

# NEWS

from the Worcester Art Museum

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IMMEDIATE



## ***ED RUSCHA/RAYMOND PETTIBON: THE HOLY BIBLE AND THE END***

**EXPLORING THE ASSOCIATION OF IMAGES AND WORDS AT THE WORCESTER ART MUSEUM**

**7 WEEKS ONLY**

**(WORCESTER, Mass., April 2007)** – The Worcester Art Museum is please to announce the arrival of **Ed Ruscha/Raymond Pettibon: The Holy Bible and THE END**, on view April 7 through May 27, 2007 (seven weeks only) in the Contemporary Gallery.

This exhibition brings together **Ed Ruscha** and **Raymond Pettibon**, two major contemporary artists who, as individuals, explore the associations of images and words. The project represents their recent collaborative work on two print series, **The Holy Bible** and **THE END**, printed under the auspices of master printer Ed Hamilton at Hamilton Press, Venice, California. In addition to thirty-three collaborative lithographs (including all twenty-seven color trial proofs of *The End* with unique texts by Pettibon on each), the exhibition will include drawings, prints, and a *zine* (self-published Xeroxed books) by Pettibon and prints, altered books, and paintings by Ruscha.

Due to his long-term familiarity with both California-based artists, Hamilton was aware of the great respect each had for the other and the similarity of their conceptual approaches. Several years after their first collaboration, *SAFE* (1999), Hamilton discovered a series of drawings that Pettibon had completed on the theme of “THE END” and the Holy Bible. Coincidentally, these were also themes that had long interested Ruscha. In the collaboration that unfolded, Ruscha provided the images and Pettibon the texts. In this layered process, the artists responded to themes and issues that intrigue and inspire both of them—issues of mortality, social absurdities, literature and its relation to the visual arts and popular culture.

An influential voice over the past four decades in American painting, Ruscha (b. 1937) is also one of contemporary art’s most important graphic artists. From his earliest artist books and prints made in the 1960s to his most recent projects, Ruscha and his art epitomize both the tenets of Pop and Conceptual art with their reliance on combinations of text, image, and idea, and the culture of Los Angeles with its close connections to

popular culture, Hollywood, and the movie industry. Likewise, Pettibon (b. 1957) and his art have come to represent Los Angeles and its subcultures to many cultural critics. Pettibon grew up in a Southern California beach town and his seminal album covers and posters for punk rock bands of the 1970s and 1980s established his position as a figurative artist dealing with raw and often deviant combinations of popular culture (for example, comic books, film and TV, politics, religion, sex, and sports).

Fascinated with the relationships between word and image, the textual and the visual, both Ruscha and Pettibon examine the congruencies and disparities between high and low art and culture. Ruscha's interests stem from his early studies of commercial art, illustration, and signage; Pettibon's are rooted in his early album covers, self-published *zines*, and political cartoons. Their signature styles reflect these early endeavors—for Ruscha, an ongoing quest to explore word and image, frequently manifesting as an iconic image combined with an oblique text penned by the artist; for Pettibon, a singular image rendered in pen and ink, and always with text culled from a massive personal library of textual sources.

This exhibition was organized by Pomona College Museum of Art and curated by Rebecca McGrew. A catalogue with essays by Dave Hickey and Ed Hamilton accompanies the exhibition and is available in The Museum Shop. Funding for the Worcester presentation includes generous support from the Don and Mary Melville Contemporary Art Fund. Other support provided by Worcester Magazine.

#### **About the Worcester Art Museum**

The Worcester Art Museum, which opened to the public in 1898, is world-renowned for its 35,000-piece collection of paintings, sculpture, decorative arts, photography, prints, drawings and new media. The works span 5,000 years of art and culture. View paintings by Cassatt, Gauguin, Goya, Monet, Sargent and Whistler; admire floor mosaics from the ancient city of Antioch; see cutting-edge contemporary art; and discover the Museum's many other treasures. Special exhibitions showcase the masterworks, seldom-seen gems, and important works on loan. Enjoy a delectable lunch in The Museum Café, and browse The Museum Shop for unique gifts and mementos.

Dedicated to the promotion of art and art education, the Museum offers a year-round studio art and art appreciation program that enrolls over 7,000 adult and youth students each year. Public tours are offered Saturdays at 11 a.m. and Sundays at 1 p.m., September through May. Audio tours are also available in English and Spanish.

Museum hours are Wednesday through Sunday, 11 a.m.-5 p.m., Third Thursdays of every month, 11 a.m.-8 p.m., and Saturday, 10 a.m.-5 p.m. Admission is \$10 for adults, \$8 for seniors and full-time college students with current ID, and FREE for Members and all youth 17 and under. Admission is also FREE for everyone on Saturday mornings, 10 a.m.-noon (sponsored by The TJX Companies, Inc. and National Grid).

The Museum is located at 55 Salisbury St., Worcester, Mass., easily accessible from the Massachusetts Turnpike (I-90), Route 290 and Route 9. Free parking is available near entrances on Salisbury, Lancaster and Tuckerman streets. For more information, call (508) 799-4406 or visit the Museum web site at [www.worcesterart.org](http://www.worcesterart.org).

#### **Electronic images available.**

Editors: Why typeset when you can copy and paste from the web?  
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*Ed Ruscha/Raymond Pettibon*  
**The Holy Bible and THE END**

April 7 through May 27, 2007

**EXHIBITION CHECKLIST**

1. Collaboration Raymond Pettibon/Ed Ruscha, *SAFE*, 1999, two-color 5-sided lithograph, 16¾ x 17", Courtesy of Hamilton Press
2. Collaboration Raymond Pettibon/Ed Ruscha, *The Holy Bible–State I*, 2003, seven-color lithograph on gray Rives BFK with a printed text by Pettibon, 21 x 17¼", Courtesy of Hamilton Press
3. Collaboration Raymond Pettibon/Ed Ruscha, *The Holy Bible–State II*, 2003, seven-color lithograph on tan Rives BFK with a unique text drawn by Pettibon, 21 x 17¼", Courtesy of Hamilton Press
4. Collaboration Raymond Pettibon/Ed Ruscha, *The Holy Bible–State III*, 2003, seven-color lithograph on gray Rives BFK with a printed text in Old English Black Letter by Pettibon, 21 x 17¼", Courtesy of Hamilton Press
5. Collaboration Raymond Pettibon/Ed Ruscha, *THE END–State I*, 2003, three-color lithograph on tan Rives BFK with a printed text by Pettibon, 17¼ x 21", Courtesy of Hamilton Press
6. Collaboration Raymond Pettibon/Ed Ruscha, *THE END–State II*, 2003, two-color lithograph on gray Rives BFK with a unique text by Pettibon, "And there is nothing the reader can do about it," 17¼ x 21", Courtesy of Hamilton Press
7. Collaboration Raymond Pettibon/Ed Ruscha, *THE END*, 2003, Color Trial Proof 1 through 27, three-color lithographs on tan Rives BFK each with a unique text by Pettibon, 17¼ x 21", 27 Color Trial Proofs all Courtesy of Hamilton Press
8. Ed Ruscha, *THE END*, 1991, lithograph, 26 1/8 x 36 5/8", Courtesy of Hamilton Press
9. Ed Ruscha, *THE END*, 1992, From suite "Cameo Cuts," lithograph, 12 x 12", Courtesy of Hamilton Press
10. Ed Ruscha, *THE END*, 2005, bleach on a 1958 fabric covered book titled Mainstreams of Modern Art, 10¼ x 8¼" (boxed), Courtesy of Ed Ruscha
11. Ed Ruscha, *THE END*, 1992, oil on book cover, painted on a book titled American Metal Climax, Inc. World Atlas, 1962 edition, 10¾ x 7¼ x ¾" (boxed), Courtesy of Ed Ruscha
12. Ed Ruscha, *THE END #61*, 2005, acrylic and ink on museum board, 24 x 30", Courtesy of Ed Ruscha
13. Ed Ruscha, *THE END #12*, 1993, acrylic on paper, 24 x 29 7/8", Courtesy of Ed Ruscha

14. Ed Ruscha, *THE END #62*, 2005, acrylic on museum board, 24 x 30", Courtesy of Ed Ruscha
15. Ed Ruscha, *Holy Bible*, 2005, bleach on cloth covered book: The Yale Shakespeare: As You Like It, 6 7/8 x 4 1/2" (boxed), Courtesy of Ed Ruscha
16. Raymond Pettibon, Modified text pages: Tales from Shakespeare by Charles and Mary Lamb, The Diary of Alice James, Courtesy of Raymond Pettibon
17. Raymond Pettibon, "The Train-Watcher" zine, late 1980s, Courtesy of Raymond Pettibon
18. Raymond Pettibon, *No Title (Is there no)*, 2005, pen and ink on paper, 14½ x 10 ½", Courtesy of Regen Projects, Los Angeles
19. Raymond Pettibon, *No Title (You'd best trust)*, 2005, pen and ink on paper, 11¼ x 8", Courtesy of Regen Projects, Los Angeles
20. Raymond Pettibon, *No Title (And as i)*, 2005, pen and ink on paper, 15½ x 11", Courtesy of Regen Projects, Los Angeles
21. Raymond Pettibon, *No Title (But it is)*, 2005, pen and ink on paper, 14½ x 12", Courtesy of Regen Projects, Los Angeles
22. Raymond Pettibon, *No Title (It was a)*, 2005, pen and ink on paper, 15¼ x 10¾", Courtesy of Regen Projects, Los Angeles
23. Raymond Pettibon, *No Title (Perhaps next month)*, 2005, pen and ink on paper, 10½ x 8", Courtesy of Regen Projects, Los Angeles
24. Raymond Pettibon, *No Title (The end. One)*, 2005, pen, ink, and acrylic on paper, 17¼ x 12", Courtesy of Regen Projects, Los Angeles
25. Raymond Pettibon, *No Title ('Nuff said)*, 2005, pen and ink on paper, 14 x 11½", Courtesy of Regen Projects, Los Angeles
26. Raymond Pettibon, *No Title (He was as)*, 2005, pen and ink on paper, 16 x 12", Courtesy of Regen Projects, Los Angeles
27. Raymond Pettibon, *No Title (I can add)*, 2005, pen and ink on paper, 16¼ x 13", Courtesy of Regen Projects, Los Angeles
28. Raymond Pettibon, *No Title (It's their time)*, 2005, pen and ink on paper, 20 x 15", Courtesy of Regen Projects, Los Angeles
29. Raymond Pettibon, *No Title (Holy Bible Tomorrow)*, 2005, pen and ink on paper, 22¼ x 14¼", Courtesy of Regen Projects, Los Angeles
30. Raymond Pettibon, *No Title (He wrote with)*, 2005, pen and ink on paper, 30 x 22½", Courtesy of Regen Projects, Los Angeles
31. Raymond Pettibon, *No Title (On the strength)*, 2005, pen and ink on paper, 30¼ x 22½", Courtesy of Regen Projects, Los Angeles

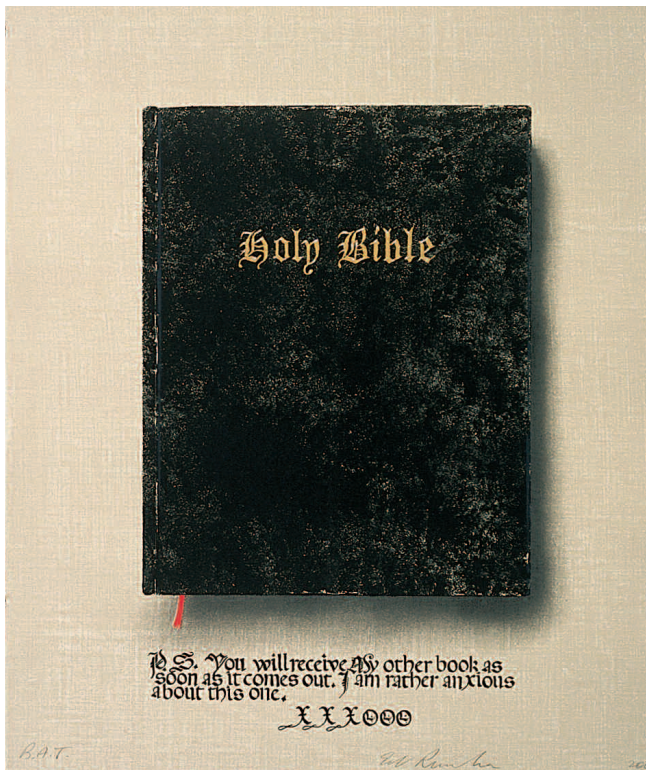
32. Raymond Pettibon, *No Title (THE END)*, 2005, pen and ink on paper, 25 x 39 ", Courtesy of Regen Projects, Los Angeles
33. Raymond Pettibon, *No Title (God goes woof)*, 2005, pen and ink on paper, 40 x 23", Courtesy of Regen Projects, Los Angeles
34. Raymond Pettibon, *No Title (On the seventh day...)*, 2005, ink and acrylic on paper, 15 x 11¼ to 10½", Courtesy of Ed Hamilton
35. Raymond Pettibon, *Untitled (thanking you beforehand)*, 2005, collaged lithograph, 22 x 18", Courtesy of Hamilton Press
36. Raymond Pettibon, *HOMAGE TO THE CROSSHATCH*, 2005, lithograph, 17 x 12", Courtesy of Hamilton Press

# Ed Ruscha/Raymond Pettibon

## *The Holy Bible* and **THE END**

April 7 through May 27, 2007

SEVEN WEEKS ONLY



Raymond Pettibon/Ed Ruscha, *The Holy Bible - State III*, 2003, seven-color lithograph, Courtesy of Hamilton Press



Raymond Pettibon/Ed Ruscha, *THE END - State I*, 2003, three-color lithograph, Courtesy of Hamilton Press



Ed Ruscha, *THE END #12*, 1993, acrylic on paper, Courtesy of Ed Ruscha



Raymond Pettibon/Ed Ruscha, *SAFE*, 1999, two-color 5-sided lithograph, Courtesy of Hamilton Press

For available images, contact Allison Berkeley at 508.799.4406, x3073, or [allisonberkeley@worchesterart.org](mailto:allisonberkeley@worchesterart.org).

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