



GEMINI G.E.L. ^{AT} JONI MOISANT WEYL

Frank Gehry

Ed Ruscha

New Editions

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Frank Gehry

New Lithographs

Among the most innovative architects in history, Frank Gehry's buildings seem to defy the natural laws of physics. He makes solid materials appear fluid, and his buildings have been compared to dancers and sculpture. Gehry pays no attention to precedence or the "rules" in architecture that bind his colleagues and predecessors. Scarcely anywhere in his oeuvre is a traditional grid structure; pretending never to worry about whether or not a structure will stand, he designs without traditional restraints and finds a way to make his buildings sound.

For Gehry, drawing is inextricably linked with the germination of his ideas and design process. Unlike traditional, utilitarian architectural drawings, Gehry's fluid, lyrical lines simply convey a loose relationship of space and form.

Working with Gemini G.E.L., for whom he designed an early building in 1979, Gehry has recently completed eight new lithographs featuring his architectural sketches. Gemini provided Gehry with litho-friendly drawing materials so that he could sketch when ideas flowed. The resulting eight lithographs are intimate sketches of chairs, houses, the IAC Building in lower Manhattan, and the Guggenheim's new Abu Dhabi museum, that epitomize the spirit of what has defined him as an architect.

Ed Ruscha

Cityscapes

It's difficult to talk about Ruscha's work without mentioning the west coast. A seminal American artist, he is more specifically, a progeny of Los Angeles. He left his home-state of Oklahoma to attend Chouinard Art Institute (now Cal Arts) with the intention of becoming a commercial artist, and this has influenced his work ever since. An excellent draughtsman, he's always been drawn to clean compositions and has used text in his work since the 1950's.

Ruscha's new series of prints, entitled *Cityscapes*, are marvelous examples of this artist's wicked and rather dark, complex sense of humor. For each of the five lithographs, Ruscha has laid-down a neutral "texture" background, made via the photographic transfer of various fabrics. Redacted from these neutral backgrounds are crime notes, either imagined or actual, which are relocated to the bottom margin. The phrases are both menacing and amusing, such as "STICK UP – DON'T MOVE – SMILE" or "I HAVE NOT FORGOTTEN YOUR TESTIMONY PUT ME IN HERE". The font is small and very plain; its format is slyly suggestive of an eye-chart, daring the recipient to read the message. These are Ruscha at his best – deftly manipulating a seemingly banal arrangement of imagery and text into an engaging end-result.