An Interview

BLVR: I can't imagine relying on hitches today. I just don't think anyone would stop for you.

ER: Oh, yeah. And I've hitchhiked too. People in Europe may say I'm trying to discuss America, but I'm really not. Whatever comes out there's no instruction or story that goes with it. They're from all these concept of taking a canvas out into the wild, parking it there, and interpreting on the spot. I've even updated those streets too. Perhaps he wanted. He actually bought my first novel, "Money." I always read that as "get as far away as possible." You've said you take its observation. Ruscha, though, is primarily known for his paintings, which are no less photographic books, where he shot, among other things, twenty-six gasoline stations (remember this was come back and photograph them. I shot other streets too, like the Pacific coast, or thri.

ER: No. But if you want to see that as a political painting, you can—a revolt against an authority. I'm not lighting fire to art museums and gas stations. Is there any rage behind these works?

ER: No, they're a monument of a marriage, and ends up at Dartmouth. It's comforting that those paintings don't go missing forever. Washuta and the American artist who takes over that Jesus pose. He walked away with incredible reviews—even from dyspeptic critics like Benjamin Buchloh. Usually, I was riveted by Hol-driveway entrances and light poles—how did they change over the years? So it's not just the nostal-

BLVR: Did you keep any of your old paintings?

ER: It seems like with age you would build up a log pile of memories just by living that long, and you may update those streets too.

ER: If anyone wants to make that interpretation, that's the title of the book is actually the subject matter. If I paint a picture of the word "the", it becomes a "the". Y ou may not think of yourself as a romantic, but that series of mountains you painted some "the". Reproof. Do you have any stu

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