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Wayne White: Maybe Now I'll Get The Respect I So Richly Deserve



Synopsis

Design guru and art collector Todd Oldham shines the spotlight on the clever and warped world of artist Wayne White. From Wayne's early days as a production designer and puppet maker for the iconic TV show "Pee-Wee's Playhouse" to his unmistakable and exquisitely rendered text paintings, this monograph is a comprehensive view of Wayne White's oeuvre. Wayne is a unique wordsmith, brilliantly juxtaposing irreverent and humorous phrases over existing thrift store paintings that together create a completely original and fictional landscape. Influenced by both his upbringing in rural Tennessee and a very sophisticated knowledge of art history, Wayne White's sensibility is completely singular and distinctive. Wayne White's warped and perspectival words integrate into seemingly benign pastoral landscapes, creating a completely surreal experience. Wayne's expert painting chops and detailed attention to lighting and reflection place the "new" text directly in its "original" setting. Text paintings such as "Donald Judd was a Son of a Bitch Wrecked His Train in a Whorehouse Ditch," "Poon," and "Maybe Now I'll Get The Respect I So Richly Deserve" are a welcome departure from the more-often-than-not self-aggrandizing art world.

Book Information

Hardcover: 384 pages

Publisher: AMMO Books (September 15, 2016)

Language: English

ISBN-10: 1623260418

ISBN-13: 978-1623260415

Product Dimensions: 8.2 x 1.3 x 6.2 inches

Shipping Weight: 2.4 pounds (View shipping rates and policies)

Average Customer Review: 4.9 out of 5 stars Â Â See all reviews Â (19 customer reviews)

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Customer Reviews

You might know Wayne's work from Pee Wee's Playhouse and if you are a fan of that great show you will be immediately smitten by and sucked into Wayne White's world. (White also created the great Peter Gabriel video for "Big Time" and sets for The Smashing Pumpkins' "Tonight, Tonight"). The book is a retrospective that includes puppet sketches of Randy, Ptery, Conky, etc while these puppet forms were still being worked out and chronicles the artist's evolution--one that is both

whimsical and somehow completely cerebral. In other words, Wayne is a fine artist--he has painterly chops and a great sense of humor of which is demonstrated by his current work--phrases painted over found paintings. The magic here is that by adding words and fitting them onto the readymade canvas he alters the scene and lends noise to a flat surface. Wayne's skill with a brush is evident by his attention to fitting these jumbo sentences into the landscapes (there are shadows from overhanging trees, etc) it's like he built these giant 3-D letters and drove them out to a field where he propped them up and left them to linger. The scale forces the viewer to stop and rubberneck and there is also a complete and total joy in trying to figure out what it all means. Therefore, this book ends up being a joyful page turner and one that I would save in a fire. The first time I saw this book, I had to sit down and look through the whole thing. Todd Oldham does a beautiful job curating Wayne's art and the interview between the two men is an art nerd fest. I'm grateful to Todd for touting work that he loves (see his Charley Harper book) and wish the man had his own gallery or a TV show where he talked about art Sister Wendy style. A beautiful book and one that will live forever on my shelves.

I recently saw Wayne White's current show (through 7/25/09) at the Mireille Mosler Gallery in Manhattan. Mostly recent paintings interspersed with sculptures, the show is dazzling, hilarious, and unfathomable. In Wayne's case, that means DEEP. Wayne's newest paintings use cryptic backgrounds -- either laid down by him, or, more often, done on thrift-store oils by anonymous artists -- through which even more cryptic words and phrases snake and hover. The words are far more painterly and better executed than their settings, making them seem hyperreal, and at the same time gnomic, as they explode out of clichéd landscapes. There's something happening in these paintings but I don't know what it is... do I, Mr. White? And that adds to their fascination. In an uncommonly excellent feat of art book publishing, "Maybe Now..." presents Wayne's pieces with all of the impact they have in person. It's just a beautifully produced volume. I haven't read the interviews (just sneaked a peek at the display copies at the gallery!), but the art looks sensational. This is definitely your next coffee table book. And if you don't HAVE a coffee table, the low low price will give you a great start on paying for that Ikea Glårmann. Can't do 3D block letters here, so just imagine them: HIGHLY, HIGHLY RECOMMENDED.

Sometimes, growing up weird in the 1960s southern USA (which was still like the 50s, as he points out) can only propel a young creative mind to venture further out within their imagination. I know it to be true, and apparently, so does Wayne. I'm glad he had the confidence to move away when he did

- so many of us haven't, yet. This book covers a lot of his early comics and drawings that at times outdo his more popular text work, in my opinion, but it's all good. Incredible, really. I am compelled to say YES to everything I see in the book. The interviews with him are funny, insightful and loving. He's just a great guy. And I admire any man who lauds his wife (the beautiful and talented Mimi Pond) with the credit she deserves as his partner in life. GET THIS BOOK. IT'S FABULOUS. I believe WW is one of America's most exhilarating artists right now - a brilliant artist with a brilliantly designed simpatico book.

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Great book about a wonderful living legend Wayne White. The guy is approachable, kind, funny, articulate and dedicated to making art that anyone can appreciate. It's really funny when art snobs try to pigeonhole Wayne...the critics almost always come around after they take their nose out of the air and look at the body of his work. An American Treasure.

This magnificent monograph on 25 years of the paintings and commercial work of artist Wayne White is a stellar and beautifully-designed work of staggering genius! It also gives you way more bang for your buck-at almost 400 pages, that's about 10 cents per full-color page after page of the densely-packed images of a positive ART MACHINE of a man. Get it while it's hot!

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