

A SPECTACULAR VISUAL AND ORAL HISTORY

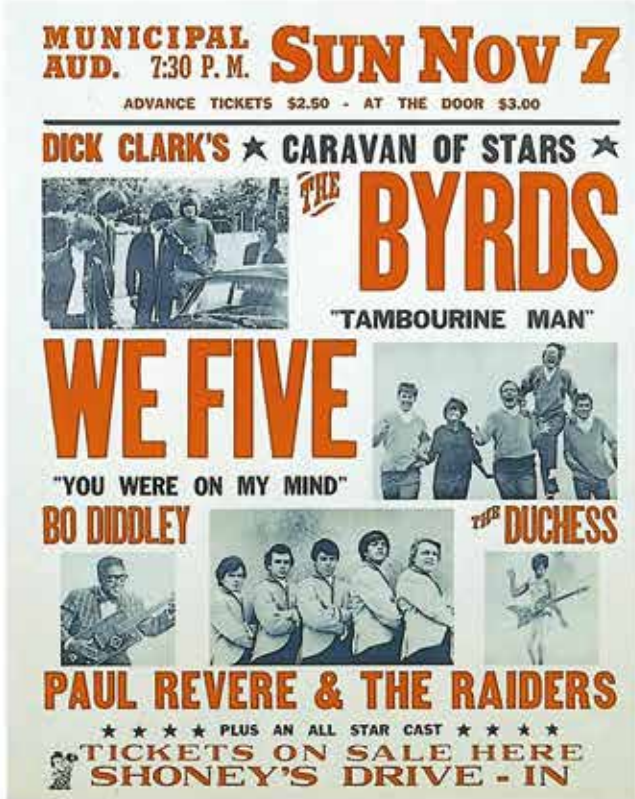
THE ART OF ROCK



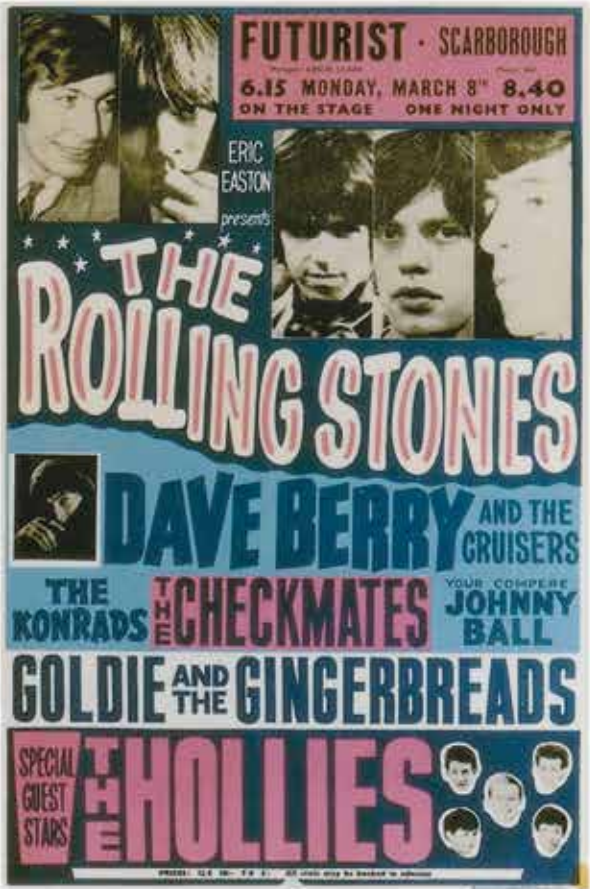
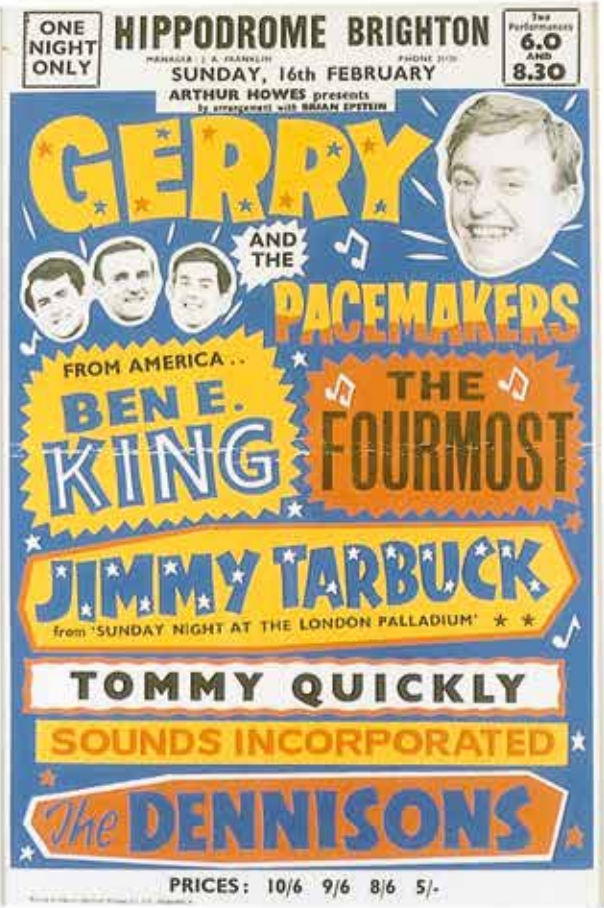
• WES WILSON • 1987 •



1.107
Johnny Rivers; Chad and Jeremy
Middle Tennessee State College, Murfreesboro, Tennessee, 1964
Artist: Hatch Show Print

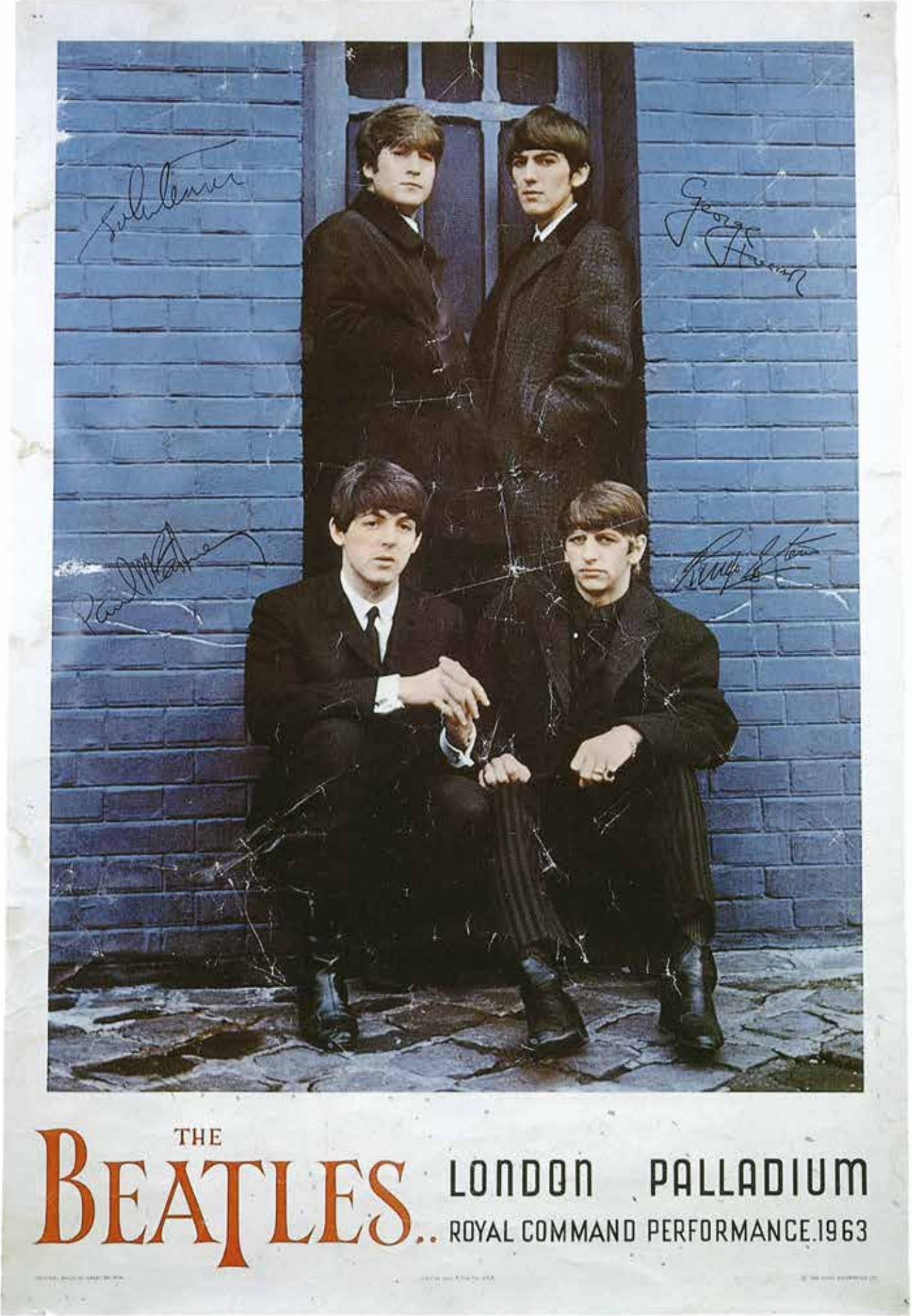


1.108
The Byrds; We Five
Municipal Auditorium, Nashville, 1965
Artist: Hatch Show Print



1.109 (far left)
Gerry and the Pacemakers; Ben E. King
Hippodrome, Brighton, England, 1964

1.110
Rolling Stones; Hollies
Futurist Hall, Scarborough, England, 1965

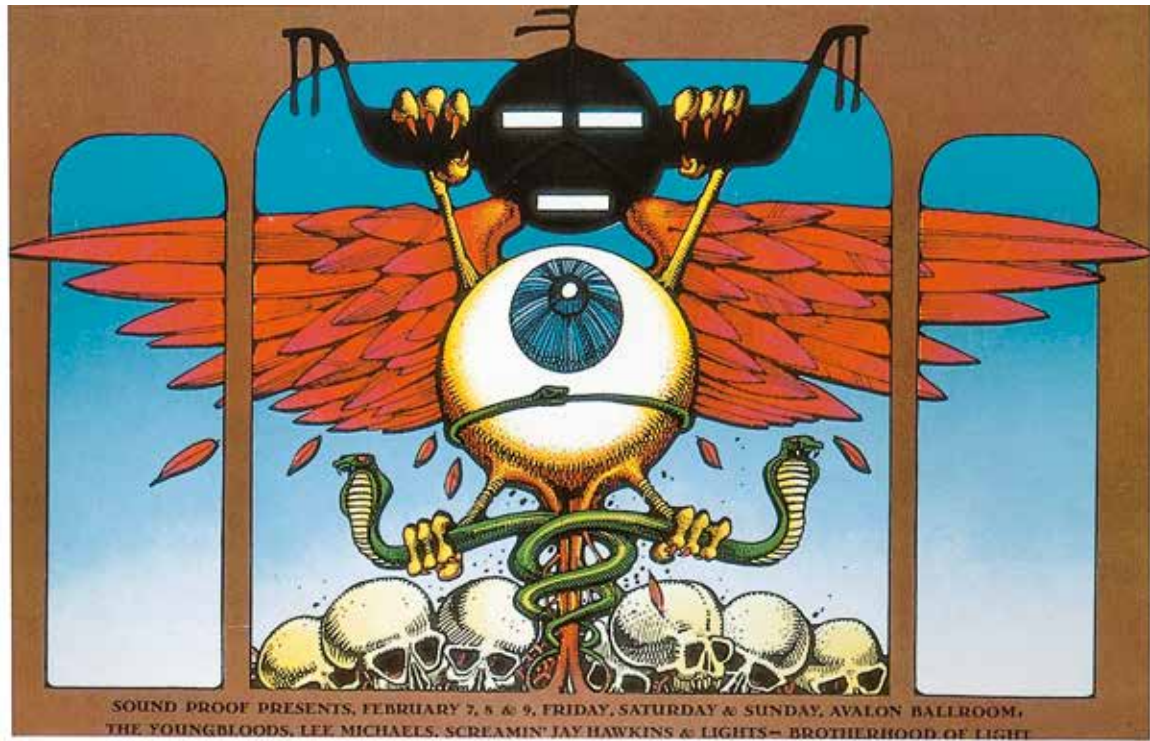


1.111
Command Performance—
The Beatles
Palladium, London, 1963

SOUNDPROOF SHOWS AT THE AVALON

Soundproof Productions was the first company to produce rock shows at the Avalon after the Family Dog’s departure. The first event, in January 1969, was a Grateful Dead dance accompanied by Rick Griffin’s self-titled masterwork, “Aoxomoxoa” (2.24). Later that year, the Dead adopted Griffin’s title and art for the cover of their third record album.

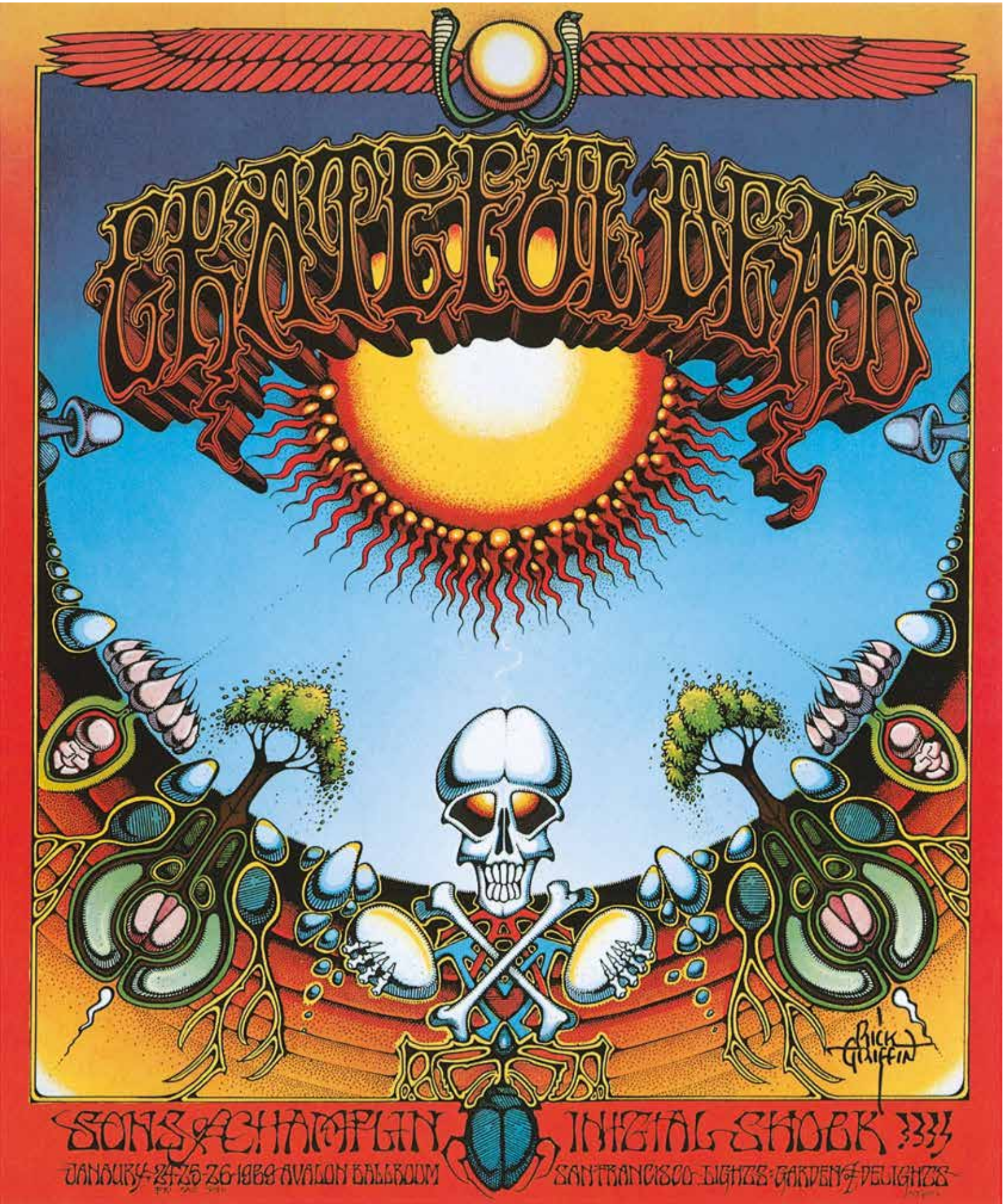
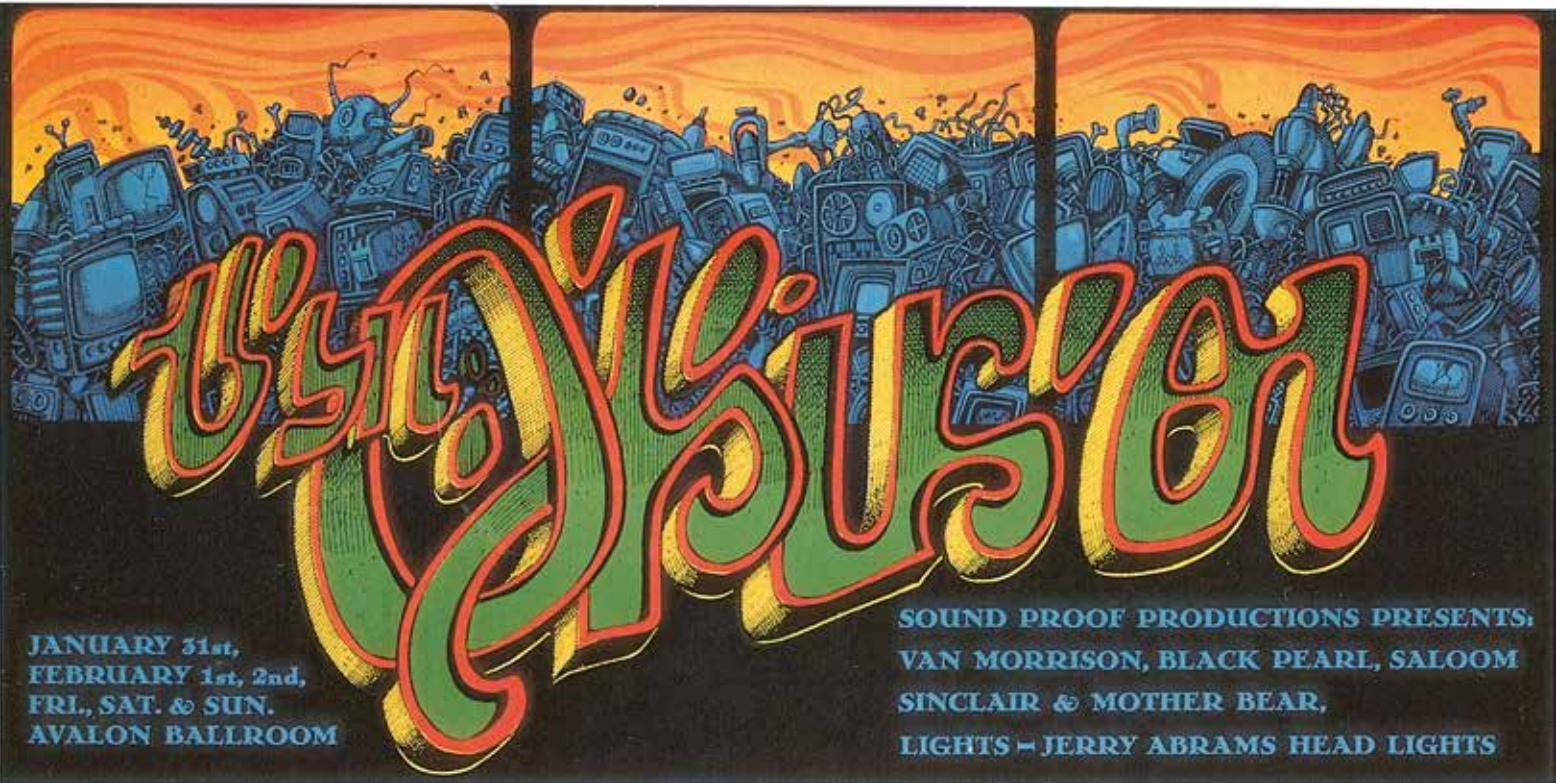
Even as Soundproof issued one of the greatest posters of all time, it also commissioned one of the grossest. Known as “Dead Chickens” (2.26), it is available in three equally unattractive color variations. A much finer poster (2.25) also heralded this particular Grateful Dead show, but is much more scarce than “Dead Chickens.”

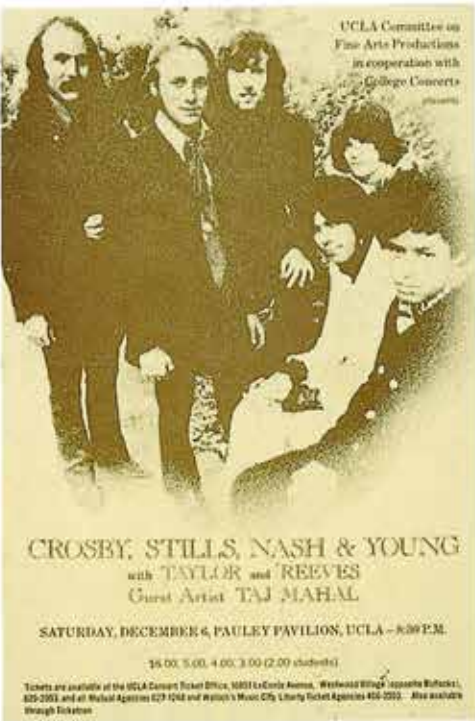


2.22 (left)
Youngbloods; Screamin' Jay Hawkins
Avalon Ballroom, San Francisco, 1969
Artist: Rick Griffin

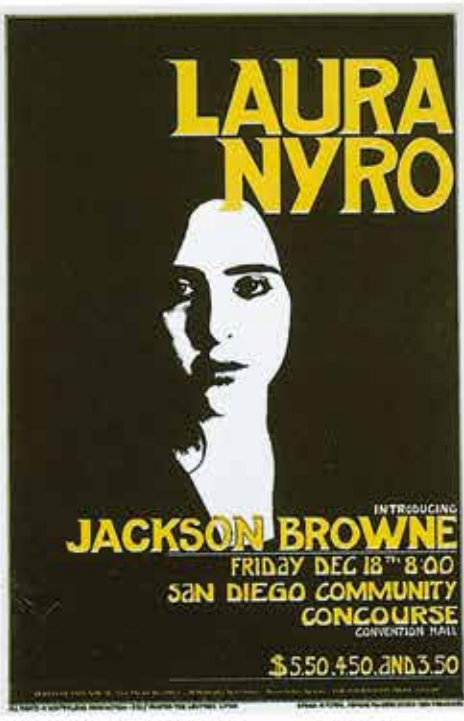
2.23 (below)
Van Morrison; Black Pearl
Avalon Ballroom, San Francisco, 1969
Artist: Rick Griffin

2.24 (opposite)
Grateful Dead; Sons of Champlin
Avalon Ballroom, San Francisco, 1969
Artist: Rick Griffin





4.127
Crosby, Stills, Nash and Young
University of California, Los Angeles, 1969



4.128
Laura Nyro: Jackson Browne
Community Concourse, San Diego, 1970
Artist: Randy Tuten

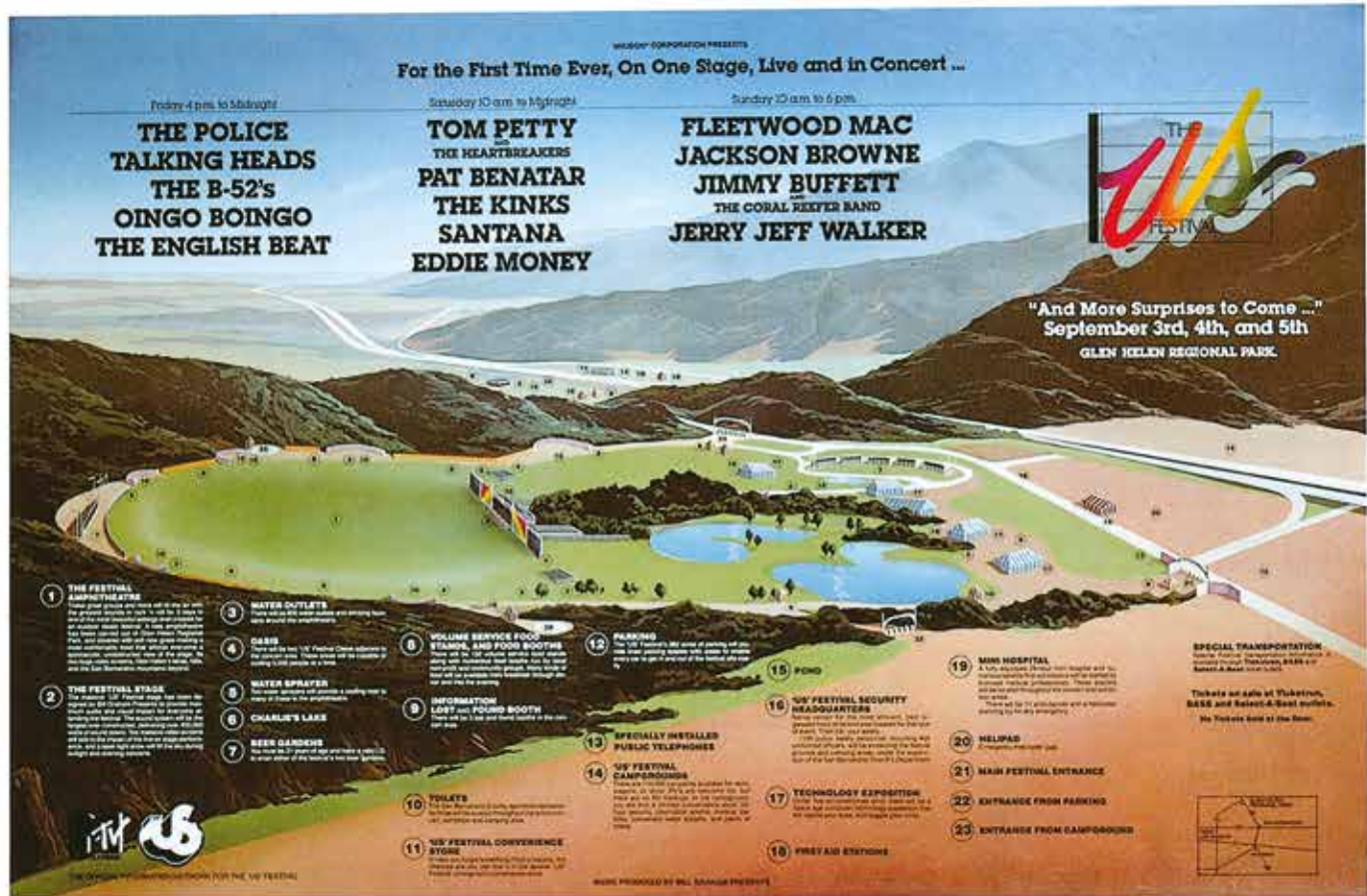


4.129
Stoneground
The Whisky, Los Angeles, 1972
Artist: Randy Tuten

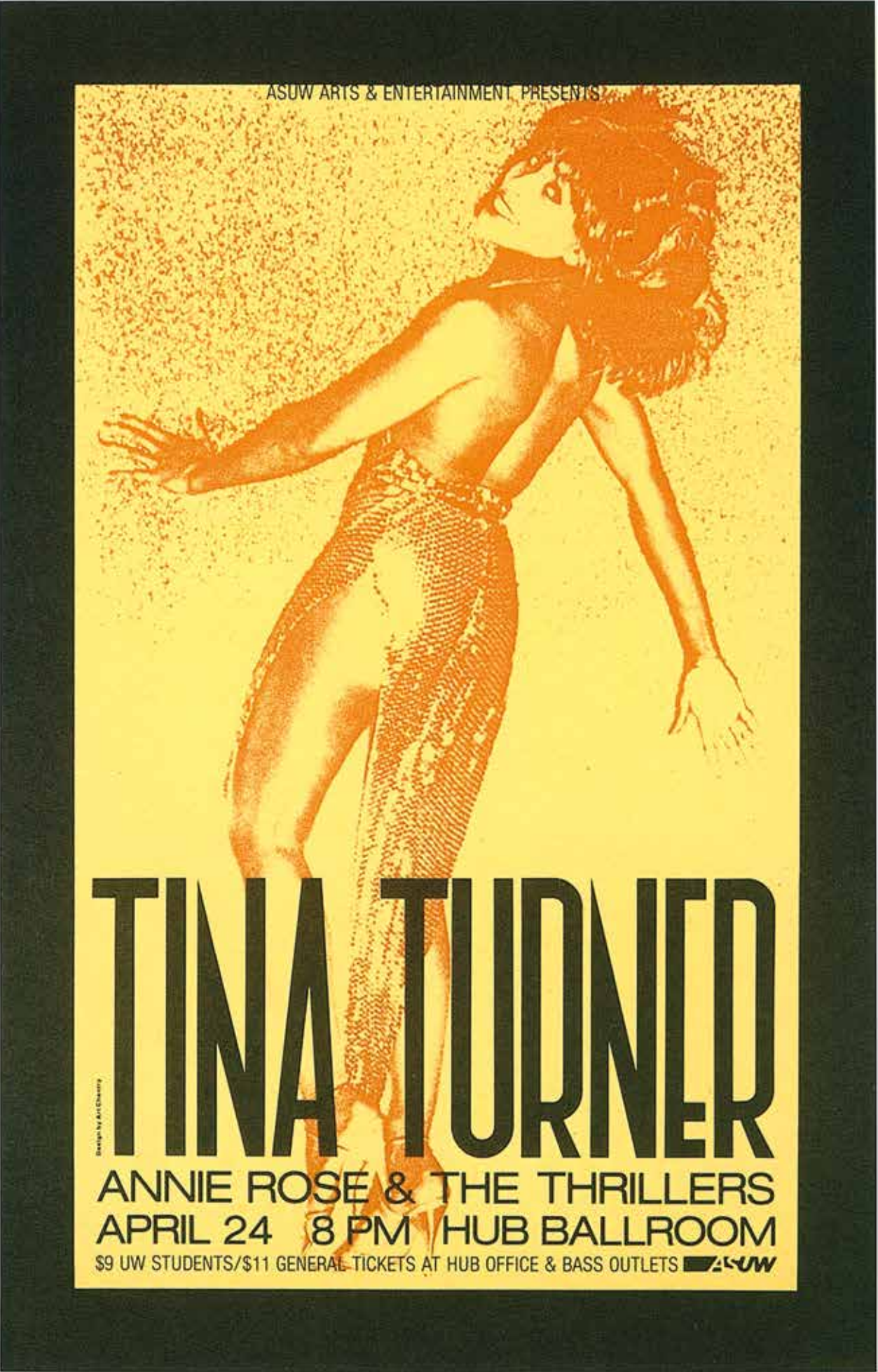
Pacific Northwest

With some exceptions, 1970s posters from the Pacific Northwest are a stodgy lot. But as the end of the decade approached, excellent work began to emerge from the burgeoning new wave and punk scene. Indeed, relatively isolated from the rest of the country, Seattle developed its own indigenous punk aesthetic.

Art Chantry is currently one of the best poster designers working in the Pacific Northwest. Not only an excellent illustrator and draftsman, he has chronicled the popular aesthetics of his region with a book on the Seattle punk and new wave poster art, called *Instant Litter* (1985).



4.130
The US Festival
Glen Helen Park, San Bernardino, 1982



4.131
Tina Turner: Annie Rose
University of Washington,
Seattle, 1983
Artist: Art Chantry

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Paul Grushkin

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➔ Elektrisierend, empörend, erotisch, aufdringlich, widerspenstig, vital: die Adjektive, die Rockmusik umschreiben, treffen auch auf die Kunst zu, die sie verkauft. **THE ART OF ROCK** verfolgt die Geschichte dieser besonderen Kunstform, angefangen von den in großen fetten Buchstaben gedruckten Postern zu Elvis Presleys ersten Konzerten, den abgefahrenen Multi-Color-Fantasien der psychedelischen Ära, bis zu den Avant-Garde-Collagen von Punk und New Wave.

➔ Über 1500 Poster und andere Graphik versammelt der Band, darunter Tickets, Backstage-Ausweise, Buttons, Flyer usw. Der originale amerikanische Text enthält Dutzende exklusiver Interviews mit Musikern, Konzert-Agenten und natürlich den Künstlern selbst, wie Stanley Mouse, Alton Kelley oder Wes Wilson – der das Cover dieses Buches entworfen hat. **THE ART OF ROCK** ist der essentielle Band für jeden Rockmusik-Liebhaber und Kunstinteressierten.

„Faszinierend und erleuchtend... unersetzlich für Wissbegierige und den Fan.“

— *The New York Times*

„Die von allen geschätzte originale Bibel zum Thema.“

— *San Francisco Chronicle*

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— *Rolling Stone*

