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Interview with Ed Ruscha, circa 1981

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WEBVTT

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{Ed Ruscha} It would floor me, as far as art and ah I was ready for this when I was a student and

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{Jan Butterfield} Did you intuit, remember when that show was in Pasadena, was that your first, when was that - 60?

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{Ed Ruscha} The new venue of common objects?

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{Jan Butterfield} No, the Big John show maybe 64 or something like that.

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{Ed Ruscha} Oh, no, I had seen his work before then. I had seen his work in the late 50s when I was a student

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{Jan Butterfield} Oh way back, ok way back.

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{Ed Ruscha} Before he was known as an artist.

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{Jan Butterfield} Oh, well when that show came you {Ed Ruscha} I wanted some answers of course, I was with some pretty serious instructors, ah, in school.

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And ah, most of the instructors, just their words were that he, that this is not art.

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{Jan Butterfield} Oh yeah, oh yeah. {Ed Ruscha} You can't paint a symmetrical painting, you can't paint a hard edge painting.

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And ah. It's just not done. And so there was no room for any kind of art like that and I guess that's what really gave birth to that idea for me.

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{Jan Butterfield} When you first saw that the like tart of the faces, and that {Ed Ruscha} Yeah

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{Jan Butterfield} Did you intuitively understand those paintings?

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{Ed Ruscha} Yeah, well understand, I don't know about that. But I responded and ah it ah

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{Jan Butterfield} It must be so hard for you {Ed Ruscha} They literally blew me away.

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I just ah. You know they were so powerful to me, so curious, so strange

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{Jan Butterfield} You couldn't forget it. {Ed Ruscha} They were the rarest variety of, I mean I was not looking for those kind of things, but they just hit me straight between the eyes.

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And I knew that they were important. And so, you know they became an obvious influence in my work.

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{Jan Butterfield"} It's interesting that you were able to see them early that would make a big difference. You've been able kind of grow with a sense what your work is about. I really



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