.

They Called Her Styrene, Etc.

Ed Ruscha

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Ed Ruscha : They Called Her Styrene, Etc. before purchasing it in order to gage whether or not it would be worth my time, and all praised They Called Her Styrene, Etc.:

2 of 2 people found the following review helpful. Interesting.By F_SGreat size. Makes for a wonderful gift. I came across this book in Vegas and had to buy my own copy.0 of 0 people found the following review helpful. very satisfiedBy Thomas J BarthaFastest service. very satisfied1 of 2 people found the following review helpful. Every artist I know has this bookBy Turtlebeak...because it is a nice object and very enjoyable to thumb through. The binding is failing a bit, but it is an essential in my library.

Assembled in the form of a thick block, this book reproduces approximately 600 word drawings, paintings and works on paper by the Los Angeles-based American artist Edward Ruscha (b. 1937). The result is a sort of novel without an obvious plot, a series of words with no narrative. monochromatic, abstract background in the late 1950s and has continued to explore the language-based imagery that has become a hallmark of his work. Pulling elements from the visual language of advertising and commercial art, he has made hundreds of word prints, drawings, and paintings that exhibit an interplay between bold letters and shaded backgrounds. Some of the works consist of only one word - great, mud, trust; others of short combinations or phrases - Indeed I do, She sure knew her devotionals and They called her Styrene.

"Ambiguous, often hilarious and with no narrative to explain their presence, the words become objects or landscapes all to themselves."-V magazine "...The size and shape of a small, thick block - perfect for stocking-stuffing."-New York MagazineAbout the AuthorEd Ruscha was born in Omaha, Nebraska, in 1937 and moved to Los Angeles in 1956, excited by the newness, mobility and freedom represented by the southern Californian landscape. He studied commercial art at the Chouinard Art Institute (now CalArts) in Los Angeles from 1956 to 1960. Ruscha began making prints and drawings consisting of one word on an often monochromatic, abstract background in the late 1950s. Since then his work has been characterized by the exploration of language-based imagery. Ruscha's style is characterized by

deadpan wit and cool understatement, which were developed further in his language-based prints and paintings that mark an axis between audacious Pop Art and introspective Conceptualism. In the early 1970s, Ruscha began working with Cirrus Editions and Cirrus Gallery in Los Angeles, pursuing his interest in liquid words, unconventional ink substances (including chocolate, Pepto Bismol and caviar) and trompe l'oeil imagery. Throughout his career Ruscha has worked in a wide range of media - photography, graphic design, painting, drawing, printmaking and film. Ruscha's work continues to be exhibited at museums and galleries around the world.