

Since 2001 | RECENT PRINTS BY ED RUSCHA



The Edward Ruscha Graphic Arts Archive of the Fine Arts Museums of San Francisco

In October 2000, through the generosity of Mrs. Paul L. Wattis, the Fine Arts Museums of San Francisco acquired Ed Ruscha's complete graphic archive, consisting of 325 editioned prints and approximately 800 working proofs (color proofs, trial proofs, and cancellation proofs). The acquisition also included an impression of every future editioned print, photograph, or other editioned project. From May to September 2001, an exhibition at the Legion of Honor drawn from the Edward Ruscha Graphic Arts Archive showcased representative and iconic works from the 1960s to 2000. Since that time many new works have entered the collection, and this exhibition proudly features over thirty recent additions to the Edward Ruscha Graphic Arts Archive. The Ruscha archive joined the Anderson Graphic Arts Collection (acquired in 1996) and the Crown Point Press Archive (acquired in 1991) to further establish the Fine Arts Museums of San Francisco as a major center for the display and study of contemporary American prints.

Since 2001 | RECENT PRINTS

Long associated with California and the western cultural landscape, Ed Ruscha (b. Omaha, Nebraska, 1937) is considered one of the more influential artists to emerge from the 1960s. Moving to Los Angeles in 1956 to enroll in the Chouinard Art Institute (now Cal Arts), Ruscha was initially interested in becoming a commercial artist but soon began showing work at the progressive Ferus Gallery. Informed by his experience in the graphic arts, Ruscha blended Pop, Surrealism, and Conceptual art with humor through a very West Coast sensibility.

For over forty years Ruscha has combined motifs of language and landscape with a particular California experience in paintings, drawings, printmaking, photography, and artist's books. At the forefront of 1960s Pop art he created images of familiar western icons, particularly a Standard gasoline station and the Hollywood sign. Experimenting with letterforms, Ruscha transformed words and phrases into still lifes and landscapes, often using foodstuffs or other alternative materials as media. He has also explored the landscape of the American West through photography of vernacular architecture, images of vast horizons, and maps of Los Angeles intersections.



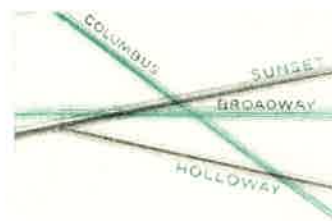
Roadmaster, 2003

BY ED RUSCHA

September 17, 2006–March 4, 2007

In 2000 Ruscha was recognized with two major retrospectives: *Edward Ruscha: Editions 1959–1999*, organized by the Walker Art Center, Minneapolis; and *Ed Ruscha*, an exhibition of paintings jointly organized by the Hirshhorn Museum, Washington, D.C., and the Museum of Modern Art, Oxford, England. In 2001 he was elected to the American Academy of Arts and Letters as a member of the Department of Art, and in 2004 the Whitney Museum of American Art organized the drawing retrospective *Cotton Puffs, Q-tips, Smoke and Mirrors: The Drawings of Ed Ruscha*.

Ed Ruscha continues to be relevant. In 2005 he was asked to represent the United States at the 51st Venice Biennale. That same year he completed *A Particular Kind of Heaven* (1983–2005), a commissioned painting for the de Young. In both the Biennale series and de Young commission, Ruscha revisited earlier work to create new paintings that chronicle change and obsolescence. Inspired by the nineteenth-century American artist Thomas Cole's paintings *The Course of Empire* and themes of "progress," Ruscha returned to his 1992 *Blue Collar* painting series of industrial buildings and responded to them with new images for the Biennale. The companion prints with the same name, *Course of Empire* (2005), revisit images from his 1993/1997 *Archi-Props* print series. In both cases, Ruscha's old buildings have been abandoned, outfitted, or relinquished to change.



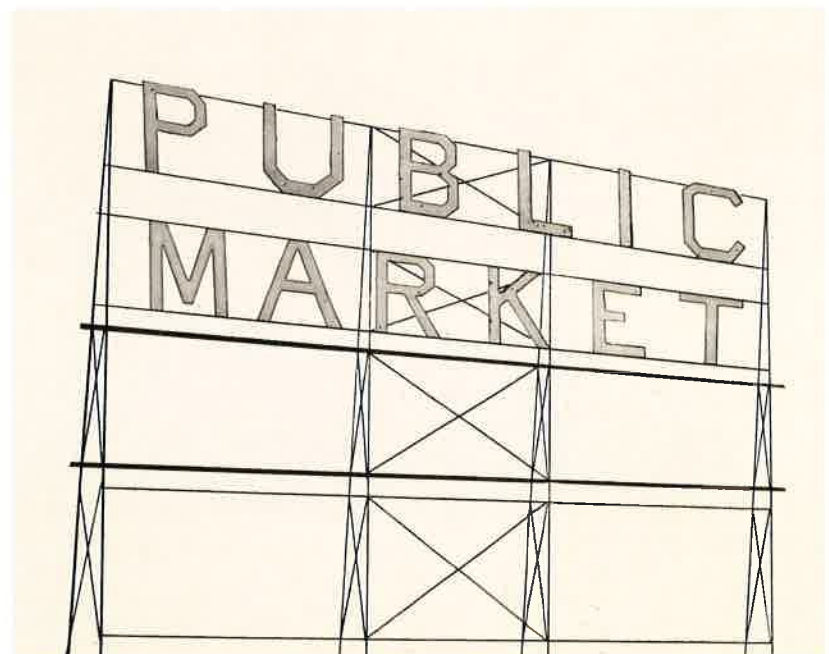
Top to bottom:
Wilshire, Grant, pl. 1, 2001
Sunset, Pierce, pl. 5, 2001
Columbus, Sunset, pl. 7, 2001

Ruscha has also recently worked with old and new themes at fine art printmaking workshops around the country. Always staying fresh through experimentation with media and process, Ruscha has created prints by etching, photogravure, digital media, and the Mixografia process. Using traditional lithography at Akasha in Minneapolis, he continues to explore letterforms in *Safe and Effective Medication* (2001) and *Sin—Without* (2002), a print that draws from his 1991 painting of the same name. In the portfolio *Los Francisco San Angeles* (2001), he conjoins Los Angeles and San Francisco streets, perhaps as maps for integrated Californians or an homage to living in Southern California and working at Crown Point Press in Northern California. Intersections in a different form, the *Petroplots Suite* (2001), were created at Mixografia Workshop in Los Angeles. The patented Mixografia process's bas-relief possibilities are fully employed to transform road maps into dimensional landscapes. At Tampa's Graphicstudio, Ruscha excised words from photogravure landscapes in *Country Cityscapes* (2001), creating a tension between language and image with an inversion of cut-and-paste ransom note technique. Ruscha's most recent work, completed during the summer 2006 at Crown Point Press, continues to explore the interplay of typography and landscape through signage found in both rural and urban settings.



V., 2003

Anna Lucas
Achenbach Graphic Arts Council Intern
2006–2007



Public Market, 2006

Exhibition Checklist

Unless otherwise noted, all works are by Ed Ruscha (American, b. 1937) from the Edward Ruscha Graphic Arts Archive, Fine Arts Museums of San Francisco, as gifts of the artist. They are listed in chronological order with sheet measurements in inches, height preceding width.

IF, 2000

Lithograph, 22 1/16 x 36 in.
Printed by Michael Gonzalez
Published by Cirrus Editions, Los Angeles
2002.169.1

Laurel Canyon/Ventura, from ***Petroplots Suite***, 2001

Mixografia print on handmade paper, 26 x 38 in.
Printed by Shaye Remba
Published by Mixografia Workshop, Los Angeles
2003.85.1.2

Sunset/PCH, from ***Petroplots Suite***, 2001

Mixografia print on handmade paper, 28 x 39 in.
Printed by Shaye Remba
Published by Mixografia Workshop, Los Angeles
2003.85.1.3

Safe and Effective Medication, 2001

Color lithograph, 35 1/2 x 35 in.
Printed by Steven M. Andersen
Published by Akasha, Minneapolis
2002.169.5

Three Books on a Slant, from the portfolio ***Books***, 2001

Silver gelatin print, 11 x 14 in.
Published by Patrick Painter Editions, Vancouver and Hong Kong
2002.169.2.1

Single Book Flat, from the portfolio ***Books***, 2001

Silver gelatin print, 11 x 14 in.
Published by Patrick Painter Editions, Vancouver and Hong Kong
2002.169.2.2

Single Book on a Slant, from the portfolio ***Books***, 2001

Silver gelatin print, 14 x 11 in.
Published by Patrick Painter Editions, Vancouver and Hong Kong
2002.169.2.3

Raggedy Book on a Slant, from the portfolio ***Books***, 2001

Silver gelatin print, 11 x 14 in.
Published by Patrick Painter Editions, Vancouver and Hong Kong
2002.169.2.4

Gilt Book on a Slant, from the portfolio ***Books***, 2001

Color Cibachrome print, 12 x 20 in.
Published by Patrick Painter Editions, Vancouver and Hong Kong
2002.169.2.5

Country Cityscapes, 2001

Series of six color photogravures with screenprinted text, each 18 x 14 in.

It's Payback Time

Do As Told or Suffer

Be Careful Else We Be Bangin on

You You Hear Me?

Your a Dead Man

You Will Eat Hot Lead

Noose Around Your Neck

Printed and published by Graphicstudio, Tampa
2002.169.4.1-6

Los Francisco San Angeles, 2001

Portfolio of seven color soft-ground etchings, each 8 1/8 x 9 5/8 in.

Wilshire, Grant, pl. 1

Geary, Wilshire, pl. 2

Highland, Hyde, pl. 3

La Brea, Powell, pl. 4

Sunset, Pierce, pl. 5

Melrose, Market, pl. 6

Columbus, Sunset, pl. 7

Printed by Dena Schuckit
Published by Crown Point Press, San Francisco
Crown Point Press Archive, gift of Crown Point Press
2001.136.12.1-7



Sin—Without, 2002

A to Z, 2002

Lithograph, 11 1/8 x 8 7/16 in.
Published by Muka Studio, Auckland,
New Zealand
2003.9.2

Sin—Without, 2002

Color lithograph, 26 5/8 x 46 5/16 in.
Printed by Steven M. Andersen
Published by Akasha, Minneapolis
2003.9.1

Bow-Tie Landscapes, 2003

Two prints from the series of four color
digital pigmented inkjet graphics,
each 17 5/8 x 29 1/8 in.

Bow-Tie Teardrop

Bow-Tie Rivet

Printed by Bill Goldston and Vanessa M. Viola
Published by Universal Limited Art Editions,
New York
2003.85.3.2, 2003.85.3.4

V., 2003

Color lithograph, 30 x 22 1/2 in.
Printed by Ed Hamilton at Hamilton Press,
Venice, California
Published by the Denver Art Museum, Colorado
2003.85.2

Roadmaster, 2003

Color lithograph, 13 1/16 x 23 3/16 in.
Printed by Ed Hamilton
Published by Hamilton Press, Venice, California
2003.9.3

Unit, 2004

Color lithograph, 14 x 12 1/2 in.
Printed by Ed Hamilton
Published by Hamilton Press, Venice, California
2006

Black Course of Empire, 2005

Lithograph, 18 x 15 in.
Printed by Ed Hamilton
Published by Hamilton Press, Venice, California
2006

Brown Course of Empire, 2005

Color lithograph, 18 x 15 in.
Printed by Ed Hamilton
Published by Hamilton Press, Venice, California
2006



City Space, 2006

Your Space Gravure, 2006

Photogravure with color aquatint and etching
printed on *gampi* paper *chine collé*,
28 3/4 x 21 in.
Printed by Dena Schuckit
Published by Crown Point Press, San Francisco
Crown Point Press Archive, gift of Crown Point Press
2006

Public Market, 2006

Sugar-lift flat bite and etching printed on *gampi*
paper *chine collé*, 25 3/4 x 29 in.
Printed by Dena Schuckit
Published by Crown Point Press, San Francisco
Crown Point Press Archive, gift of Crown Point Press
2006

City Space, 2006

Color aquatint with sugar-lift flat bite and
etching, 29 3/4 x 25 in.
Printed by Dena Schuckit
Published by Crown Point Press, San Francisco
Crown Point Press Archive, gift of Crown Point Press
2006

Desert Gravure, 2006

Photogravure, 21 1/4 x 24 3/4 in.
Printed by Dena Schuckit
Published by Crown Point Press, San Francisco
Crown Point Press Archive, gift of Crown Point Press
2006

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Anderson
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