

STANDARD



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Ed Ruscha's rare set of four Standard Station screenprints: 1966-1969

From its first appearance in his artist's book *Twentysix Gasoline Stations* and its subsequent translation into a masterpiece of American painting in 1964 as *Standard Station, Amarillo, Texas*, the Standard gasoline station is arguably Ruscha's most iconic image.

Its stations ubiquitous across 20th Century America, John D. Rockefeller's Standard Oil was at one point the largest company in the world. Even when broken up by the federal government into seven smaller companies, "Baby Standard" gasoline stations continued to line Route 66 from Los Angeles to Ruscha's family home in Oklahoma City until 1984, when the brand became Chevron. Ruscha recorded several of these stations in his photographic book *Twentysix Gasoline Stations*, which promoted his interest in closely observing the banal and the mundane, the taken-for-granted and the overlooked. Taking the rather unremarkable source photograph, Ruscha transforms it with a radical foreshortening which centres the composition around a plunging

diagonal line. In this way, and with a gorgeously subtle play on words, he creates his idealised "standard" gasoline station.

The first Standard Station screenprint, made in 1966 with a blue and fiery red background, was followed in 1969 by *Mocha Standard*, *Cheese Mold Standard* with *Olive and Double Standard*, all variations on the 1966 forerunner and printed in the same size from the same screens. This is how the subject was left for 42 years until, in 2011, Ruscha decided to revisit the theme with *Ghost Station*, which was now considered one of the most famous images in Post-War art. A measure of how lionised the image of the Standard Station had become was shown when Christie's offered Ruscha's painting *Burning Gas Station* at auction in 2007. The painting sold for just under \$7 million and held the record for the most expensive work by the artist to have been sold at auction, until that figure was surpassed by *SMASH, 1963*, which exceeded \$30 million in 2014.





Ed Ruscha, Standard Station, 1966

**ARTIST**

Ed Ruscha (b.1937)

TITLE

Standard Station

MEDIUM

Screenprint in colour on wove paper

DATE

1966

SHEET SIZE

25 1/2 x 40 in : 64.8 x 101.6 cm

EDITION

Trial Proof (aside from the edition of 50)

PUBLISHER

Audrey Sabol, Villanova, Pennsylvania

INSCRIPTIONS

'Trial Proof 1966' l.l. 'Mase - I love you on Christmas, Eddie Ruscha' l.r.

NOTES

A trial proof dedicated to Ruscha's collaborator Mason Williams, signed by the artist

PRINTER

Art Krebs, Los Angeles

LITERATURE

Engberg 5

REFERENCE

C16-09



Ed Ruscha, Double Standard, 1969

ARTIST

Ed Ruscha (b.1937)

TITLE

Double Standard

MEDIUM

Screenprint in colour on wove paper

DATE

1969

SHEET SIZE

25 9/16 x 39 15/16 in : 65.0 x 98.9 cm

EDITION

No.7 from the edition of 40

PUBLISHER

Published by the artist

INSCRIPTIONS

'7/40 Edward Ruscha Mason Williams' I.I.

NOTES

Signed by the artist and Mason Williams

PRINTER

Jean Milant and Daniel Socha at Ruscha's studio, Hollywood

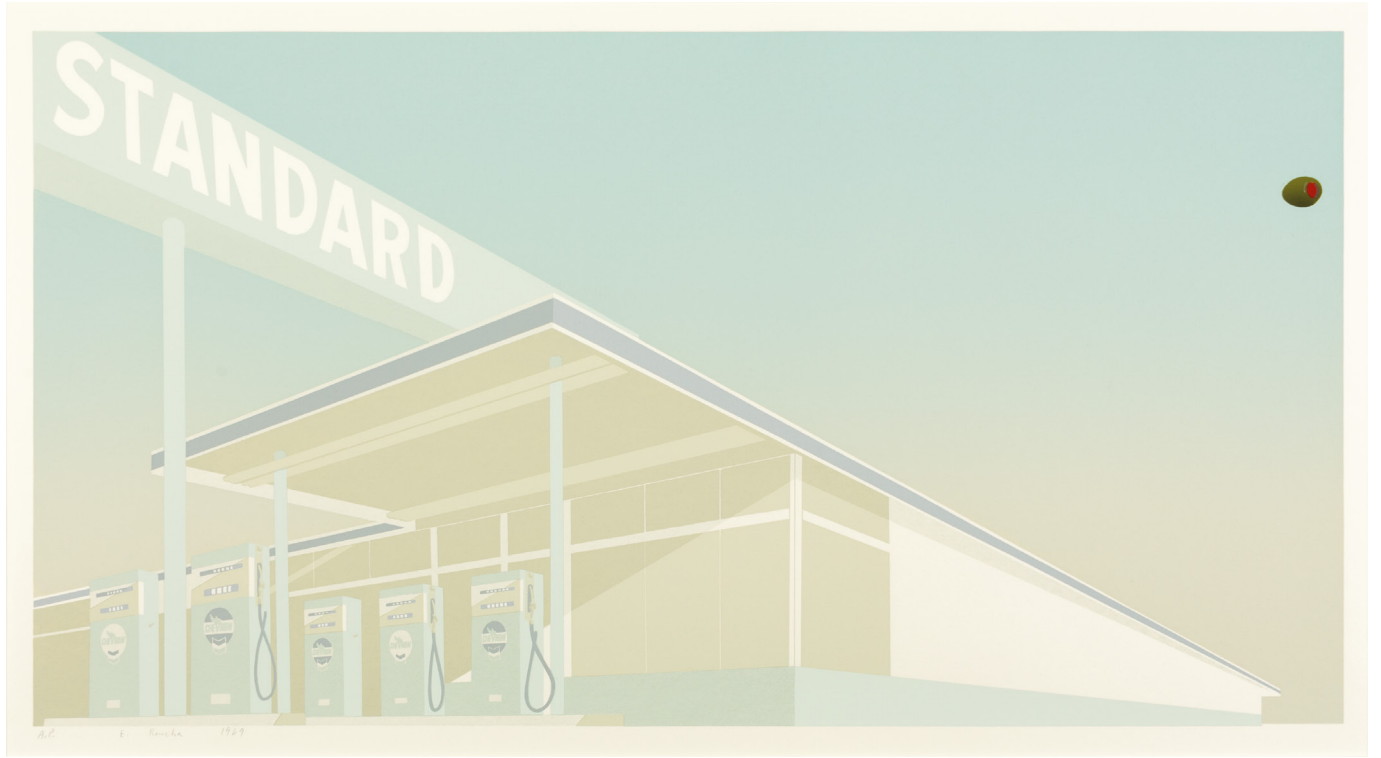
LITERATURE

Engberg 32

REFERENCE

C16-09





Ed Ruscha, Cheese Mold Standard with Olive, 1969

**ARTIST**

Ed Ruscha (b.1937)

TITLE

Cheese Mold Standard with Olive

MEDIUM

Screenprint in colour on wove paper

DATE

1969

SHEET SIZE

25³/₄ x 40 in : 65.4 x 101.7 cm

EDITION

Artist's Proof (aside from the edition of 150)

PUBLISHER

Published by the artist

INSCRIPTIONS

'A.P.E. Ruscha 1969' l.l.

NOTES

An artist's proof aside from the edition of 150, signed by the artist

PRINTER

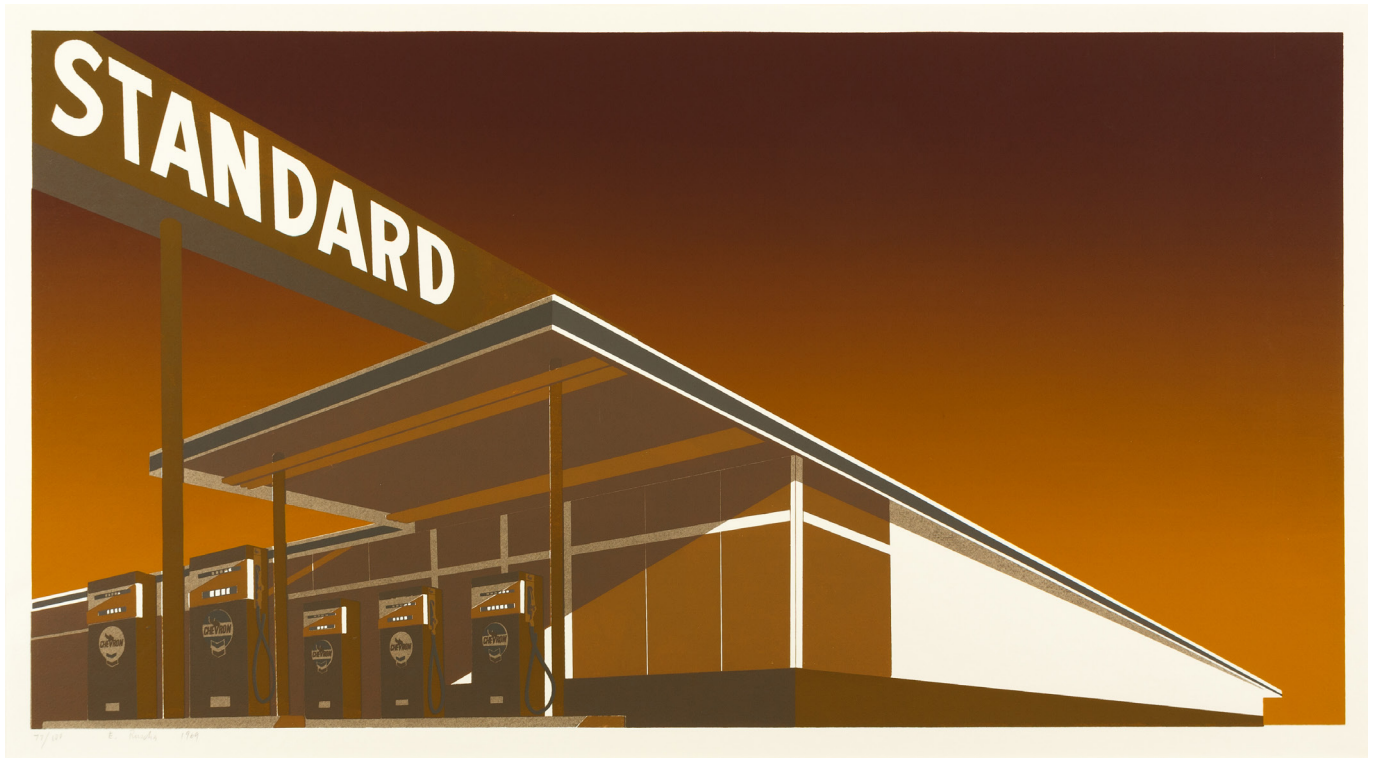
Jean Milant and Daniel Socha at Ruscha's studio, Hollywood

LITERATURE

Engberg 31

REFERENCE

C16-09



Ed Ruscha, Mocha Standard, 1969

ARTIST

Ed Ruscha (b.1937)

TITLE

Mocha Standard

MEDIUM

Screenprint in colour on wove paper

DATE

1969

SHEET SIZE

24¾ x 40 in : 63.2 x 101.6 cm

EDITION

No.77 from the edition of 100

PUBLISHER

Published by the artist

INSCRIPTIONS

'77/100 E.Ruscha 1969' ll.

NOTES

From the edition of 100, signed by the artist

PRINTER

Jean Milant and Daniel Socha at Ruscha's studio, Hollywood

LITERATURE

Engberg 30

REFERENCE

C16-09



Ed Ruscha

Ed Ruscha is an American painter, printmaker and photographer, living and working in Los Angeles.

Ruscha first came to prominence there in the late 1950s with small collages that he made which were influenced by those of Jasper Johns and Robert Rauschenberg. Soon he began to refine his collages, isolating and recombining words and images in increasingly subtle and unique ways. Words, in paintings, are often very awkward things to incorporate harmoniously and there are very few artists, notably Picasso in his cubist works, who have succeeded happily. By making single words and phrases the subject of his work, Ruscha mastered his intentions.

Because he drew upon sources from the real world and the imagery of commercial culture, Ruscha's work is associated with Pop art. In 1962 Ruscha's work was included, along with Roy Lichtenstein, Andy Warhol, Robert Dowd, Phillip Hefferton, Joe Goode, Jim Dine, and Wayne Thiebaud, in the historically important and ground-breaking New Painting of Common Objects, curated by Walter Hopps at the Pasadena Art Museum. This show historically is considered one of the first Pop art exhibitions in America.

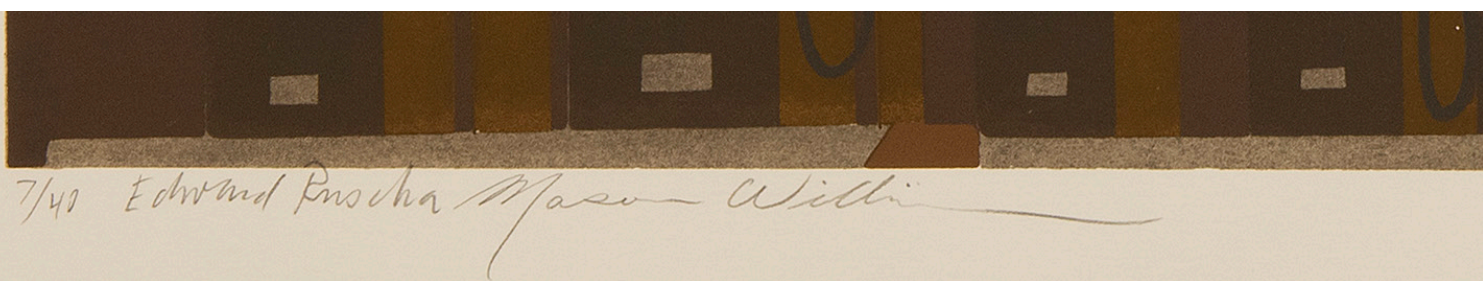
Ruscha had his first solo exhibition in 1963 at the Ferus Gallery in Los Angeles. In 1966, Ruscha was included in Los Angeles Now at the Robert Fraser Gallery in London, his first European exhibition. Ruscha joined the influential Leo Castelli Gallery in New York in 1970 and had his first solo exhibition there in 1973. Also in 1970 Ruscha represented the United States at the Venice Biennale as part of a survey of American printmaking with an on-site workshop. He constructed Chocolate Room, a visual and sensory experience where the visitor saw 360 pieces of paper permeated with chocolate and hung on the gallery walls. The pavilion in Venice smelled like a chocolate factory. He had begun to use unconventional materials in his graphic work of

that period: he drew with gunpowder and painted and printed with foodstuffs and with a variety of organic substances such as blood and the medicine Pepto-Bismol.

He was also well known for the books he published of his series of deadpan photographs. Such work was influential for the development of conceptual art, although Ruscha's pieces have a characteristic low-key humour.

By the 1980s Ruscha's work was characterised by a further exploration of the image, painting mountain ranges and ships emphasising or partly obscuring a word or evocation of a phrase: all references and cross-references to Hollywood, the American brand and global popular culture.

In 2001, the Achenbach Foundation for Graphic Arts, a branch of Fine Arts Museums of San Francisco, acquired the entire archive of Ruscha's 325 prints and 800 working proofs. The museum bought the archive and negotiated for impressions of future prints for \$10 million, with funds provided by San Francisco philanthropist Phyllis Wattis. Another major collection of Ruscha's prints was compiled by the Los Angeles County Museum of Art. In 2003, the Museum of Contemporary Art in Los Angeles acquired the Chocolate Room, then worth about \$1.5 million. In 2004, the Whitney Museum acquired more than 300 photographs through a purchase and gift from the artist, making it the principal repository of Ruscha's photographic oeuvre. Ruscha is represented by 33 of his works in the permanent collection of the Museum of Contemporary Art, Los Angeles; the San Francisco Museum of Modern Art owns 25 important Ruscha paintings, works on paper, and photographs; and the Hirshhorn Museum and Sculpture Garden has 21 Ruschas in its permanent collection. Private collections holding substantial numbers of Ruscha's work include the Broad Collection the UBS Art Collection and the Achenbach Foundation.





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www.archeus.com

All enquiries:
Brian Balfour-Oatts
brian@archeus.com
US: 1-212-652-1665
UK: +44 (0)7979 695079