



BIJUTSUTECHO

100 CONTEMPORARY
ARTISTS OF OUR TIME



TAKASHI MURAKAMI
LEE KIT
DIS

ISBN 978-962-04-3738-0



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Bijutsutecho International unveils 100 artists who embody the very currents of our time, pointing towards future possibilities beyond the horizon. With an extensive illustration of each artist and their vital role within the art world, this special feature opens up a vision of the now to come.

of Our Time

Sterling Ruby



Courtesy: Sterling Ruby Studio
Photo: Melanie Schiff

Sterling Ruby

Born 1972 in Bitburg, Germany.
Lives in Los Angeles, USA

- > 2005 Received MFA at the Art Center College of Design, Pasadena
- > 2008 Presented the solo exhibition "SUPERMAX 2008" at MOCA, Los Angeles
- > 2012 Unveiled solo exhibition "SOFT WORK" at Centre D'Art Contemporain, Geneva and others (travelling exhibition)
- > 2014 Joined international exhibitions such as the Taipei Biennial, Gwangju Biennale and Whitney Biennial, New York

There are several things that come to mind when looking at the paintings, sculptures and installations of the American artist Sterling Ruby, who was born in 1972 at an American airbase in Bitburg, Germany and grew up in rural Pennsylvania. There are the geometric-shaped, brutalist three-dimensional objects from the *Ripper* series (2008) with their spray-canned surfaces that seem to resemble camouflage patterns in urban warfare. There are his more recent, tear-shaped, signal-colored or earth-colored and batiked softsculptures (Ruby refers to them as "soft works") that trigger an array of associations: shapes resembling human organs, Millipedes and hippie-esque cushion-interiors. Then there are the famous syrupy, blood-red polyurethane-Stalagmite-sculptures. The prevailing link that connects these works appear to be a celebration of the uncanny and a vivid interest for the obscure elements that are fostered whilst hidden in the darker corners

of everyday culture, like the horrors of Do-it-yourself-Basements that Ruby's wooden installations or his ceramic works seemingly confide. In this respect the Los Angeles based artist pays homage to his teacher Mike Kelley, with whom he studied at the Art Center College of Design in Pasadena, California. However, unlike Kelley, Ruby himself is not too keen to give advice on how to read his art. He states, "I didn't want to explain myself all the time because the inception of my work is never necessarily predetermined and has habitually been about free-form psychology, both from personal as well as group-social platforms. I think that art shouldn't be proven; it's like poetry in a way. I find that, for me, it is more pleasing to have an idea that is malleable over time as opposed to defining what the work is in advance, making sure that everyone adheres to that specific explanation." ©

By Kito Nedo



Left: *Bad Moon Rising*, 2011, PVC pipe, foam, urethane, wood, spray paint and formica, 271.9 x 247.7 x 91.8 cm

Photo: Robert Wedemeyer

Right: *BC (3935)*, 2012, collage, paint, bleach, glue, fabric on wood, 320 x 243.8 x 5.1 cm

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