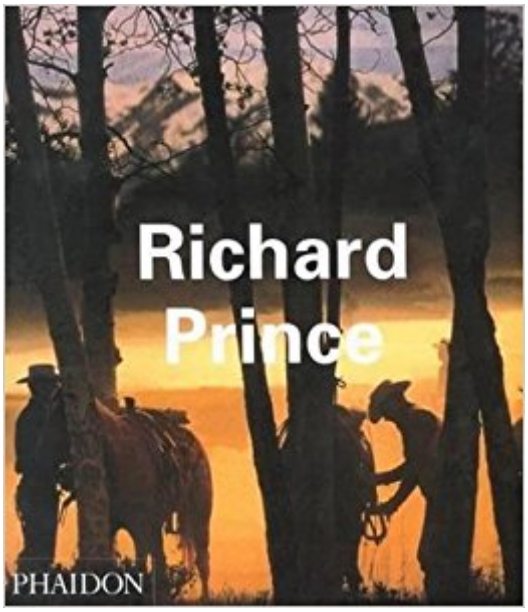
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Richard Prince (Contemporary Artists (Phaidon))



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Synopsis

Richard Prince emerged in the 1980s as one of America's new, highly innovative artists who worked with the margins of American subcultures and visual debris. Highly idiosyncratic subject matter - such as one-line jokes, cartoons, cowboys (borrowed from the Marlboro ads) and motorcycle gangs - are central to his work. In the late 1970s Prince was working for the cutting services of Time Life publications in New York, and had access to thousands of cut-up magazines of which only the advertisements remained intact. He began to re-photograph the advertisements and compose his own pictures from this highly familiar, Pop imagery - updating Pop Art's homage to consumerism and its icons in the 1960s. Recently Prince's work has taken an unexpected turn, and the artist has emerged as a consummate painter, producing some of the most unusual and admired works in the current painting scene.

Book Information

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Customer Reviews

On the Contemporary Artists Series "The boldest, best executed, and most far-reaching publishing project devoted to contemporary art. These books will revolutionize the way contemporary art is presented and written about."-Artforum "The combination of intelligent analysis, personal insight, useful facts and plentiful pictures is a superb format invaluable for specialists but also interesting for casual readers, it makes these books a must for the library of anyone who cares about contemporary art."-Time Out "A unique series of informative monographs on individual artists."-The Sunday Times "Gives the reader the impression of a personal encounter with the artists. Apart from

the writing which is lucid and illuminating, it is undoubtedly the wealth of lavish illustrations which makes looking at these books a satisfying entertainment."-The Art Book

Rosetta Brooks is an art critic and curator based in Pioneertown , California. She is currently a Core Faculty member of the MA in Art Criticism and Cultural Theory at the Art Center, College of Design, Pasadena, California. Formerly editor of the London-based ZG magazine, Brooks edited Richard Prince's 1992 catalogue for the Whitney Museum of American Art, and has written extensively on such artists as Edward Kienholz, Robert Rauschenberg, Sigmar Polke and Victor Burgin. Jeff Rian is a writer and Professor at the Ecole des Beaux-Arts, Nimes. He is an editor of Purple magazine, a regular contributor to Artforum and the author of Buckshot Lexicon (2000) and Lewis Baltz (Phaidon, 2001). Luc Sante is the author of Low Life (1991), Evidence (1992), The Factory of Facts (1998) and Walker Evans (Phaidon, 2001), and co-editor of OK You Mugs: Writers on Movie Actors (1999). He teaches Writing and the History of Photography at Bard College, Annandale-on-Hudson, New York.

Since I will not be lucky enough to see the exhibition at the Guggenheim, I am very happy to be able to say that this is one of the best art books I have ordered so far. It lists and illustrates the bulk of Prince's major series (the original ad pictures from the 1970's, stripped of all text, the cowboy photos,the joke paintings, the nurse paintings,the latest 2006 "De Kooning" paintings which are a complete discovery, and many more). The illustrations are wonderful and do justice to the scope and depth of the artist's oeuvre.The book starts with an enlightening essay by curator Nancy Spector who shows how Prince's appropriation art resulted in one of the most profound analyses of contemporary American culture. Another valuable chapter of the book is a collection of interviews of various personalities (collectors, intellectuals, magazine editors, writers, cartoonists...)who have been in some way or other in contact with Richard Prince and his works and who give their own often sensible and knowledgeable opinion on it.Highly recommended.

I've been searching for this book since I got it from the library in grad art school and as soon as I found out it was back in stock, I ordered it without a second thought. For anyone interested in Prince's work, this is the most comprehensive collection I've found of it, including nearly every major project from his early success until 2008, and the accompanying essays and interview are not standard catalog fodder but intelligent, informative texts. I've checked out a lot of other Prince books from libraries but none match both the scope and the care for the work of this one. It's a little costly

but it’s worth the price whether you’re a beginner or a big fan.

I was first introduced to Prince at his retrospective held at the Guggenheim (which this book is based on). It was an amazing exhibit and for those of you who missed it, this book captures it quite nicely. The introduction is extremely well written and I highly recommend you read it if you want to get a better understanding of the artist. The materials of the book are top notch and present nearly all of Prince’s work. The end of the book also has some great essay’s inspired by Prince and the concepts he invokes but not necessarily about him. Some very interesting people contribute including the cartoon editor for The New Yorker and an editor at Hustler.

I gave up the dream of owning a Richard Prince years ago, so this is as close as I will ever get to having one. It is good to know the history behind his work. Those details help explain the process that goes into each piece. I am really happy that I purchased the book.

I picked this book up cheap, only knowing a bit of Prince’s work but having heard lots of hype surrounding it. To say I was underwhelmed by the work inside would be a gross understatement. The book itself is well put together: Phaidon again does a great job with these budget monographs. If you like Jeff Koons, but wanted to replace his self-castrating megalomania with the taste of eating chalk, then Richard Prince might be for you.

We ordered this item as a Christmas gift and it got rave reviews from the recipient.We were told it was, "amazing!"

There is nothing of any social redeeming grace in Prince’s work. The only reason to buy this book is to line the bird cage. Or as I have, cut it up to make a collage and display my contempt for all things Richard Prince.

The book is pretty decent but pricey. Multiple languages are a pain in the neck.

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