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"This book is published to accompany the first American museum exhibition of Polke's drawings from this period, shown at The Museum of Modern Art in New York in 1999. More than 300 works are illustrated, virtually all of them in color. They include small sketches in ballpoint and felt-tipped pen, larger sheets in watercolor and gouache, and still others stamped with a dot screen process."--BOOK JACKET.

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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 (b. 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.

"From the beginning I was trying to see if I could make art that did that. Art that was just there all at once. Like getting hit in the face with a baseball bat. Or better yet, like getting hit in the back of the neck. You never see it coming; it just knocks you down. I like that idea very much: the kind of intensity that doesn't give you any trace of whether you're going to like it or not."—Bruce Nauman "Bruce Nauman's art is about heightened awareness, awareness of spaces we usually don't notice (the one under the chair, out of which he made a sculpture) and sounds we don't listen for (the one in the coffin), awareness of emotions we suppress or dread... It's hard to feel indifferent to work like his."—Michael Kimmelman, New York Times One of America's most important artists, Bruce Nauman has worked in a dazzling variety of media since the mid-1960s: sculpture, photography, performance, installation, sound, holography, film, and video. What has been a constant throughout his career, however, is his persistence in exploring both art as an investigation of the self and the power of language to define that self. The latest volume in the acclaimed Art + Performance series is the first book to combine the key critical writings on Nauman with the artist's own writings and interviews with him, as well as images of his work. Bruce Nauman offers a multifaceted portrait of an artist whose determination to experiment with style and form has created a body of work as eclectic and perhaps more influential than that of any other living American artist.

Essay by Gary Garrels.