

Works from the James Rosenquist Estate

New York Auction / 15 February 2024 / 3pm EST

Sale Interest: 50 Lots



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PHILLIPS

Works from the James Rosenquist Estate

New York Auction / 15 February 2024 / 3pm EST

Sale Interest: 50 Lots

Auction and Viewing

Auction 15 February 2024

Works from the James Rosenquist Estate

Viewing

1 - 14 February

432 Park Avenue, New York, NY, United States, 10022

Sale Designation

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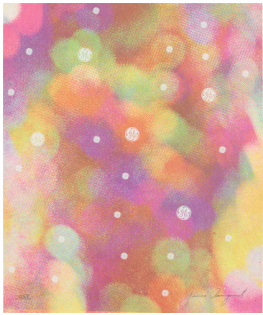
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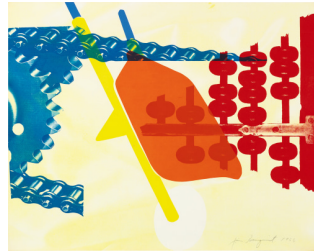
Works from the James Rosenquist Estate

New York Auction / 15 February 2024 / 3pm EST

Sale Interest: 50 Lots



200
James Rosenquist
Circles of Confusion, from 11 Pop...
Estimate \$800 — 1,200



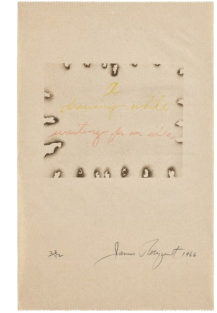
201
James Rosenquist
Whipped Butter for Eugene Ruc...
Estimate \$400 — 600



202
James Rosenquist
For Love, from 11 Pop Artists, Vo...
Estimate \$1,000 — 2,000



203
James Rosenquist
F-111 (Leo Castelli Gallery)
Estimate \$800 — 1,200



204
James Rosenquist
A Drawing While Waiting for an ...
Estimate \$800 — 1,200



205
James Rosenquist
Morning Mirror (G. 15)
Estimate \$600 — 900



206
James Rosenquist
Circles of Confusion & Lite Bulb
Estimate \$600 — 900



207
James Rosenquist
Small Doorstop
Estimate \$80,000 — 120,000



208
James Rosenquist
Forehead I; and Forehead II (G. ...
Estimate \$2,000 — 3,000



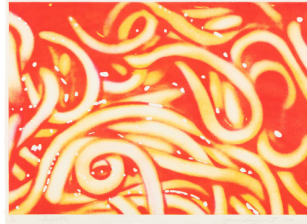
209
James Rosenquist
See-Saw, Class Systems (G. 22)
Estimate \$500 — 700

Works from the James Rosenquist Estate

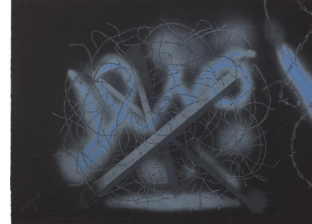
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210
James Rosenquist
Night Smoke II (S. 15, G. 26)
Estimate \$1,500 — 2,500



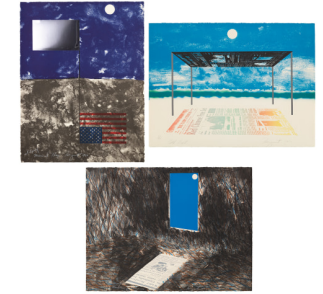
211
James Rosenquist
Spaghetti (G. 31)
Estimate \$3,000 — 5,000



212
James Rosenquist
Tumbleweed (G. 32)
Estimate \$600 — 900



213
James Rosenquist
Delivery Hat, from Cold Light Su...
Estimate \$400 — 600



214
James Rosenquist
Mirrored Flag; Moon Beam Mist...
Estimate \$3,000 — 5,000



215
James Rosenquist
Earth and Moon, from Cold Ligh...
Estimate \$800 — 1,200



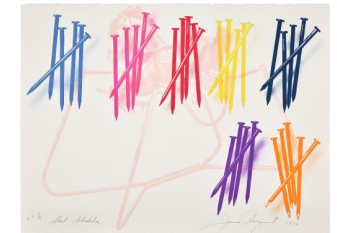
216
James Rosenquist
Pulling Out (G. 47)
Estimate \$600 — 900



217
James Rosenquist
Hey! Let's Go for a Ride (G. 55)
Estimate \$3,000 — 5,000



218
James Rosenquist
Brighter than the Sun (G. 57)
Estimate \$600 — 900



219
James Rosenquist
Short Schedule (S. 1972.05, G. 61)
Estimate \$500 — 700

Works from the James Rosenquist Estate

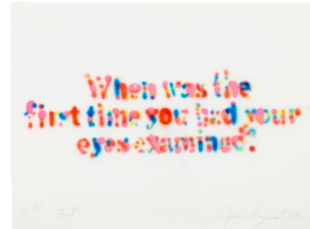
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220
James Rosenquist
Banner #1
Estimate \$3,000 — 5,000



221
James Rosenquist
Banner #2
Estimate \$3,000 — 5,000



222
James Rosenquist
First [When was the first time you...
Estimate \$800 — 1,200



223
James Rosenquist
Off the Continental Divide (S. 17,...
Estimate \$7,000 — 10,000



224
James Rosenquist
F-111 (south) (west) (north) (east)
Estimate \$30,000 — 50,000



225
James Rosenquist
Tampa—New York 1188 (G. 81)
Estimate \$2,000 — 3,000



226
James Rosenquist
Head Stand (G. 777, G. 104)
Estimate \$800 — 1,200



227
James Rosenquist
Terrarium (G. 154)
Estimate \$1,000 — 1,500



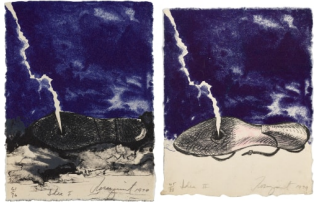
228
James Rosenquist
Industrial Cottage (G. 159)
Estimate \$1,000 — 1,500



229
James Rosenquist
Sheer Line (S. 1979.41, G. 163)
Estimate \$800 — 1,200

Works from the James Rosenquist Estate

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230
James Rosenquist
Idea I; and Idea II (G. 165 & 166)
Estimate \$600 — 900



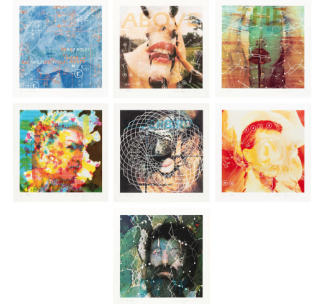
231
James Rosenquist
Doorskin (G. 168)
Estimate \$1,000 — 2,000



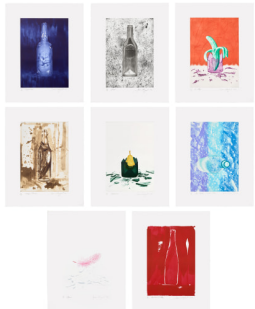
232
James Rosenquist
Chambers (S. 19, G. 173)
Estimate \$800 — 1,200



233
James Rosenquist
Dog Descending a Staircase (S. ...)
Estimate \$6,000 — 9,000



234
James Rosenquist
High Technology and Mysticism:...
Estimate \$4,000 — 6,000



235
James Rosenquist
The Glass Wishes: eight plates (...)
Estimate \$4,000 — 6,000



236
James Rosenquist
The Kabuki Blushes, from Secre...
Estimate \$2,000 — 3,000



237
James Rosenquist
Welcome to the Water Planet (G...
Estimate \$4,000 — 6,000



238
James Rosenquist
The Prickly Dark (G. 212)
Estimate \$3,000 — 5,000



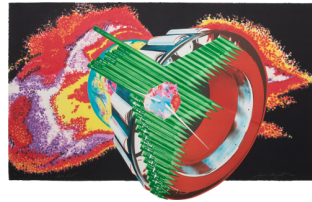
239
James Rosenquist
The Bird of Paradise Approache...
Estimate \$8,000 — 12,000

Works from the James Rosenquist Estate

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240
James Rosenquist
Time Door Time D'Or, from Welc...
Estimate \$10,000 — 15,000



241
James Rosenquist
Space Dust, from Welcome to th...
Estimate \$10,000 — 15,000



242
James Rosenquist
Caught One Lost One for the Fa...
Estimate \$2,000 — 3,000



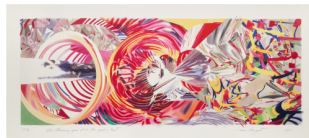
243
James Rosenquist
House of Fire (G. 223)
Estimate \$15,000 — 25,000



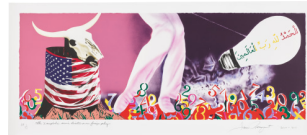
244
James Rosenquist
The Light Bulb Shining (G. 228)
Estimate \$2,500 — 3,500



245
James Rosenquist
Speed of Light
Estimate \$15,000 — 25,000



246
James Rosenquist
The Stowaway Peers Out at the ...
Estimate \$15,000 — 25,000



247
James Rosenquist
The Xenophobic Movie Director ...
Estimate \$7,000 — 9,000



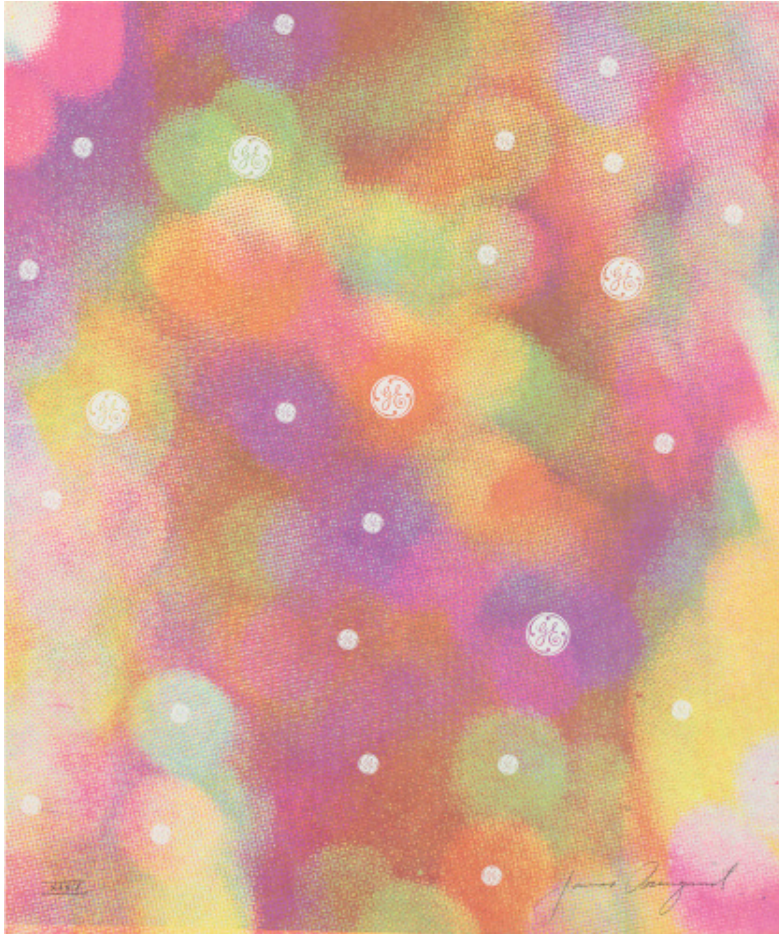
248
James Rosenquist
The Memory Continues but the ...
Estimate \$2,000 — 3,000



249
James Rosenquist
Time Lines
Estimate \$2,000 — 3,000

Works from the James Rosenquist Estate

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200

James Rosenquist

Circles of Confusion, from 11 Pop Artists, Volume I (G. 10)

1965

Screenprint in colors, on Beckett paper, the full sheet.
S. 23 7/8 x 19 7/8 in. (60.6 x 50.5 cm)

Signed and numbered 'XXXIX' in pencil (one of 50 artist's proofs in Roman numerals, the edition was 200), published by Original Editions, New York, framed.

Estimate

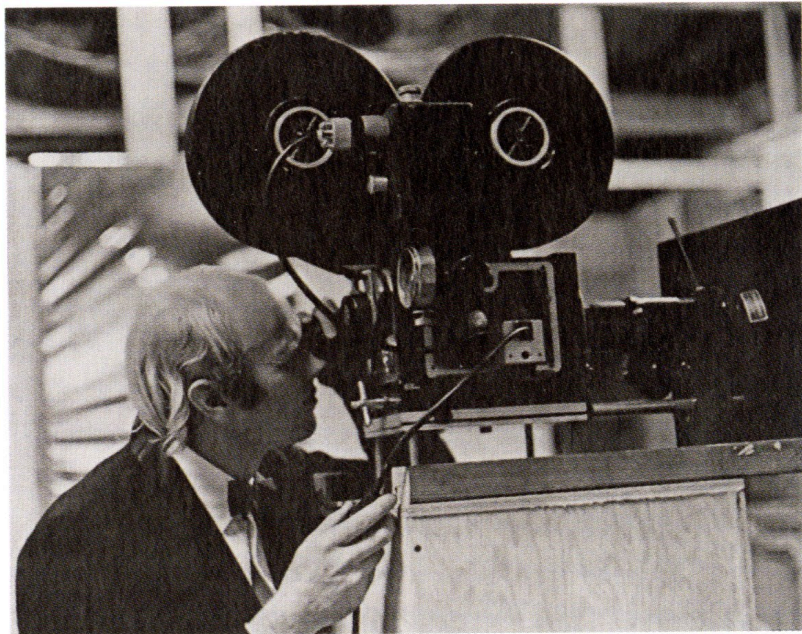
\$800 — 1,200

[Go to Lot](#)



“There’s a reflection in your eye that causes strange things to happen.” —James Rosenquist

Fascinated with vision across his career, *Circles of Confusion* represents one of Rosenquist’s earliest printed forays into the world of optics, later tackling subjects such as eye exams and color blindness tests. The term “circles of confusion” refers to the optical phenomenon experienced when pointing a camera lens into the sun or other light source, causing as Rosenquist described them, “little balls of color that start moving around,” elaborating “or the aperture is reflected inside the camera into a circle, the same way in your eye – there’s a reflection in your eye that causes strange things to happen. And it was like trying to find something while looking at a light bulb.”ⁱ



Rosenquist filming inside the installation *Horizon Home Sweet Home*, 1970. Courtesy of the Estate of James Rosenquist.

Rosenquist’s interest in visual phenomena perhaps began in his youth, the artist recalling a

childhood story while living in the Plains: “as a little kid at sunset and the sun is in back of me, and walking across the horizon is a Trojan horse four stories tall. I go, ‘Uh-oh—what’s that?’ So I run in the house and say, ‘Look! Look at the big horse!’ It was the neighbor’s white stallion, which had got loose, caught the light in the heat, and it looked four stories tall. These kinds of little things make, I think, the curiosity, or the inquisitiveness, that make an artist.”ⁱⁱ This anecdote of adolescent tricks of vision also reiterates Rosenquist’s manipulation of scale; while typically choosing to scale images up, *Circles of Confusion* features tiny and tinier images of the GE logo infiltrating the hazily colored dots, as if in a dream.



Rosenquist and his mother, Ruth, Grand Forks, North Dakota, ca. 1935. Courtesy of the Estate of James Rosenquist.

According to Rosenquist, the title also evokes notions of identity crisis and the nature of patriotism during the Vietnam War. While visiting a plastics factory in Dallas, he was surprised to find “a big dish of American flags.”ⁱⁱⁱ Associates of the factory told him they were being made for General Electric workers, with the intention that they would display them on their car aerials to indicate their patriotism; those who chose not to, by implication, lacked patriotism. To Rosenquist, the practice symbolized “something like McCarthyism” rather than patriotism, harkening back to the notions of perception that cause photographic circles of confusion.

ⁱ Jeanne Siegel, “An Interview with James Rosenquist,” *Artforum* vol. 10, no. 2 (1972), p. 31.

ii Walter Hopps, "Connoisseur of the Inexplicable" in Walter Hopps and Sarah Bancroft, *James Rosenquist: A Retrospective*, 2003, p. 3.

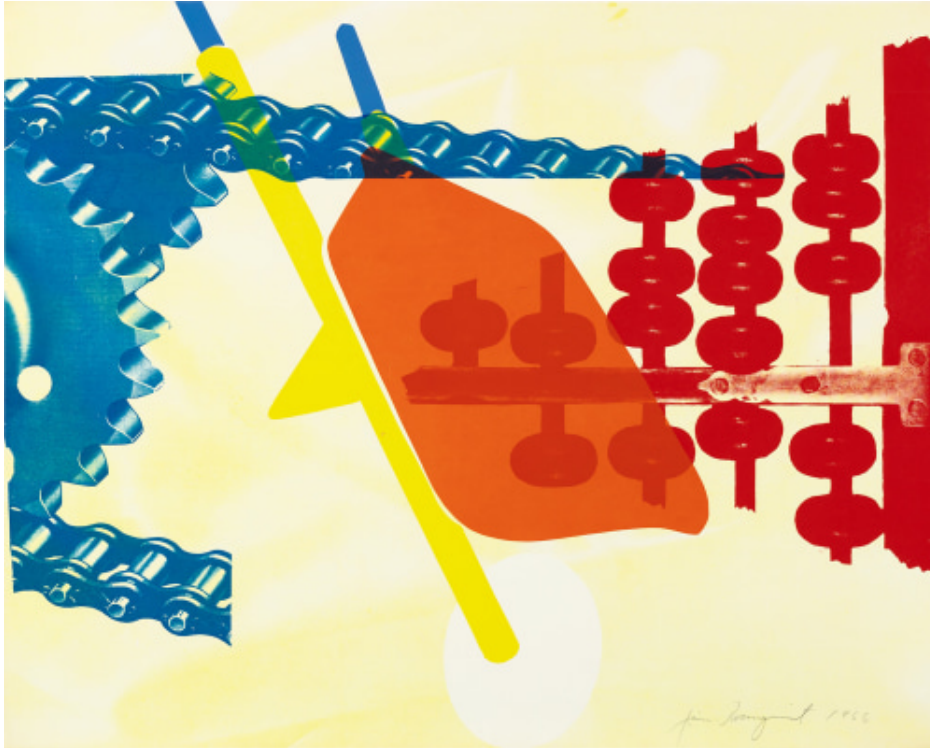
iii Constance Glenn, *James Rosenquist: Time Dust, Complete Graphics 1962 -1992*, 1993, pp. 12-13.

Literature

Constance Glenn 10

Works from the James Rosenquist Estate

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201

James Rosenquist

Whipped Butter for Eugene Ruchin, from 11 Pop Artists, Volume II (G. 11)

1965

Screenprint in colors, on Italia handmade Beckett paper, the full sheet.

S. 24 x 29 7/8 in. (61 x 75.9 cm)

Signed and dated in pencil (presumably a proof, aside from the edition of 200 and 50 artist's proofs in Roman numerals), published by Original Editions, New York, unframed.

Estimate

\$400 — 600

[Go to Lot](#)



“You weren’t allowed to walk around by yourself. ‘Nyet’ to walking around. No cameras. No pictures of anything. The KGB followed you everywhere.”—James Rosenquist

In 1965, James Rosenquist arrived in Leningrad wearing his cowboy hat, cowboy boots, and rain slicker. He had embarked on an adventurous detour from Sweden, following the exhibition of *F-111* at Stockholm’s Moderna Museet, to find someone he knew well, but had never met: the Russian Non-Conformist painter Evgeny Rukhin. Rukhin and Rosenquist had been pen pals, Rukhin, having first seen Rosenquist’s work in a Museum of Modern Art exhibition catalogue. Over the years, they exchanged art supplies, books, and records through the mail, finally meeting in Rukhin’s native Russia.

Rukhin gave Rosenquist a tour of his Soviet life: his small studio with a trap door stashed with Cuban cigars and alcohol, sparsely stocked department stores, and his magnificent found object paintings, which teemed with paint drips, layered surfaces, and stenciled text.ⁱ A trained geologist, Rukhin revealed to Rosenquist that he started painting in 1963 and decided to dedicate himself to being an artist later that same year, after seeing a rare Soviet exhibition of American graphics that presented the works of Jasper Johns, Robert Rauschenberg, Jim Dine, Robert Indiana, and of course, James Rosenquist. With the support of other dissident artists, Rukhin became a key figure in a movement of radical artists, a legendary character in Soviet art circles.

“He had moxie; he was on the verge of doing something really great and becoming known internationally. In 1976 he was killed.”—James Rosenquist, on Evgeny Rukhin

When Rosenquist returned to the United States, he maintained their transcontinental correspondence and dedicated the screenprint *Whipped Butter for Eugen Ruchin* to the Russian artist, the flat planes of red, yellow, and blue reminiscent of 1930s Soviet propaganda posters.ⁱⁱ In May 1976, Rosenquist was considering sending Rukhin some American blue jeans when he received word that Rukhin had been killed – the information came to him on a piece of paper tucked away in a magazine Rukhin’s widow Galina had sent, telling Rosenquist of the death and asking if he would store the late artist’s paintings in New York.ⁱⁱⁱ At the age of thirty-two, Rukhin had died in his studio in a mysterious fire that was suspected to be the work of the KGB: he had been seen as a threat for his staunch opposition to Soviet artistic values and had long been surveilled, Rosenquist believed.

Rosenquist stored Rukhin’s paintings in his New York studio for nearly a decade while Galina left Russia and settled in the United States, a testament to Rosenquist’s belief in Rukhin’s artistic prowess and potential influence as a dissident painter, his monochromatic fields, richly textured assemblages, and stenciled phrases able to hold their own against those of the American artists

who first inspired him. *Whipped Butter for Eugene Ruchin* memorializes Rukhin’s own artistic spirit, which even in 1964, persisted against the strict status quo, and Rosenquist’s enduring friendship with this Russian champion of self-expression.



Evgeny Rukhin getting out of a taxi, Leningrad, 1972. Courtesy of the Estate of James Rosenquist

ⁱ James Rosenquist, *Painting Below Zero: Notes on a Life in Art*, 2009, pp. 170-171.

ⁱⁱ Stephan Diederich and Yilmaz Dziewior, *James Rosenquist: Painting As Immersion*, 2017, p. 278.

ⁱⁱⁱ Rosenquist, p. 240.

Literature

Constance Glenn 11

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202

James Rosenquist

For Love, from 11 Pop Artists, Volume III (G. 13)

1965

Screenprint in colors, on wove paper, the full sheet.

S. 35 3/8 x 26 3/4 in. (89.9 x 67.9 cm)

Signed, dated and annotated 'A/P' in pencil (one of 50 artist's proofs, the edition was 200), published by Original Editions, New York, unframed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



“You just had to laugh at all this magazine advertising. It was so strange. What was Madison Avenue doing? It was on another planet. Most advertising is based on getting your attention by juxtaposing things that don’t belong together. Advertising uses a crude form of surrealism to get your attention.” —James Rosenquist



Rosenquist with his mother, Ruth, viewing the first large billboard he painted, Minneapolis, 1954.
Courtesy of the Estate of James Rosenquist.

Literature

Constance Glenn 13

Works from the James Rosenquist Estate

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203

James Rosenquist

F-111 (Leo Castelli Gallery)

1965

Offset lithograph in colors, on light wove paper, with full margins.

I. 28 x 22 in. (71.1 x 55.9 cm)

S. 29 x 23 in. (73.7 x 58.4 cm)

Signed and dated in pencil, from the edition of an unknown size, published by Leo Castelli Gallery, New York, unframed.

Estimate

\$800 — 1,200

[Go to Lot](#)



“Leo loved F-111 so much he would often bring people with him to see it [...] Alan Solomon came down, as did Roberto Matta. Bob Rauschenberg came with his boyfriend, Tony Curtis visited, as did Richard Feigen, Illeana Sonnabend, Virginia Dwan, David Lloyd Kreeger, and Christo. I took Polaroids of everybody who came.”
 —James Rosenquist



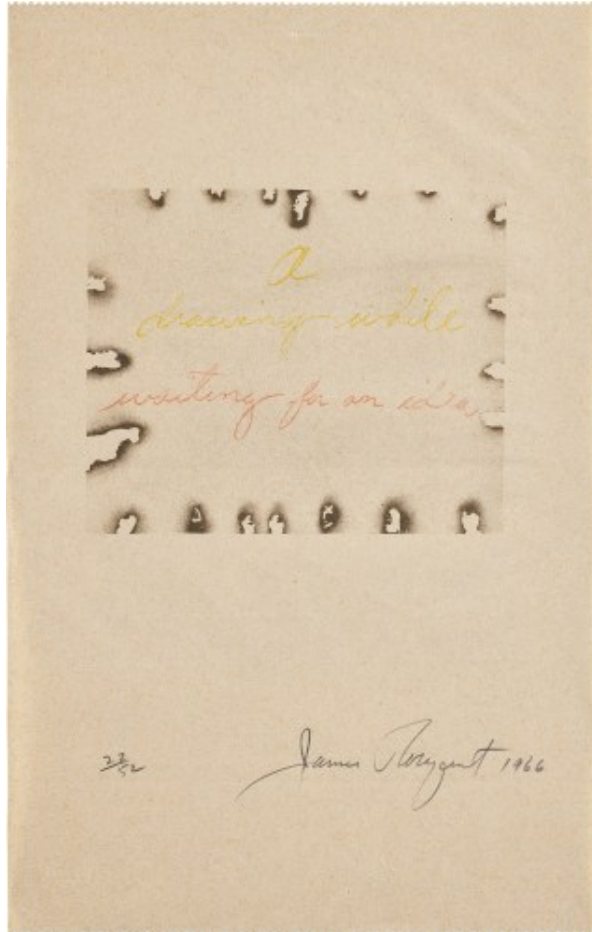
[Left] Otto Hahn, Alan Solomon, Robert Rauschenberg, Leo Castelli, Steven Paxton, Illeana Sonnabend, Michelangelo Pistoletto (left to right) with *F-111* (1964–65) in Rosenquist's Broome Street Studio, NYC, ca. 1964–65. [Right] Illeana Sonnabend with *F-111* (1964–65) in Rosenquist's Broome Street Studio, NYC, ca. 1964–65. Courtesy of the Estate of James Rosenquist.

Literature

Ars Publicata, James Rosenquist, 1965.08

Works from the James Rosenquist Estate

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204

James Rosenquist

A Drawing While Waiting for an Idea (S. 6, G. 14)

1966

Lithograph in colors, on tan paper towel, with full margins.

I. 5 1/2 x 6 5/8 in. (14 x 16.8 cm)

S. 14 7/8 x 9 3/8 in. (37.8 x 23.8 cm)

Signed, dated and numbered 22/52 in pencil (there were also some artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

Estimate

\$800 — 1,200

[Go to Lot](#)



“It’s really Eastern philosophy. After a day’s work, you march in and wipe your hands off on a paper towel. You are wiping off the things you did all day, never knowing when your best gesture is made, when your creative ability might be showing.” —James Rosenquist

The same year he created *A Drawing While Waiting for an Idea* – a lithograph printed on a tan paper towel – Rosenquist commissioned the fashion designer Horst to construct him a suit made of brown paper obtained directly from the Kleenex company. Tired of renting tuxedos and owning primarily paint-splattered clothes, Rosenquist wore the garment around New York, to gallery and museum openings; people would stop the artist on the street to ask what he was wearing. The suit, which like *A Drawing While Waiting for an Idea* reflects Rosenquist’s interest in utilizing unconventional types of paper to new ends, finally crumbled when Rosenquist visited Tokyo to participate in an exhibition of American painting in October 1966: Jasper Johns wrote to Universal Limited Art Editions founder Tatyana Grosman: “Nothing much new. Rosenquist’s brown paper suit broke at a geisha bar today.”ⁱ



Rosenquist wearing his paper suit in the garment district of New York, 1966. Courtesy of the Estate of James Rosenquist.

ⁱ James Rosenquist, *Painting Below Zero: Notes on a Life in Art*, 2009, p. 173.

Exhibited

Houston, The Menil Collection and The Museum of Fine Arts, *James Rosenquist: A Retrospective*, May 17 – August 17, 2003 (this impression)

New York, Solomon R. Guggenheim Museum, *James Rosenquist: A Retrospective*, October 16, 2003 – January 18, 2004 (this impression)

Literature

Esther Sparks 6

Constance Glenn 14

Walter Hopps and Sarah Bancroft, *James Rosenquist: A Retrospective*, 2003, no. 243, p. 343 (this impression illustrated)

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205

James Rosenquist

Morning Mirror (G. 15)

1966

Lithograph in colors, on Rives BFK paper, with full margins.

I. 22 3/8 x 18 in. (56.8 x 45.7 cm)

S. 23 7/8 x 20 in. (60.6 x 50.8 cm)

Signed, titled, dated and numbered 8/28 in pencil (there were also 5 artist's proofs), published by the artist, framed.

Estimate

\$600 — 900

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“In the studio, he often had a collage in hand or tacked to the wall. Sometimes, when making a print, he’d tape a collage to his chest so that he could reverse the image by looking in a mirror.”—Judith Goldman, Rosenquist scholar



James Rosenquist working on *Welcome to the Water Planet* at USF Graphicstudio, Florida, 1987. Courtesy of Graphicstudio, University of South Florida, Tampa, FL. Photographer: George Holzer.

Literature

Constance Glenn 15

Works from the James Rosenquist Estate

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206

James Rosenquist

Circles of Confusion & Lite Bulb

1966

Photolithograph with screenprint in colors, on thin wove paper, with full margins.

I. 19 7/8 x 19 7/8 in. (50.5 x 50.5 cm)

S. 23 x 23 in. (58.4 x 58.4 cm)

Signed and dated in pencil, from the edition of an unknown size, unframed.

Estimate

\$600 — 900

[Go to Lot](#)





James Rosenquist holding up a proof of a GE logo for his print *Circles of Confusion I* with printmakers Frank Burnham and Zigmund Priede, Universal Limited Art Editions, Inc., West Islip, New York, 1965.
Image Courtesy of Universal Limited Art Editions.

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207

James Rosenquist

Small Doorstop

1963-67

Oil on canvas, with three light bulbs and cable.

24 x 36 1/2 x 10 in. (61 x 92.7 x 25.4 cm)

Signed, titled, dated '63-67' and numbered 'VI' in blue media (from the edition of 10).

Estimate

\$80,000 — 120,000

[Go to Lot](#)



"There is always the impulse to express things one has experienced. If you've had an unusual experience, you want to try to describe it in some sort of abstract way to someone else."—James Rosenquist

Small Doorstop explores Rosenquist's fascination with American domesticity, the ephemerality of light, and the true nature of freedom. The impetus for its came from Rosenquist's friend Wally, an ex-convict and fellow sign painter, who often invited the young artist out to drink in the 1950s. When Rosenquist first went to visit Wally at his house, Wally, an extremely guarded host, suspiciously peered through the window before letting him enter; soon after, Wally was wandering around the house "like a caged animal," Rosenquist recalled, "like he'd been in jail."ⁱ Watching Wally go from room to room reminded Rosenquist of a pinball machine, bouncing from one location to another seemingly at random, a visually compelling memory Rosenquist aimed to memorialize in an artwork. "*Doorstop* is about wandering around a house plan," Rosenquist declared. "That's what it's about. It's about the itinerary of someone in cage."ⁱⁱ Curator Judith Goldman further articulated the dichotomy the work tackles, remarking, "it's about confinement and freedom, about defining one's place. Doorstops are used to keep doors open, but the title carries a pun that implies confinement."ⁱⁱⁱ The naked light bulbs, controlled by individual pull cords, pay homage to the apparently random nature of Wally's wandering within his own confinement, allowing different, arbitrary combinations of the bulbs to be turned off or on at any given moment.

Reflecting the floorplan of a typical American home onto the ceiling, *Small Doorstop* is a smaller-scale iteration of Rosenquist's ceiling-mounted painting *Doorstop*, presently in the collection of the Museum of Modern Art.

ⁱ Leah Dickerman, "Oral History: James Rosenquist," *The Museum of Modern Art*, 2012, p. 19.

ⁱⁱ *Ibid.*, p. 20.

ⁱⁱⁱ Judith Goldman, *James Rosenquist*, 1985, p. 20.

Exhibited

Cincinnati, The Contemporary Arts Center, *Confinement: Politics of Space and Bodies*, November 22, 2019 - March 1, 2020 (this example)

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208

James Rosenquist

Forehead I; and Forehead II (G. 20 & 21)

1968

Two lithographs in colors, on Arches paper, the full sheets.

Forehead I: S. 33 1/2 x 25 1/2 in. (85.1 x 64.8 cm)

Forehead II: S. 33 5/8 x 24 3/8 in. (85.4 x 61.9 cm)

Both signed, titled and dated (*Forehead I* dated '1967'), *Forehead I* annotated 'Trial proof' in pencil (the edition was 121), *Forehead II* annotated 'Artist's Proof 6/6' in pencil (the edition was 96), published by Richard Feigen Graphics, New York (with their blindstamp), one framed.

Estimate

\$2,000 — 3,000

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“I like any medium that suits an idea... In Forehead I it wasn't a matter of size. It was a matter of could I do something in this technique? Could I really bring up an image, which seemed tremendously difficult ... One thing about printmaking is the range and depth you can get from a single color...”—James Rosenquist

Literature

Constance Glenn 20 and 21

Works from the James Rosenquist Estate

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209

James Rosenquist

See-Saw, Class Systems (G. 22)

1968

Lithograph in colors, on Arches paper, the full sheet.

S. 24 x 34 1/4 in. (61 x 87 cm)

Signed, titled, dated and numbered 55/100 in pencil (there was also an unrecorded number of artist's proofs), published by Richard Feigen Graphics, New York (with their blindstamp), framed.

Estimate

\$500 — 700

[Go to Lot](#)



“By 1967 the Vietnam War was escalating out of control.” —James Rosenquist

On the heels of radical social changes taking place in America in the late 1960s, *See-Saw, Class Systems* exemplifies Rosenquist’s progressive activist activities during the period. While many of Rosenquist’s 1960s compositions reference the Vietnam War more broadly, *See-Saw, Class Systems* refers to a specific incident related to the war, one which occurred on American soil: the 1968 police riots in Chicago at the Democratic National Convention, where police exerted unprecedented levels of violence upon counterculture and anti-war demonstrators, including the artist Claes Oldenburg, who got caught in the shuffle. When Oldenburg subsequently cancelled his Chicago show with Richard Feigen Gallery, the gentle show about pleasure he concluded was “obscene in the present context,”ⁱ Feigen decided to instead host a protest show against Chicago Mayor Richard J. Daley, who was largely seen as responsible for the police actions at the Convention.

The image of *See-Saw, Class Systems* was used as the exhibition poster for the show, prominently depicting the scowling face of Mayor Daley. Rearrangements of the words “upper,” “middle,” and “lower” printed at either side of the portrait echo the “new class struggle” evoked in Feigen’s manifesto-slash-proposal for the exhibition: “the week of Aug. 25 exposed the new class struggle. It is no longer the poor class against the rich or Democrat against Republican. It is the educated against the uneducated, the courageous against the terrified, young against old, thinking against nonthinking.”ⁱⁱ The show provided an outlet for politically minded artists like Rosenquist to both engage in art activism and negotiate the role of art and artists in relation to social crisis.

In 1967, a year before Rosenquist would create *See-Saw, Class Systems*, the artist painted a large-scale political picture and mounted it to a flatbed truck for a New York anti-war protest parade—the painting was eventually destroyed by people throwing tomatoes and rotten vegetables.ⁱⁱⁱ The Richard J. Daley show and its rhetoric surrounding artist commentary on social crisis thus contained a personal connection for Rosenquist, whose own artwork had been defaced due to its political commentary.

ⁱ Letter from Oldenburg to Richard Feigen dated September 5, 1968, cited in Patricia Kelly, “Art and Politics, Chicago-Style: 1968,” in Louise Lincoln, *1968: Art and Politics in Chicago*, 2008, p. 15.

ⁱⁱ Reprinted in D. J. R. Bruckner, “The Art World Answers Chicago’s Mayor Daley,” *Los Angeles Times*, October 20, 1968, cited *ibid*, p. 15.

ⁱⁱⁱ Jan van der Marck, “Reminiscing on the Gulf of Mexico: A Conversation with James Rosenquist,” *American Art* vol. 20, no. 3., 2006, pp. 87-88.

Literature

Constance Glenn 22

Works from the James Rosenquist Estate

New York Auction / 15 February 2024 / 3pm EST



210

James Rosenquist

Night Smoke II (S. 15, G. 26)

1969-72

Lithograph in colors, on British A. Millbourn handmade paper, with full margins.

I. 16 3/8 x 22 in. (41.6 x 55.9 cm)

S. 22 1/2 x 31 3/8 in. (57.2 x 79.7 cm)

Signed, titled, dated and numbered 'A.P. 1/8' in pencil (an artist's proof, the edition was 27), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



“All art is about feeling. Critics may talk about cool abstractionists and hot expressionists, but hot or cold, abstract or representation, it’s all about eliciting emotion, otherwise we wouldn’t do it.” —James Rosenquist

Exhibited

Houston, The Menil Collection and The Museum of Fine Arts, *James Rosenquist: A Retrospective*, May 17 – August 17, 2003 (this impression)

New York, Solomon R. Guggenheim Museum, *James Rosenquist: A Retrospective*, October 16, 2003 – January 18, 2004 (this impression)

Literature

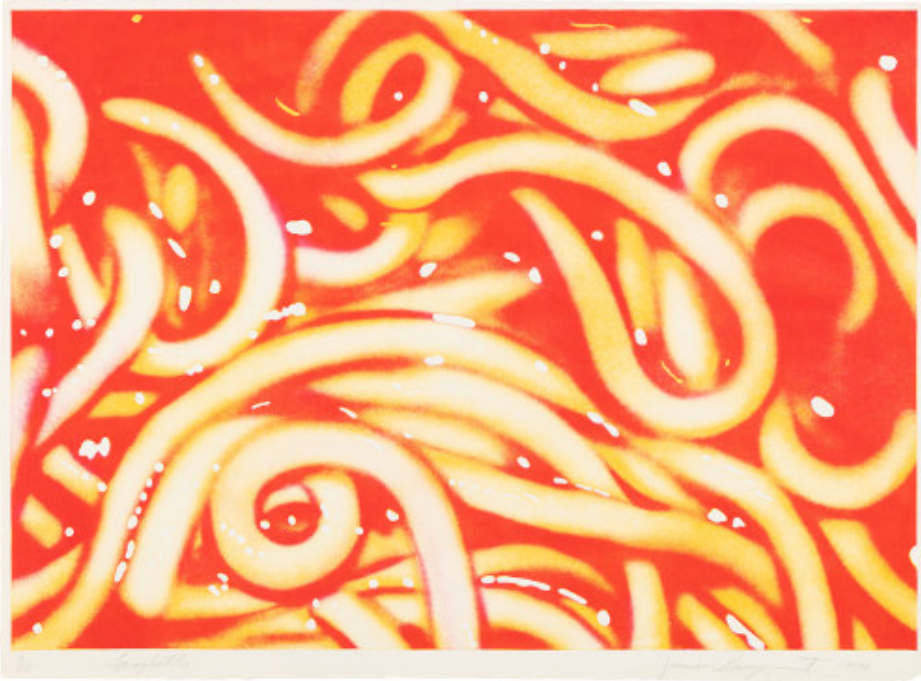
Esther Sparks 15

Constance Glenn 26 (this impression illustrated, fig. 40, p. 46)

Walter Hopps and Sarah Bancroft, *James Rosenquist: A Retrospective*, 2003, no. 250, p. 348 (this impression illustrated)

Works from the James Rosenquist Estate

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211

James Rosenquist

Spaghetti (G. 31)

1970

Lithograph in colors, on Copperplate Deluxe paper, with full margins.

I. 29 1/8 x 41 1/4 in. (74 x 104.8 cm)

S. 30 7/8 x 42 in. (78.4 x 106.7 cm)

Signed, titled, dated and numbered 19/50 in pencil (there were also 10 artist's proofs), co-published by Castelli Graphics and Hollanders Workshop, New York (with the Hollanders Workshop blindstamp), framed.

Estimate

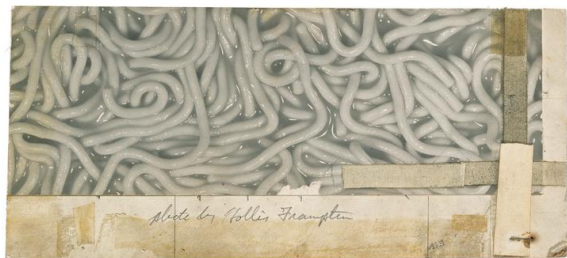
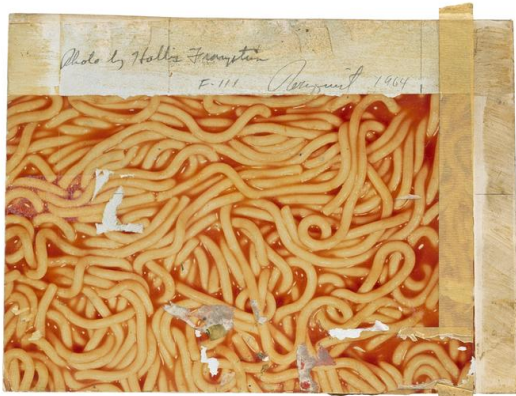
\$3,000 — 5,000

[Go to Lot](#)



“In a sense the spaghetti is like an abstract expressionist painting. De Kooning loved it. He said it was sexy.” —James Rosenquist

The sinuous form of spaghetti permeates the vernacular of Pop that has come to define much of James Rosenquist’s career, from its debut in the 1961 painting *I Love You With My Ford* to its iconic appearance in *F-111* and numerous manifestations across paintings and prints. Perhaps most personally, the dish was the budget meal that sustained Rosenquist and his comrades in their early days as they struggled through the 60s New York art scene: “We used to be starving artists. So a group of us, if everyone paid \$0.50, someone would make a ton of spaghetti, and we’d all eat.”ⁱ



media on cardboard. 15" x 11 3/4" (38.1 x 29.9 cm). Museum of Modern Art, New York, Promised gift of Marie-Josée and Henry R. Kravis [PG281.2009.7]. © James Rosenquist Foundation / Licensed by Artists Rights Society (ARS), NY. Used by permission. All rights reserved.

However, it is the aesthetic attributes of spaghetti that spoke to Rosenquist, beyond his personal connection to the dish. “When I copied a 1940s spaghetti illustration, I had to ask myself, why am I doing this? I didn’t honestly know. It was just an instinct about images as pure form. I’m not in love with spaghetti per se; the spaghetti is there simply as a visceral color field. I think of it in terms of form and color.”ⁱⁱ It is no wonder De Kooning saw Rosenquist’s utilization of spaghetti as something sensual. Under Rosenquist’s command of scale, color, and dimension, the once-humble meal becomes something seductively curvilinear, bold, and enticing, charged with newfound movement and emotion.

It is a metamorphosis similar to that facilitated by advertising. In *Spaghetti*, Rosenquist poetically transforms the banal into the beautiful in a methodology not unlike that of the 1950s *Life* magazine ads for canned Franco-American Spaghetti he snipped and collaged. Both are, perhaps, “enlarged to show texture,” drawing upon Rosenquist’s early career as a commercial billboard painter. The result is a fragment of the commercialized world, a shiny, bright image with none of the typical messaging or instruction. These fragments exist in a world that is somewhere over there, beyond us, a place that we can’t quite get to, even though we have been given a cryptic invitation to enter.ⁱⁱⁱ

Source for *F-111*, *Spaghetti*, *Spaghetti (Gray)*, and *The Friction Disappears*, 1964. Photographs and mixed



No title, "spaghetti and fork," 1964, abandoned. Lithograph on white wove paper. 19 7/8 x 26 1/4 in. (50.5 x 66.7 cm). © James Rosenquist Foundation / Licensed by Artists Rights Society (ARS), NY. Used by permission. All rights reserved.

Spaghetti is emblematic of Rosenquist's reputation as an experimenter, continuing to return to familiar imagery for new outcomes. In fact, spaghetti was the first image that came to mind when Tatyana Grosman handed Rosenquist a lithography stone on his preliminary visit to Universal Limited Art Editions in 1964. While initially frustrated by the variables at play in printmaking, he continued his efforts, eventually incorporating spaghetti fragments into numerous prints, including *Forehead I* and *Forehead II* (lot 208) and *F-111* (lot 224). After years of refining his process, Rosenquist reached enlightenment regarding his spaghetti imagery with the present 1970 lithograph: Rosenquist declared it "was the best spaghetti I made.... I had been getting a lot of practice!"^{iv}

ⁱ Tino Grass, "F-111," in Stephan Diederich and Yilmaz Dziewior, *James Rosenquist: Painting As Immersion*, 2017, p. 152.

ⁱⁱ James Rosenquist, *Painting Below Zero: Notes on a Life in Art*, 2009, p. 97.

ⁱⁱⁱ Charles Baxter, "Eighteen Midwests for James Rosenquist," in *James Rosenquist: His American Life*, 2018, p. 49.

^{iv} Constance Glenn, *James Rosenquist: Time Dust, Complete Graphics 1962 -1992*, 1993, p. 48.

Exhibited

New York, Off Paradise, *Good Clean Fun*, June 17 - August 17, 2021 (this impression)

Literature

Constance Glenn 31

Works from the James Rosenquist Estate

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212

James Rosenquist

Tumbleweed (G. 32)

1970

Lithograph in colors, on black Fabriano paper, the full sheet.

S. 21 3/4 x 29 1/2 in. (55.2 x 74.9 cm)

Signed, titled, dated and numbered 'trial proof 4/6' in pencil (the edition was 68 and 10 artist's proofs), co-published by Castelli Graphics and Hollanders Workshop, New York, framed.

Estimate

\$600 — 900

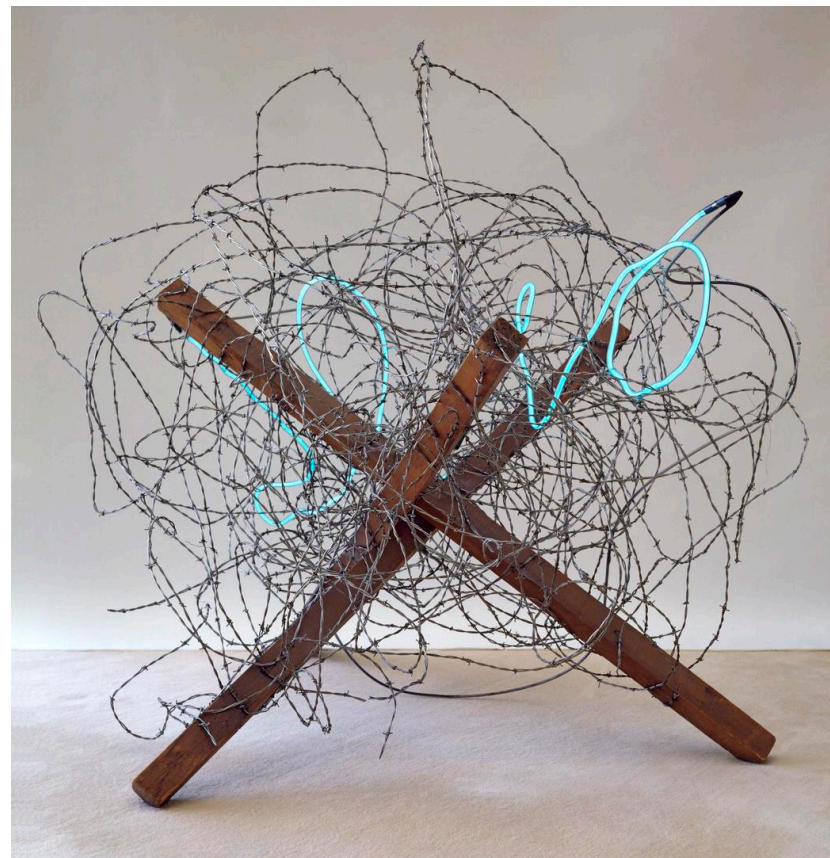
[Go to Lot](#)



"I saw a tumbleweed as big as a house going across the road as I was driving in Texas..." —James Rosenquist

Tumbleweed is based upon Rosenquist's 1967-68 sculpture of the same name. The sculpture's form is composed of three two-by-fours wrapped in chrome-plated barbed wire and neon. In reproducing the massive Texan tumbleweed he encountered, Rosenquist was dwelling upon "capitalism and shiny barbed wire that keeps people in prison," the effects of the Berlin Wall, and seeing animals hung up on barbwire fences in North Dakota after floods in the spring.^{i,ii} Further, mimicking the twisted nature of a tumbleweed, the winding string of neon, Rosenquist thought, resembled a rabbit going through a barricade.

The lithographic *tumbleweed* provides insight into Rosenquist's creative process through printed notes, which offer Rosenquist's ideas on the placement of the twisted neon, how to embed the necessary wattage within the sculpture, and the Texas-sized five-foot diameter of the object. As such, *Tumbleweed* stands as a printed guide to one of Rosenquist's rare sculptural endeavors, distilling the artist's three-dimensional vision to a two-dimensional plane.



Tumbleweed, 1963-66. Chromed barbed wire, neon, and wood. 4" x 60" x 60" (137.2 x 152.4 x 152.4 cm) [approx.]. Seattle Art Museum, Gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum [2014.25.66]. © James Rosenquist Foundation / Licensed by Artists Rights Society (ARS), NY. Used by permission. All rights reserved.

ⁱ James Rosenquist, *Painting Below Zero: Notes on a Life in Art*, 2009, pp. 183-184

ⁱⁱ Jeanne Siegel and James Rosenquist, "An Interview with James Rosenquist," *Artforum*, Summer 1972, p. 32

212

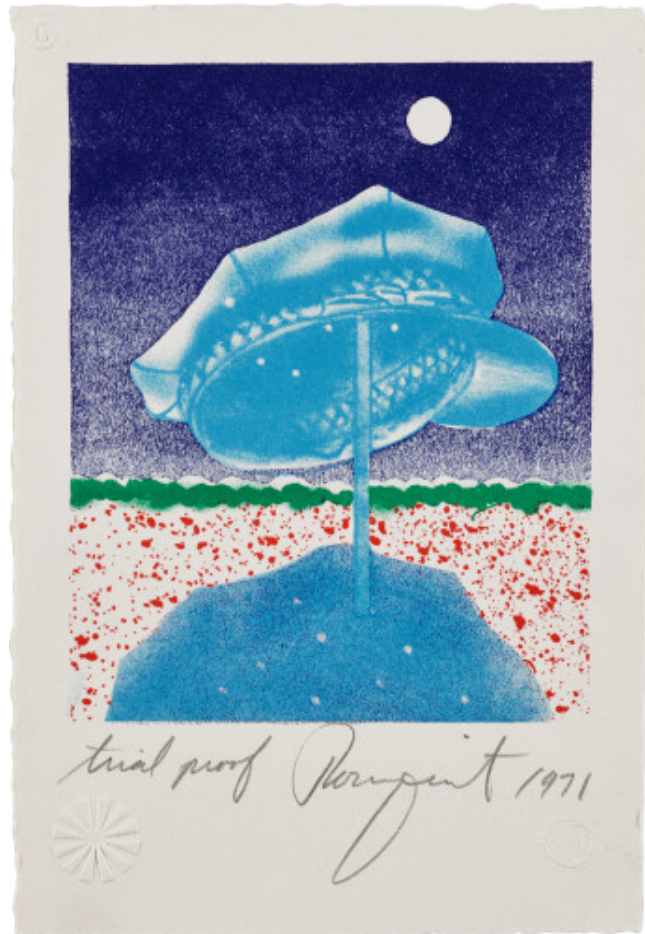
James Rosenquist

Literature

Constance Glenn 32

Works from the James Rosenquist Estate

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213

James Rosenquist

Delivery Hat, from Cold Light Suite (G. 35)

1971

Lithograph in colors, on Rives BFK paper, with full margins.

I. 4 3/8 x 3 1/2 in. (11.1 x 8.9 cm)

S. 6 1/4 x 4 1/4 in. (15.9 x 10.8 cm)

Signed and annotated 'trial proof' in pencil (the edition was 70 and 2 artist's proofs), published by Graphicstudio, University of South Florida, Tampa (with their blindstamp), framed.

Estimate

\$400 — 600

[Go to Lot](#)



“[The hat images] had to do with a hole cut in a hat to receive patriotism...What is the logic...why aren't we doing something on the ground instead of spending money going to the moon? We can't eat the moon.”—James Rosenquist

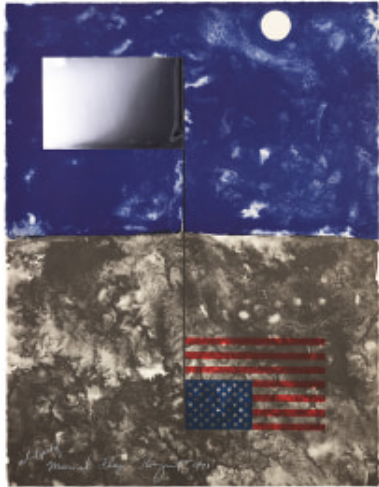
Literature

Constance Glenn 35

Ruth Fine and Mary Lee Corlett, *Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida*, 1991, cat. no. 211

Works from the James Rosenquist Estate

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214

James Rosenquist

Mirrored Flag; Moon Beam Mistaken for the News; and Cold Light, from Cold Light Suite (G. 37-38 & 40)

1971

Three lithographs in colors, one with mirrored Mylar foil collage, on Arches Cover paper, the full sheets.

one S. 29 x 22 1/4 in. (73.7 x 56.5 cm)

two S. 22 1/4 x 30 in. (56.5 x 76.2 cm)

All signed, titled and dated, *Mirrored Flag* annotated 'artist proof', *Moon Beam Mistaken for the News* numbered 46/70 and *Cold Light* numbered 33/70 in pencil and white pencil respectively (there were also 3 or 1 artist's proofs), published by Graphicstudio, University of South Florida, Tampa (with their blindstamp), two framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



“I had a lot of fun on the farm with my cousin Archie. He’d been in the battalion that liberated Buchenwald and he told me they had used one room there for the latrine. He said he mistook a moonbeam for a piece of toilet paper on the latrine floor and tried to pick it up. ‘Damn, have you ever tried to wipe your ass with a moonbeam?’ I later made a print based on this image called Moon Beam Mistaken for the News.” —James Rosenquist

On the night of February 12, 1971, the non-stop party of the sixties during which Rosenquist enjoyed tremendous personal and professional success ended abruptly, on a dark and rain-swept Florida road. The Rosenquist family, including the artist, his then-wife Mary Lou, and their son John, were involved in a serious car accident, in which they were struck by not one, but two drivers: the first being a hit-and-run, the second being a result of the pouring rain and horrible driving conditions. While his wife remained in a coma for a month and eight-year-old John was unconscious for six weeks, Rosenquist emerged comparatively lucky, with three broken ribs and a concussion. In the aftermath of the wreck Rosenquist developed the prints of *Cold Light Suite* with master printer Donald Saff at Graphicstudio, many images punctuated by a cold, white moon-circle.

“We had not yet tired of watching television images of men walking on the moon. The excitement generated by visions of space exploration, the moon, the cosmos and all that is implied by humankind’s adventure into space was still at the forefront of the imagination of thoughtful people around the world.” —Donald Saff, Graphicstudio master printer

This moon motif illuminates personal stories, remembrances, and the political climate of the moment, variously referring to the state of our planet and our actions on it in a reflection of Rosenquist’s own thoughtfulness about the world. Even when referencing the most lighthearted of stories, like the toilet paper anecdote from cousin Archie, *Cold Light Suite* remains visually more somber, poetic, and meditative, alluding to the loneliness of the isolated American flag on the moon (*Mirrored Flag*) and global events of war and conflict as reported in Tampa Tribune (*Moon Beam Mistaken for the News* and *Cold Light*). Conflation of the moon with newspapers suggests that space exploration might provide a new context for understanding earthly events, newspapers “coloring” (evident in the rainbow roll of *Cold Light*) our public perception of them, perhaps implying that mass media helps us separate current events from their material reality.

Other works in the series reflect more generally upon the results of space travel (*Delivery Hat*, lot 213), and the passage of time (*Earth and Moon*, lot 215). The tonality of the entire *Cold Light Suite* reflects Rosenquist’s state of mind following his accident, presenting a cool-toned, relative darkness compared to the multicolored vibrancy of his preceding compositions. The result are prints that embody the multipronged experience of existentialism, fright, and serenity that one imagines is felt while being on the moon.

Though the car accident would irrevocably alter Rosenquist’s life – a theme to which the artist further explored in the 1973-74 lithograph *Off the Continental Divide* (lot 223), *Cold Light Suite* played a crucial role in the family’s immediate recovery; given the family’s mounting medical expenses, the suite was sold in its entirety to cover the debt Rosenquist had accumulated. *Cold Light Suite* demarcates a turning point Rosenquist’s dynamic life and foreshadows his growing interest in outer space that would come to dominate the imagery of his later prints.

Exhibited

Houston, The Menil Collection and The Museum of Fine Arts, *James Rosenquist: A Retrospective*, May 17 – August 17, 2003 (*Moon Beam Mistaken for the News*, this impression)
New York, Solomon R. Guggenheim Museum, *James Rosenquist: A Retrospective*, October 16, 2003 – January 18, 2004 (*Moon Beam Mistaken for the News*, this impression)

Literature

Constance Glenn 37, 38 and 40
Ruth Fine and Mary Lee Corlett, *Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida*, 1991, cat. no. 210, 215 and 216
Walter Hopps and Sarah Bancroft, *James Rosenquist: A Retrospective*, 2003, no. 247, p. 345 (*Moon Beam Mistaken for the News*)

Works from the James Rosenquist Estate

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215

James Rosenquist

Earth and Moon, from Cold Light Suite (G. 43)

1971

Lithograph in colors, on Arches paper, with full margins, with bead-filled vacuum-formed plastic hourglass collage.

I. 16 5/8 x 15 1/2 in. (42.2 x 39.4 cm)

S. 18 3/4 x 17 5/8 in. (47.6 x 44.8 cm)

Signed, titled, dated and annotated 'U.S.F. XI' in pencil (one of 30 publisher's proofs, the edition was 70 and 3 artist's proofs), published by Graphicstudio, University of South Florida, Tampa (with their blindstamp), framed.

Estimate

\$800 — 1,200

[Go to Lot](#)



“Don [Saff] was a very wonderful person. The studio was wide open for ideas or innovations – hence the plastic hourglass called Earth and Moon.” —James Rosenquist

Earth and Moon, part of the *Cold Light Suite* created with Graphicstudio master printer Donald Saff, remains distinctive amongst the series. Atop the lithograph, with its gradated colors reminiscent of a sunset, sits a vacuum-formed plastic hourglass containing sand-like beads – which flow through the hourglass when the work is rotated. This interactive three-dimensional element is one of only two in the series of nine prints, along with *Mastaba*. The result is a lithograph that goes beyond the traditional origins of printmaking, instilling new dimensionality in the medium.

This unique addition reflects Rosenquist’s desire to push boundaries and Saff’s eagerness to help artists execute their experimental visions during their time working with Graphicstudio. The hourglass of *Earth and Moon* marks Rosenquist’s first foray into adding a three-dimensional element to a lithograph, physically animating the surface of the print with new depth and movement. This evocation of time continually alters the image, as the sunset gradient is simultaneously revealed and obscured by the beads, with their quiet and mesmerizing sound, as they move from one chamber to the next.

Elements of *Earth and Moon* manifest across other prints of Rosenquist’s oeuvre: the artist later revisited the addition of three-dimensional forms in the rotating mirrors at the center of *The Memory Continues but the Clock Disappears* (lot 248) and *Time Lines* (lot 249). The combined imagery of the planetary coin and white moon stamped with a thumbprint additionally reappear in Rosenquist’s monumental tapestries *Banner #1* and *Banner #2*, transporting the cosmic imagery to the medium of textiles.

Literature

Constance Glenn 43

Ruth Fine and Mary Lee Corlett, *Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida*, 1991, cat. no. 212

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216

James Rosenquist

Pulling Out (G. 47)

1972

Lithograph in colors, on Arches paper, the full sheet.

S. 25 1/2 x 30 in. (64.8 x 76.2 cm)

Signed, titled, dated and annotated 'AP' in pencil (one of 4 artist's proofs, the edition was 39), published by Petersburg Press, New York, unframed.

Estimate

\$600 — 900

[Go to Lot](#)





Source for *Snow Fence I*; *Snow Fence II*; *Untitled*; *Study for Off the Continental Divide*; *Short Schedule*; *Pulling Out*; *Off the Continental Divide*; and *A Day at a Time*, 1973. Magazine clipping and mixed media (recto and verso). 9 3/4" x 12 11/16" (24.8 x 32.2 cm). Destroyed in studio fire 4/25/09. © James Rosenquist Foundation / Licensed by Artists Rights Society (ARS), NY. Used by permission. All rights reserved.

Literature

Constance Glenn 47

Works from the James Rosenquist Estate

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217

James Rosenquist

Hey! Let's Go for a Ride (G. 55)

1972

Lithograph in colors, on Hodgkinson handmade
Wookey Hole paper, with full margins.

I. 22 1/4 x 22 1/2 in. (56.5 x 57.2 cm)

S. 31 1/2 x 30 1/8 in. (80 x 76.5 cm)

Signed, titled, dated and numbered 'H.C. 3/13' in
pencil (an hors commerce, the edition was 75 and 20
artist's proofs), published by Petersburg Press, New
York (with their blindstamp), framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



"In Hey Let's Go for a Ride, the girl's face and the soda bottle burst out of the frame right in your face. You're in the picture. It's coming at you as if you're a couple of inches from the girl holding the soda bottle. You almost have to back off." —James Rosenquist

Expansively dynamic and masterfully rendered, *Hey! Let's Go For A Ride* offers a technically remarkable graphic reinvention of Rosenquist's 1961 painting of the same name: painterly brushstrokes are reconstructed as magnified airbrush dots, and his softly blended contours are transformed into hardline, over-splattered graphic patterns. These rearticulations breathe new life into one of Rosenquist's earlier paintings and speaks to the artist's uncanny ability to develop compositions that are equally strong across mediums and scales. "The process was about practicing to see how skillfully I could do the images in lithography... to see if I could work in this medium, to see if I could get the feeling on a miniature scale," Rosenquist said. "They were really like my notebook, and I was restudying the paintings in another medium... When you take a large painting that maintains itself as a small image, as a composition or idea... it is strong if it is good, and that's really peculiar."ⁱ

In part, these stunning results are owed to Rosenquist's decision to take it upon himself and painstakingly re-render the image by hand for the print edition, utilizing the textures found in commercial printing to inspire his vision for his own lithograph. As Maurice Sanchez, master printer of Petersburg Press, recalled, "he didn't use crisp 4 x 5' transparencies he could have gone to Leo's [the Castelli Gallery] and found, but reproductions of paintings - way off, hyped-up reproductions that added another dimension to his original vision. The reproductions were Benday dotted, and the closest you could get to that look was with an airbrush..."ⁱⁱ Like commercially printed Ben-Day dots, a graphic element also reappropriated notably by Rosenquist's contemporary Roy Lichtenstein, the airbrush technique Rosenquist utilizes imparts a uniquely bold shading effect to the image, further separating the print from its painted counterpart and illustrating Rosenquist's lively and experimental printmaking process.



Rosenquist and Roy Lichtenstein at showing of *Time Dust*, 1992, Gagosian Gallery, New York, 1993. Courtesy of the Estate of James Rosenquist.

ⁱ James Rosenquist, quoted in Constance Glenn, *James Rosenquist: Time Dust, Complete Graphics 1962 - 1992, 1993*, p. 54.

ⁱⁱ Maurice Sanchez, quoted *ibid.*, p. 52.

Literature

Constance Glenn 55

Works from the James Rosenquist Estate

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218

James Rosenquist

Brighter than the Sun (G. 57)

1972

Lithograph in colors, on German Copperplate paper, with full margins.

I. 18 7/8 x 29 1/8 in. (47.9 x 74 cm)

S. 28 x 38 in. (71.1 x 96.5 cm)

Signed, titled, dated and numbered 'A.P 10/20' in pencil (an artist's proof, the edition was 60, there were also 20 artist's proofs), published by Petersburg Press, New York, unframed.

Estimate

\$600 — 900

[Go to Lot](#)



“On a hunch I started looking through old Life magazines and avidly collecting them. I was cutting out pages of Life and as I was looking at them I began to say to myself, This stuff is ridiculous. Even the cigarette ads were bizarre.”—James Rosenquist

In *Brighter than the Sun*, Rosenquist embraces collage for the purpose of abstraction, his original source images from magazine ads and catalogues transforming consumer culture into something wholly original. In the lower right corner of the composition, highly exposed shapes in black and white were once stocking-clad legs from a Burlington Mills advertisement, now fragmented and manipulated. Female legs are often fetishized in advertising, but under Rosenquist’s able command, the legs are cropped and colored such that they have almost entirely lost their recognizability as a seductive human form.



Source for *Brighter than the Sun*. 1961. Collage and mixed media on paper. 11 ½" x 17 ¾" (29.2 x 45.1 cm). Private Collection © James Rosenquist Foundation / Licensed by Artists Rights Society (ARS), NY. Used by permission. All rights reserved.

Rosenquist very rarely let brand names appear in the clippings he used from magazine advertisements to avoid drawing attention to the source product itself. As seen in the source collage for *Brighter than the Sun*, the Oxydol label featured in the upper left corner has been

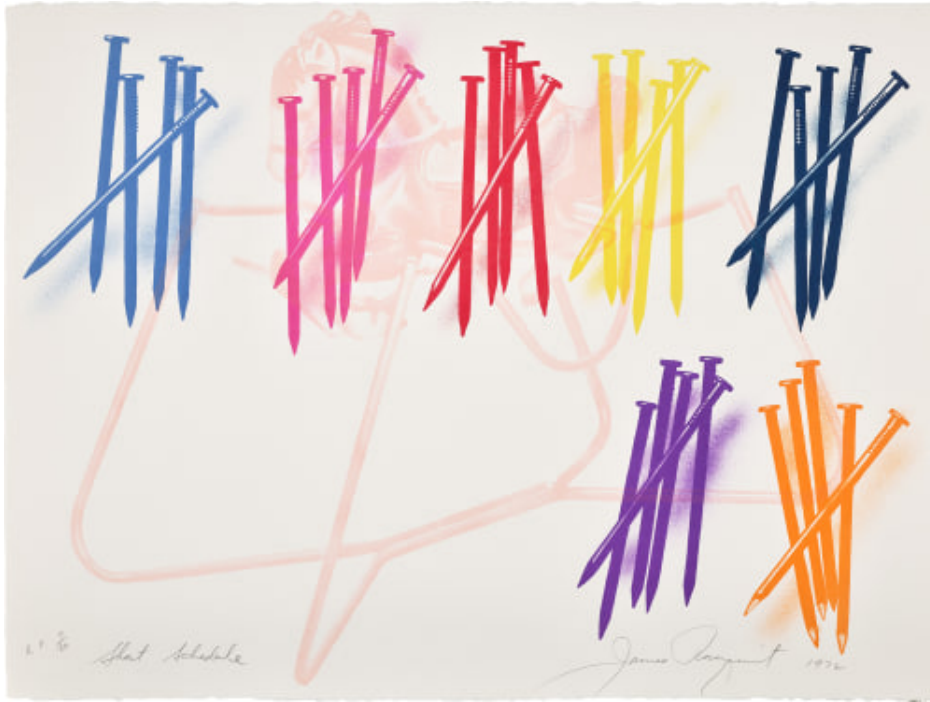
entirely removed, completely displacing the sunset-like arcs from their original context on a box of bleach. For many years, Rosenquist hid these source collages from the public and his studio visitors because he did not want his intentions to be misunderstood or for undue meaning to be affixed to his work. It wasn’t until 1992 that he allowed the publication and exhibition of these collages, and even then, he did so with some apprehension. Had he never released the source of *Brighter than the Sun*, we may never have recognized the bleach brand or fabric company, proving the artist’s ingenious manipulation of advertorial images. His annotation upon the collage further illuminates the layered meaning of the title: the rings on the packaging for a brightening bleach become the blinding brightness of a nuclear explosion under Rosenquist’s artistic command.

Literature

Constance Glenn 57

Works from the James Rosenquist Estate

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219

James Rosenquist

Short Schedule (S. 1972.05, G. 61)

1972

Lithograph in colors, on Arches watercolor paper, the full sheet.

S. 22 1/8 x 29 5/8 in. (56.2 x 75.2 cm)

Signed, titled, dated and numbered 'A.P. 7/20' in pencil (an artist's proof, the edition was 75 and 20 artist's proofs), co-published by Multiples, Inc. and Castelli Graphics, New York, unframed.

Estimate

\$500 — 700

[Go to Lot](#)



“The literal image of the lines marking off the days came from when I was put in jail after protesting against the Vietnam War in Washington... the nails are asking a question: Are you marking off days, or are you going to use the nails to build something. Sometimes it’s hard to tell whether you’re wasting time or using it well.”
—James Rosenquist

Though Rosenquist tended to shy away from overtly discussing politics, there is no doubt that the artist harbored an antiwar spirit in the 1960s and 70s. In 1972, Rosenquist joined an antiwar demonstration in Washington, D.C. and protested along with the likes of actor Jon Voight, psychiatrist and author Robert J. Lifton, famed pediatrician Dr. Benjamin Spock, and the speechwriter for Republican Senator Barry Goldwater. Many, including Rosenquist, were arrested and put in jail; among his group of jailbirds for his one night behind bars was the artist Robert Morris, who Rosenquist spied through a hole in the wall. While brief, Rosenquist’s stay in jail inspired a motif that would continue to reappear in his prints and paintings: nails formed like tally marks, ticking off time. As Rosenquist noted, this tradition of marking the days with tallies holds dual function: “there’s the point of identity, but then it’s an ugly time reminder,”ⁱ evoking an awareness of how we spend – or waste – our days. This nail motif makes notable reappearances in the 1972-74 lithographs *Off the Continental Divide* (lot 223) and *Pulling Out* (lot 216) along with the 1992 print *The Light Bulb Shining* (lot 244), continuing Rosenquist’s reuse of symbols throughout his career.

ⁱ Constance Glenn, *James Rosenquist: Time Dust, Complete Graphics 1962 – 1992*, 1993, p. 56.

Literature

Dieter Schwarz 1972.05

Constance Glenn 61

Works from the James Rosenquist Estate

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220

James Rosenquist

Banner #1

1972

Monumental mixed media banner.

91 1/4 x 53 1/8 in. (231.8 x 134.9 cm)

From the edition of 32 (there were also presumably 10 artist's proofs), published by Betsy Ross Flag and Banner Company, New York, and Multiples, Inc., New York.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



“Then it occurred to me that another way of disrupting the picture plane might be to create images so large they would overwhelm the viewer. I was thinking, of course, of my billboard experience; in my mind, I saw imagery breaking open the picture plane, spilling off it, bursting out of it.” —James Rosenquist

Literature

Ars Publicata, James Rosenquist, 1972.18

Works from the James Rosenquist Estate

New York Auction / 15 February 2024 / 3pm EST



221

James Rosenquist

Banner #2

1972

Monumental screenprint in colors with plastic appliqué, on cotton banner.

98 x 65 1/8 in. (248.9 x 165.4 cm)

From the edition of 32 (there were also 10 artist's proofs), published by Betsy Ross Flag and Banner Company, New York, and Multiples, Inc., New York.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



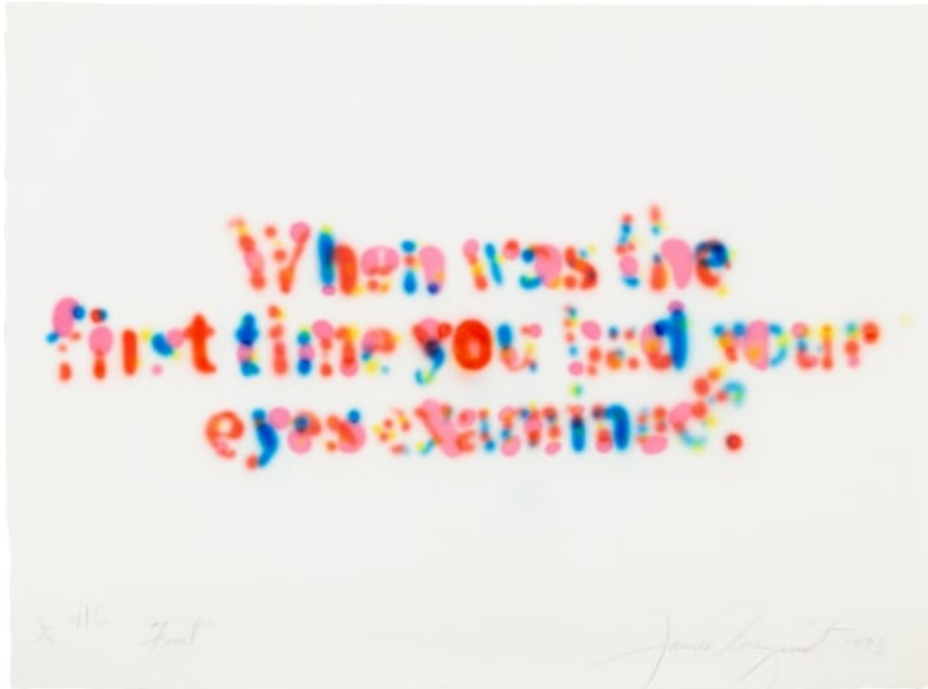
“I wanted to make mysterious pictures...From early on I developed an attraction for the incongruous. I had no wish to try to resolve visual contradictions. I felt that aesthetic disparities were actually questions, questions that I did not need to answer...Each person seeing the painting will come away with a different idea.”
—James Rosenquist

Literature

Ars Publicata, James Rosenquist, 1972.19

Works from the James Rosenquist Estate

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222

James Rosenquist

First [When was the first time you had your eyes examined?] (G. 64)

1973

Lithograph with hand-coloring in acrylic spray, on J.B. Green handmade paper, with full margins.

I. 10 1/4 x 29 1/4 in. (26 x 74.3 cm)

S. 23 x 31 in. (58.4 x 78.7 cm)

Signed, titled 'First', dated and numbered '8/8 H.C.' in pencil (an hors commerce, the edition was 32 and 32 artist's proofs), published by Brooke Alexander, Inc., New York, unframed.

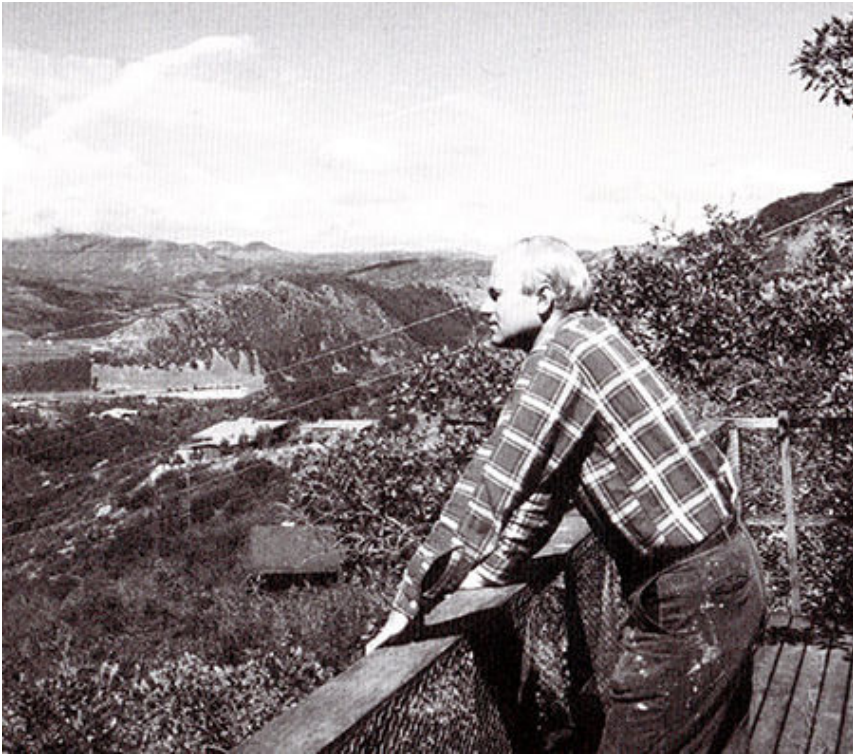
Estimate

\$800 — 1,200

[Go to Lot](#)



“We are constantly being confronted with visual conundrums. Ah! You say to yourself. Look at that beautiful mountain! But then you get there you see it’s only rock and dirt.” —James Rosenquist



Rosenquist in Aspen while attending the Aspen Institute for Humanistic Studies, Colorado, 1965. Image Courtesy of the Estate of James Rosenquist.

Works from the James Rosenquist Estate

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223

James Rosenquist

Off the Continental Divide (S. 17, G. 69)

1973-74

Lithograph in colors, on Japan handmade paper, the full sheet.

S. 42 x 78 1/2 in. (106.7 x 199.4 cm)

Signed, titled, dated and numbered 'artist's proof 1/5' in pencil (the edition was 43), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

Estimate

\$7,000 — 10,000

[Go to Lot](#)



“This was a metaphor for my past life and my future: yesterday, today, and tomorrow.”—James Rosenquist

The largest print ever made at the time of its production, *Off the Continental Divide*'s scale reflects the magnitude of the decision that inspired it: whether Rosenquist would move to California with his new girlfriend or reside in familiar New York, where he had lived with his wife and son. Rosenquist and his wife Mary Lou Adams had grown distant following their traumatic 1971 Florida car accident, the incident causing Rosenquist great anguish and a sense of needing to escape from the aftermath. “One way or another, you leave your home, you slip off the Continental Divide, which goes east or west... Originally I had decided to go east but now I asked myself, where am I?”ⁱ California, the home state of his then-girlfriend, seemed like a preferable option, Rosenquist having first visited California in 1951 at the age of seventeen. Young and wide-eyed, he had been enamored with the idealized California lifestyle: custom cars, surfing, and the Sierras.ⁱⁱ However, it was not an easy choice; Rosenquist would later refer to this period of decision-making as a “critical point” in his life.



Source and Preparatory Sketch for *Slipping Off the Continental Divide*, 1973. Collage and mixed media on paper. 8 1/4" x 6 5/16" (21.0 x 16.0 cm) - book endpaper; 13 5/16" x 25 3/8" (33.8 x 64.5 cm) - collage element. Destroyed in studio fire 4/25/09. © James Rosenquist Foundation / Licensed by Artists Rights Society (ARS), NY. Used by permission. All rights reserved.

On his extensive visit to California with girlfriend Susan Hall, Rosenquist turned her parent's garage into a workspace and began converting an old barn into a studio before he realized California may not be for him. While the Northern California light was beautiful, the nearby wilderness attractive, he found it difficult to communicate with New York, where both his gallery and the majority of his friends were, on a reasonable timeline. He briefly returned to New York

before going back to work with Donald Saff at Graphicstudio in Tampa, where he created the present print. Rosenquist continued traveling back and forth between New York and Florida for the rest of his career, having finally found his new second home in the Sunshine State.

ⁱ James Rosenquist, *Painting Below Zero: Notes on a Life in Art*, 2009, p. 214.

ⁱⁱ *Ibid.*, p. 21.

Exhibited

Cologne, Museum Ludwig, *James Rosenquist: Painting as Immersion*, November 18, 2017 – March 4, 2018 (this impression)

ARoS Aarhus Kunstmuseum, *James Rosenquist: Painting as Immersion*, April 14 – August 19, 2018 (this impression)

Literature

Esther Sparks 17

Constance Glenn 69 (this impression illustrated, fig. 70, pp. 72-73)

Walter Hopps and Sarah Bancroft, *James Rosenquist: A Retrospective*, 2003, no. 251, p. 349 (this impression illustrated)

Stephan Diederich and Yilmaz Dziewior, *James Rosenquist: Painting as Immersion*, 2017, no. 211, p. 201 (this impression illustrated)

Works from the James Rosenquist Estate

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224

James Rosenquist

F-111 (south) (west) (north) (east) (G. 73)

1974

The complete set of four monumental lithographs with screenprint in colors, on Arches Cover paper, with full margins.

South I. 34 1/2 x 69 in. (87.6 x 175.3 cm)

West I. 31 x 74 in. (78.7 x 188 cm)

North I. 31 1/4 x 68 3/4 in. (79.4 x 174.6 cm)

East I. 30 x 74 1/8 in. (76.2 x 188.3 cm)

two S. 36 1/2 x 70 in. (92.7 x 177.8 cm)

two S. 36 1/2 x 75 in. (92.7 x 190.5 cm)

All signed, titled, dated and numbered 'A.P. 7/20' in pencil (an artist's proof set, the edition was 75), published by Petersburg Press, London (with their blindstamp), all framed.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



“History is remembered by its art, not its war machines.” —James Rosenquist

A lithographic interpretation of his massive history painting of the same name, *F-111*'s iconic imagery stands at the forefront of Rosenquist's expansive oeuvre. The artist's early interest in newly developed aircrafts – his father had been a pilot – first inspired his depiction of the warplane, having seen a photograph of the General Dynamics F-111 Aardvark when it was in its experimental stage of development. Rosenquist recalled, “I remember thinking, how terrible that taxpayers' money is being spent on this war weapon that is going to rain death down on some innocent population halfway around the world for some purpose we don't even understand, while at the same time this warplane is providing a lucrative lifestyle for aircraft workers in Texas and on Long Island.”ⁱ Rosenquist's interpretation of the F-111 interrogates this notion, that the proliferation of the military-industrial complex helps support American industry and thus American life.



Installation view of *F-111* at Leo Castelli Gallery, 1965. Courtesy of the Estate of James Rosenquist.

Created and displayed to wrap around the front room of Leo Castelli Gallery and cover all four walls, the original painting of *F-111* envelops the viewer like Monet's *Water Lilies*, an emphasis on scale and peripheral vision derived from Rosenquist's billboard-painting past and notions of peripheral vision articulated by his friend and color field painter Barnett Newman.ⁱⁱ The titles of the individual prints of *F-111* – *South*, *West*, *North*, and *East* – reference the immersive compositional configuration of the immense painting, and Rosenquist would continue to embrace the periphery throughout his print practice. The print interpretation of *F-111*, while smaller in scale than the room-sized painting, is still monumental: each horizontal print measures a five and a half feet long

and manifests the same vivacious Pop expressions as its painted counterpart.



James Rosenquist working on the print *F-111* (1974) in his East Hampton, New York studio, 1974. Courtesy of the Estate of James Rosenquist.

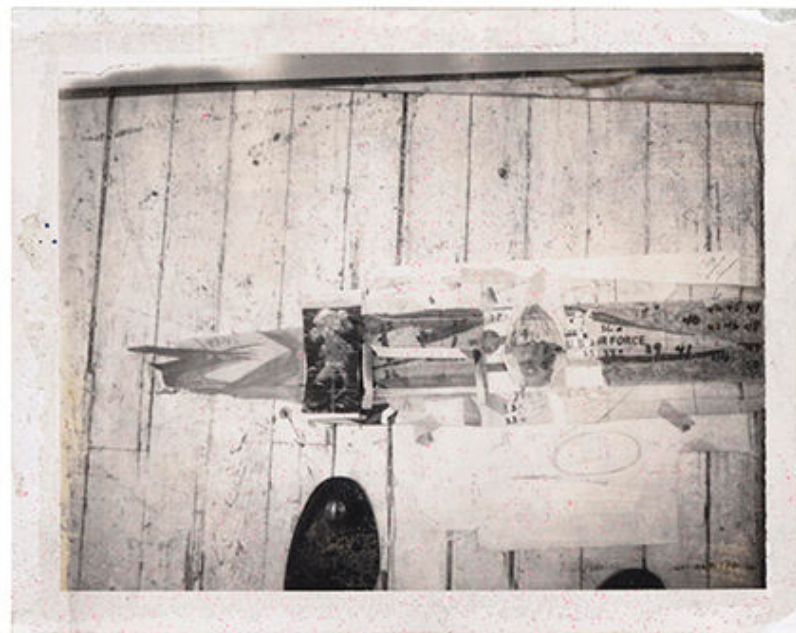
The *F-111* lithographs demonstrate a remarkable range of colors: delicate washes of lavender and blue-green, heavily-saturated areas of rose, violet, ultramarine, and yellow, along with a fluorescent orange-red. The brilliance of these tones captures the highly aestheticized representations of atomic warfare found in the very same *Life* magazines that Rosenquist collaged into *F-111*'s composition, reflecting a phenomenon dubbed “atomic sublime” by historian and photographer Peter Bacon Hales.ⁱⁱⁱ In fact, nearly all the commercial imagery found in *F-111* can be

traced back to 1940s and 50s advertisements in *Life*, including his ever-present spaghetti motif.^{iv} Under Rosenquist's command, these ads become a visual metaphor for the entwining of American's rampant consumerism and extensive military operations.

"In F-111, I used a fighter bomber flying through the flak of consumer society to question the collusion between the Vietnam death machine, consumerism, the media, and advertising." —James Rosenquist

South, the first of the four *F-111* prints, begins with a field of spaghetti, one of Rosenquist's most iconic motifs, before jumping to a more abstracted, almost psychedelic panel with swirls of pale yellow and red. Soon, the tail end of the titular *F-111* jet is visible, with a delicate floral pattern taken from a 1955 Sherwin Williams advertisement printed over the aircraft like wallpaper. When Rosenquist first saw a pattern applied with a wallpaper roller, he thought it looked like silvery acid rain.^v Suddenly, American domestic life and heavy industry are intertwined, atop a gridded wash of lavender.

A track hurdle from a 1948 Texaco ad espousing the oil brand's "top performance" unifies *South* with *West*, stretching across both prints along with the rear of the *F-111* jet and the Sherwin Williams pattern. Centrally, a Firestone tire turned horizontal stands for American industry and the military-industrial complex. The connection between Firestone and war is historically apparent, as the company helped develop America's first nuclear missile in the 1950s.^{vi} Automobile consumption also thrived during this period of global conflict; General Motors recorded the largest profit ever achieved by an American company during the Vietnam War.^{vii} Below the tire, an angel food cake represented a missile silo to Rosenquist, both with holes at their center. Rosenquist topped the confection with flags that resemble territorial markers, declaring properties such as "PROTEIN" and "VITAMIN-B," adding a nutritional flair that recalls American diet culture and hyper-fortified foods.



Polaroid photograph of *F-111* sources arranged on studio floor, ca. 1964-65. Courtesy of the Estate of James Rosenquist.

The pilot of *F-111* takes charge in *North*: a young girl from a Dow Chemical ad, she, representing the next generation, is the motivator and supposed beneficiary of the suburban way of life, the ultimate emblem of what the military is to defend. Her chrome-plated helmet, which seen on its own could be mistaken for an airplane turbine or missile warhead, is in fact a hair dryer hood, plucked from a Coca Cola advertisement. She sits atop a radioactive green lawn and gazes out at a fork twirling a fluorescent serving of spaghetti. Nearby, delicately colored light bulbs rendered in pastel shades are reminiscent of Easter eggs; positioned by the plane's doors, they become bombs. Above these light bulb bombs shines the emblem of the American air force. Here, Rosenquist considers color as it relates to the military: the emblem of the Korean air force is the same as America's, only in different colors. "The same symbol in one color meant friend. In another color it meant enemy."^{viii}

A photograph of a mushroom cloud from *Life* magazine merges with umbrella from Canada Dry ad in *East*, superimposed with the airplane's "U.S. AIR FORCE" text. The collaged scene of enjoyment and destruction is reminiscent of resorts and hotels that would advertise the atomic bomb tests as

spectacular tourist attractions.ⁱ “People would sit under beach umbrellas with their iced drinks and watch these mushroom clouds in the desert,” Rosenquist recollected.^x To the right, a diver’s air bubbles echo the shape of this massive explosion. Rosequist described this gasp of air as being related to the breath of an atomic bomb, or the gulp of someone’s last breath within it. Grey fabric drapes below this scene, under the nose of the plane. The idea for this cloth came to Rosenquist from the toy guns where pulling the trigger shoots out a flag that says “BANG!” – a false threat, the kind of threat that created the F-111. Finally, to the far right, the composition ends just how it begins, completing this flight through flak with an invitation for the viewer to enjoy a second plate of Rosenquist’s signature spaghetti.

ⁱ James Rosenquist, *Painting Below Zero: Notes on a Life in Art*, 2009, p. 153.

ⁱⁱ Ibid, p. 154.

ⁱⁱⁱ Peter Bacon Hales, “The Atomic Sublime,” unpublished manuscript quoted in Craig Adcock, “James Rosenquist *F-111: A Guernica* for Our Times,” *Art & Culture* vol. 2, no. 1, 1990, p. 122.

^{iv} Stephan Diederich and Yilmaz Dziewior, *James Rosenquist: Painting as Immersion*, 2017, pp. 140-141.

^v James Rosenquist, *Painting Below Zero: Notes on a Life in Art*, 2009, p. 162.

^{vi} Tino Grass, “F-111,” in Stephan Diederich and Yilmaz Dziewior, *James Rosenquist: Painting As Immersion*, 2017, p. 147.

^{vii} Walter Rugaber, “G.M. Profit Topped \$2.1-Billion in 1965; G.M. TAKES LEAD AS PROFIT MAKER,” *The New York Times*, February 1, 1966, p. 1.

^{viii} James Rosenquist, *Painting Below Zero: Notes on a Life in Art*, 2009, p. 160.

^{ix} Tino Grass, “F-111,” in Stephan Diederich and Yilmaz Dziewior, *James Rosenquist: Painting As Immersion*, 2017, p. 148.

^x James Rosenquist, *Painting Below Zero: Notes on a Life in Art*, 2009, p. 159.

Exhibited

Stillwater, Oklahoma State University Museum of Art, *James Rosenquist: Illustrious Works on Paper, Illuminating Paintings*, November 10, 2014 – March 14, 2015 (this impression)

Syracuse University Art Galleries, *James Rosenquist: Illustrious Works on Paper, Illuminating Paintings*, August 20 – November 22, 2015 (this impression)

ARoS Aarhus Kunstmuseum, *James Rosenquist: Painting as Immersion*, April 14 – August 19, 2018 (this impression)

Literature

Constance Glenn 73

Sarah Bancroft, *James Rosenquist: Illustrious Works on Paper, Illuminating Paintings*, 2014, no. 25-28, pp. 44-47 (this impression illustrated)

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225

James Rosenquist

Tampa—New York 1188 (G. 81)

1974-75

Monumental lithograph in colors, on Arches Cover paper, the full sheet.

S. 36 1/4 x 74 1/8 in. (92.1 x 188.3 cm)

Signed, titled, dated and numbered 16/40 in pencil (there were also 3 artist's proofs), published by Graphicstudio, University of South Florida, Tampa, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



“The alligators. I like wrestling them. Ha, ha, I’m only kidding. But I do like to watch them as they lie there so quietly... Did you know that the favorite foods of the alligator are white bread, marshmallows, and golf balls? You have to be careful, though; they are totally unpredictable. Well, that’s another story.” —James Rosenquist, on what attracted him to Florida

Prominently depicting the peel of an orange and a circular tire mark, *Tampa - New York 1188* reflects the period of Rosenquist’s life in which he was primarily living in Florida but frequently returning to New York, where he had solely resided during his earlier career. Climbing up the geography of the east coast, the titular “1188” refers to the miles between his two homes, an abandoned dime store in Tampa’s historically Cuban neighborhood of Ybor City, and a studio loft on the Bowery in downtown Manhattan; the orange nods to Florida’s state fruit, while the tire mark reflects Rosenquist’s continued travels between Manhattan and Tampa.

His joking aside, one of the major factors that attracted Rosenquist to Florida was its luminosity, a result of the nearby water: “The light here is so beautiful, I once told George Firestone, the Florida secretary of state, that when you cry your tears turn to broken glass or diamonds. He liked that and gave me two medals as an ambassador for Florida.”¹ This type of light attracted Rosenquist for much of his career: it was a beauty he greatly admired while residing in East Hampton in the late 1960s. Otherwise drawing Rosenquist to Florida was Donald Saff at Graphicstudio, whose innovative print shop at the University of South Florida continued to welcome Rosenquist, Rosenquist in turn changing the Tampa community.



Sengai Gibon, "○△□" or *The Universe*, Edo period, Japan

Rosenquist spoke often to Saff about his interest in Eastern philosophy and the art of Sengai Gibon (1750-1837), whose brushstrokes described the universe in his circle-triangle-square paintings.ⁱⁱ The artist subtly embedded these Zen symbols of the circle, triangle, and square in the composition, the three shapes said to come together to represent a harmonious universe; the circle, for infinity and the basis of life, the triangle, for the beginning of all forms, and the square- a triangle double formed- for the multiplicity of forms that comprise the entire multidimensional universe. *Tampa - New York 1188* illustrates that Rosenquist had created his own universe in his oscillation between the worlds of New York and Florida, both serving their own roles in his personal harmony.



Tampa - New York 1188 featured on a poster for James Rosenquist's memorial celebration at the University of South Florida, 2017.

Literature

Constance Glenn 81

Ruth Fine and Mary Lee Corlett, *Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida*, 1991, cat. no. 226

ⁱ Jan van der Marck, "Reminiscing on the Gulf of Mexico: A Conversation with James Rosenquist," *American Art* vol. 20, no. 3 (2006), p. 94.

ⁱⁱ Donald Saff, "Appreciations: James Rosenquist (1933-2017)," *American Art* vol. 32, no. 1 (2018), p. 88.

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226

James Rosenquist

Head Stand (G. 777, G. 104)

1977

Lithograph in colors, on Okawara paper, the full sheet.

S. 21 1/4 x 44 in. (54 x 111.8 cm)

Signed, titled, dated and numbered 'H.C. 1/3' in pencil (an hors commerce, the edition was 39 and 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

\$800 — 1,200

[Go to Lot](#)



“By the time I was a teenager I’d found a way out by picking up pieces here and there, like clues to a puzzle. I’d found a way of looking at the world as disconnected images brought together for an unknown purpose. Without realizing it, I deliberately sought out the incongruities that would match my memories.” —James Rosenquist



Rosenquist doing a handstand on a Lincoln Premium convertible. Irvington, New York, 1956. Courtesy of the Estate of James Rosenquist.

Exhibited

Houston, The Menil Collection and The Museum of Fine Arts, *James Rosenquist: A Retrospective*, May 17 – August 17, 2003 (this impression)

New York, Solomon R. Guggenheim Museum, *James Rosenquist: A Retrospective*, October 16, 2003 – January 18, 2004 (this impression)

Literature

Gemini G.E.L. 777

Constance Glenn 104

Walter Hopps and Sarah Bancroft, *James Rosenquist: A Retrospective*, 2003, no. 256, p. 352 (this impression illustrated)

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227

James Rosenquist

Terrarium (G. 154)

1978

Lithograph in colors, on Arches Cover paper, with full margins.

I. 21 3/4 x 39 3/8 in. (55.2 x 100 cm)

S. 29 1/4 x 44 5/8 in. (74.3 x 113.3 cm)

Signed, titled, dated and numbered '2/16 A.P.' in pencil (an artist's proof, the edition was 100), published by the artist, unframed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)





Source for *Terrarium*, 1977. Magazine clippings and mixed media on paper. 14 3/16" x 20 5/8" (36.0 x 52.4 cm) - left element; 14 1/4" x 6 3/8" (36.2 x 16.2 cm) - right element. Private Collection. © James Rosenquist Foundation / Licensed by Artists Rights Society (ARS), NY. Used by permission. All rights reserved.

"To me, Terrarium is about love in a bottle... The face in the bottle is like your love in a jar... You take your favorite thing and you strangle it." —James Rosenquist



James Rosenquist and Maurice Sanchez in Rosenquist's Aripeka, Florida studio, 1977. Courtesy of the Estate of James Rosenquist.

Literature

Constance Glenn 154

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228

James Rosenquist

Industrial Cottage (G. 159)

1978-80

Lithograph in colors, on Arches Cover paper, with full margins.

I. 20 1/4 x 43 3/4 in. (51.4 x 111.1 cm)

S. 26 7/8 x 47 7/8 in. (68.3 x 121.6 cm)

Signed, titled, dated and numbered 41/100 in pencil (there were also 20 artist's proofs), published by Aripeka Ltd., Editions, Aripeka, Florida, unframed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)



“Briefly, it deals with the horrific zoning disfiguring our fair land with its odd juxtapositions of incompatible structures.”—James Rosenquist

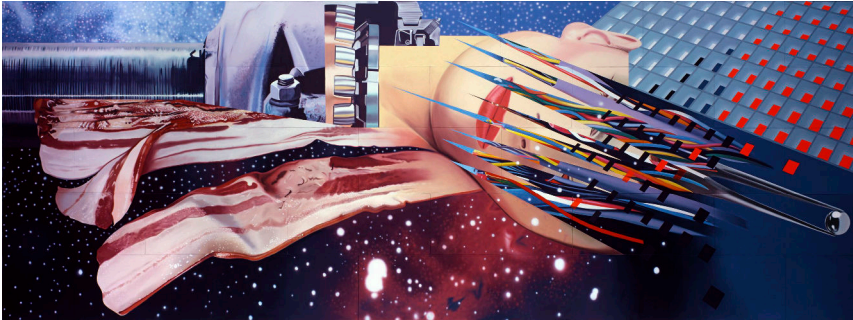
Reflecting the patchwork of neighborhoods and industrial parks along Florida's Gulf Coast, *Industrial Cottage* was inspired by Rosenquist seeing a chain-link fence around an old cemetery with a “Mobile Homes for Sale” sign off Route 19; the print's composition serves as a metaphor for people living next door to polluting industrial sites and the zoning regulations that allow for these types of living arrangements. “In these places you see big American flags and horrible smog so thick people can hardly breathe,” Rosenquist remarked.ⁱ The bold imagery of *Industrial Cottage* gestures towards this reality, wherein domesticity classes with heavy industry.

The drill bits on the right gradually emerge into a sunshine yellow, just below the window of a shack-like dwelling. Fiery strips of bacon, held up by clothespins on a clothesline, are a down-home echo of these precision-tooled bits; an excavator cranes its neck to grab a bite of breakfast. A coaxial copper cable, dug up by the steam shovel, disrupt the clothesline's horizontal tranquility, branching into a darkly shaded window that frames a high-voltage transmission tower. “If you live near a power station, the juice from the towers emits radiation that will burn out your bulbs. It's no good for your health.”ⁱⁱ Metallic grey – the color of heavy industry – at the left, right, and center cooly contrasts against the punch of primary colors.



Source for *Industrial Cottage*, 1977. Collage and mixed media on paper, with adventitious marks. 14 1/2" x 15" (36.8 x 38.1 cm). Collection of the Estate of James Rosenquist. © James Rosenquist Foundation / Licensed by Artists Rights Society (ARS), NY. Used by permission. All rights reserved.

Imagery of bacon would later be at the center of controversy surrounding Rosenquist's massive painting *Star Thief*; the composition, which collages bacon like streaming banners in outer space, among other elements, angered astronaut-turned-airline-executive Frank Borman, who refused to let the work be displayed in Miami International Airport as intended: “space doesn't look like that. I've been to space, and I can assure you there's no bacon in space. I've never seen enormous strips of bacon in outer space.”ⁱⁱⁱ Rosenquist would later retort that “the bacon symbolizes flesh as meat that we eat, as well as the tender fiber of which we are all made,” a sentiment that could be transferred to the bacon of *Industrial Cottage*, highlighting the vulnerability of those living near industrial parks, like bacon left out to spoil in the open air.



Star Thief, 1980. Oil on canvas. 17' 1" x 46' (520.7 x 1402.1 cm) [205" x 552"]. Museum Ludwig, Cologne, Loan Peter and Irene Ludwig foundation, Aachen, 1995 [ML 01621]. Artist registration # 80.11. © James Rosenquist, Inc. / Licensed by Artists Rights Society (ARS), NY. Used by permission. All rights reserved.

ⁱ James Rosenquist, *Painting Below Zero: Notes on a Life in Art*, 2009, p. 244.

ⁱⁱ Ibid.

ⁱⁱⁱ Ibid, p. 266.

Literature

Constance Glenn 159

Works from the James Rosenquist Estate

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229

James Rosenquist

Sheer Line (S. 1979.41, G. 163)

1979

Lithograph in colors, on Arches Cover paper, with full margins.

I. 22 1/4 x 38 5/8 in. (56.5 x 98.1 cm)

S. 29 1/4 x 44 7/8 in. (74.3 x 114 cm)

Signed, titled, dated and numbered 74/100 in pencil (there were also 20 artist's proofs), published by Multiples, Inc., New York, framed.

Estimate

\$800 — 1,200

[Go to Lot](#)





Rosenquist in Times Square, New York, 1958. Image Courtesy of the Estate of James Rosenquist

“When I was painting billboards, one day they’d ask me to paint a big orange, the next day they wanted me to paint a big Early Times whiskey bottle. I’d mix the color and realize the whiskey bottle was the same color as the orange. In Sheer Line I played with that idea in a blend from one area of paint to another. The idea of transforming things right in front of your eyes just by using color. The woman’s skin blends into the color of the sun, the color of the water, and the ripples are echoed in the top of the soda bottle.” —James Rosenquist



Source for *Sheer Line*, 1977. Collage and mixed media on paper, with adventitious marks. 15 7/8" x 18 5/8" (40.3 x 47.3 cm). Collection of the Estate of James Rosenquist. © James Rosenquist Foundation / Licensed by Artists Rights Society (ARS), NY. Used by permission. All rights reserved.

Literature

Dieter Schwarz 1979.41

Constance Glenn 163

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230

James Rosenquist

Idea I; and Idea II (G. 165 & 166)

1979

Two lithographs in colors, on HMP handmade paper, the full sheets.

Idea I S. 6 x 4 1/2 in. (15.2 x 11.4 cm)

Idea II S. 5 3/4 x 4 1/2 in. (14.6 x 11.4 cm)

Both signed, titled, dated and numbered 61/76 and 45/83 in pencil respectively (there were also 13 and 20 artist's proofs respectively), published by Aripeka Ltd., Editions, Aripeka, Florida, both unframed.

Estimate

\$600 — 900

[Go to Lot](#)



“Sometimes ideas come through the window, floating in from somewhere... For all I know it might be electromagnetic signals or extraterrestrial rays or, as they used to say in the old days, a visit from your muse.” —James Rosenquist



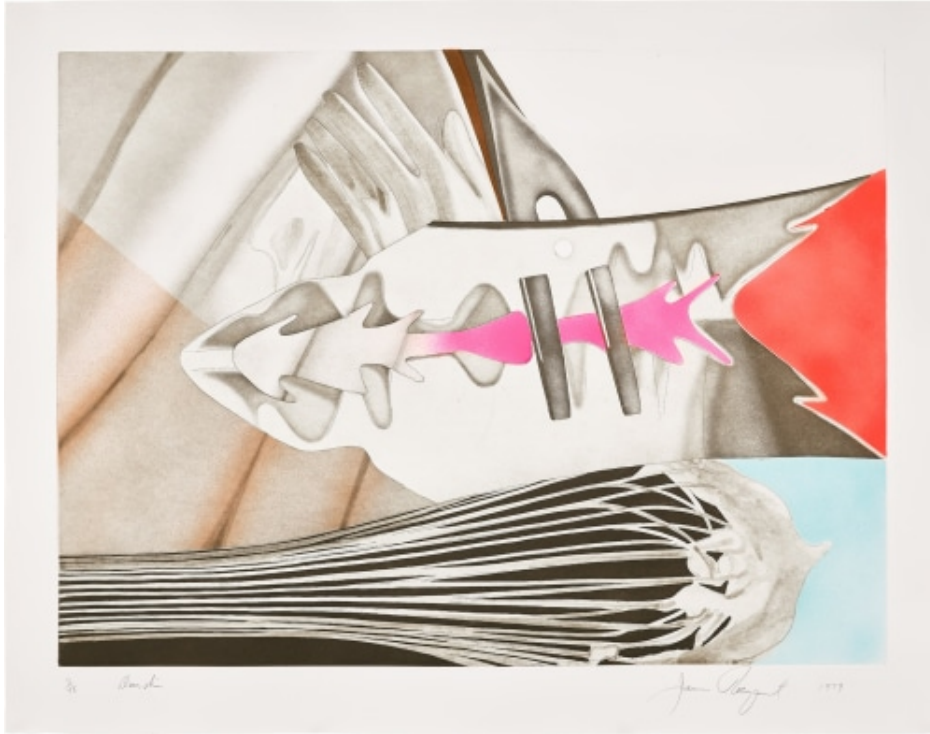
James Rosenquist and Bill Molnar cleaning etching plates at Rosenquist's Aripeka studio, Florida, circa 1978. Courtesy of the Estate of James Rosenquist.

Literature

Constance Glenn 165 and 166

Works from the James Rosenquist Estate

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231

James Rosenquist

Doorskin (G. 168)

1979

Etching, aquatint and embossing with pochoir in colors, on Pescia Italia paper, with full margins.

I. 23 1/2 x 31 3/4 in. (59.7 x 80.6 cm)

S. 28 1/8 x 35 7/8 in. (71.4 x 91.1 cm)

Signed, titled, dated and numbered 8/78 in pencil (there were also 15 artist's proofs), published by Aripeka Ltd., Editions, Aripeka, Florida (with their blindstamp), framed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



“That was the way I learned to interpret the world: as loose, unstable images whose meaning was enigmatic, and that became the template for my juxtaposition of disparate images. They are at the core of my interest in collage – an unconscious attempt to make aesthetic sense out of the nonsense I saw around me.” —James Rosenquist



James Rosenquist's Broome Street studio with *World's Fair Mural* (1963-64) in progress, ca. 1963-64.
Courtesy of the Estate of James Rosenquist.

Literature

Constance Glenn 168

Works from the James Rosenquist Estate

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232

James Rosenquist

Chambers (S. 19, G. 173)

1980

Lithograph in colors, on Twinrocker handmade paper watermarked 'James Rosenquist', the full sheet.

S. 29 3/4 x 47 1/4 in. (75.6 x 120 cm)

Signed, titled, dated and numbered '7/11 A.P.' in pencil (an artist's proof, the edition was 45), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), unframed.

Estimate

\$800 — 1,200

[Go to Lot](#)



“It’s about the artist and the law. I’m the artist, the square on the left is soot on a panel, representing my art; at the far end of Chambers Street there’s the law – city hall, the courts, all those government buildings with Greek pillars. The razor blade represents the severity of the law, toughness.” —James Rosenquist

Chambers reflects the activities occurring in two notable buildings on lower Manhattan’s Chambers Street: the judicial happenings of New York City Hall and the artistry being produced in James Rosenquist’s multipurpose townhouse. Having purchased the townhouse in 1977, the Chambers Street building became Rosenquist’s primary New York residence and studio as he began firmly splitting his time between Manhattan and Florida.



Artists' rights Senate subcommittee hearing, Washington, D.C., 1974. Left to right, seated: Congressman John Brademas, Congressman Edward Koch, Senator Jacob Javits, Marion Javits, and Senator Clairborne Pell; and standing: Rosenquist and Robert Rauschenberg. NY. Courtesy of the Estate of James Rosenquist.

While working in the Chambers Street studio, Rosenquist was no stranger to the other side of the block, advocating for artists’ rights and funding in the political arena. His 1974 bout with Washington, this time as a buttoned-up lobbyist this time rather than an antiwar protester, saw him attend Senate subcommittee meetings with Robert Rauschenberg to advocate for legislation

regarding artists’ resale royalties. Though the amendment was ultimately unsuccessful, Washington took note of Rosenquist; in 1978, Second Lady Joan Mondale asked him to serve on the National Council on the Arts, which advises the National Endowment of the Arts. While the artist was initially worried that his prior antiwar activities and the adult magazines in his home – which he assured the interrogating F.B.I. agent were for collaging purposes only – would prevent him from participating, Rosenquist subsequently served five years on the Council.

Literature

Esther Sparks 19

Constance Glenn 173

Works from the James Rosenquist Estate

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233

James Rosenquist

Dog Descending a Staircase (S. 20, G. 174)

1980-82

Monumental lithograph and intaglio in colors, on Arches paper, with full margins.

I. 40 x 63 1/4 in. (101.6 x 160.7 cm)

S. 42 x 70 in. (106.7 x 177.8 cm)

Signed, titled, dated and numbered 'A.P. II 1/8' in pencil (an artist's proof, the edition was 33), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

Estimate

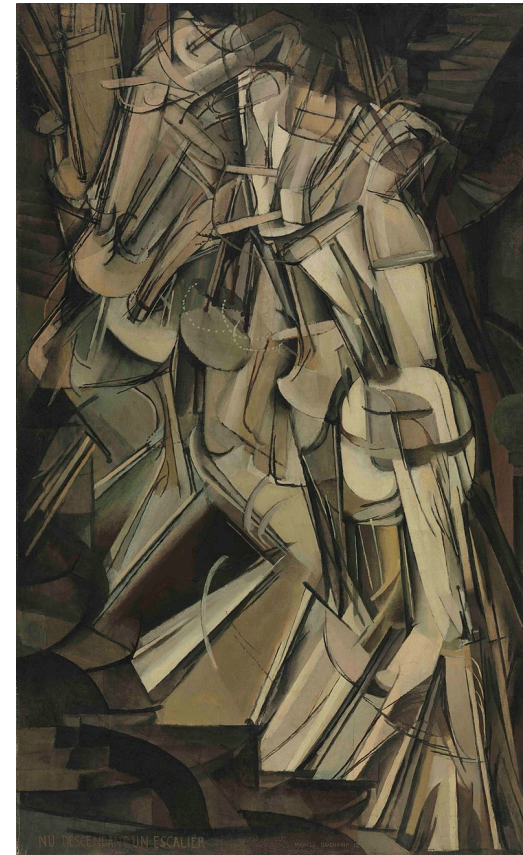
\$6,000 — 9,000

[Go to Lot](#)



“The essence is to take very disparate imagery and put it together and the result becomes an idea, not so much a picture. It’s like listening to the radio and getting your own idea from all these images that are often antidotes—acid—to each other. They make sparks or they don’t.” —James Rosenquist

The images making up *Dog Descending a Staircase* reflect a scene of displaced domesticity; the doll symbolizes a wife, the dog becomes the husband, and the tin mill image is his job. By imbuing the scene of self-described “bleak” images with a Pop-like sensibility, Rosenquist creates a commentary on everyday objects and subjects, instilling them with new meanings. The resulting composition disrupts the reading of the lithograph and distorts the viewer’s understanding of the narrative, instilling suspense: one waits for the dog to move, the doll to blink, the spool to wind.ⁱ



Marcel Duchamp, *Nude Descending a Staircase (No. 2)*, 1912. Image: Philadelphia Museum of Art / Artwork: © 2024 Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York

Dog Descending a Staircase’s title is inspired by Marcel Duchamp’s Cubist masterpiece *Nude Descending a Staircase, No. 2* (1912), and much like Duchamp’s painting, Rosenquist’s lithograph relies on the left to right orientation of the work to inform the composition. The two titans of 20th century art did cross paths, and upon meeting Duchamp, Rosenquist recalls giving him a sunflower fly swatter, remembering “he was very normal for a being a genius. He was friendly.”ⁱⁱ In *Dog Descending a Staircase*, Duchamp’s nude becomes Rosenquist’s titular dog, but in Rosenquist’s rendition, the movements of the dog are rendered flat and frozen in time, the print’s fragmented imagery reminiscent of that of the Surrealists. Although Rosenquist’s preference for odd couplings associated him with the movement, he did not consider himself a Surrealist. Where Surrealism was

a philosophy of thought based on automatic impulses, random associations, and literary or Freudian references, Rosenquist's images do grow out of associations, but not random ones: "you have to let ideas cook and simmer," he explained.ⁱⁱⁱ Instead of evoking higher states of being and feeling, like the Surrealists, Rosenquist's strange pairings create a dense, silent, often impenetrable poetry; by linking the spool, to the dog, to the doll, Rosenquist evokes the aesthetic of Surrealism while maintaining his artistic independence and personal poetics.

Phillips recently sold the 1979 painting upon which this 1980-1982 print is based, on November 15, 2023, in the *20th Century & Contemporary Art Day Sale*.

ⁱ Elizabeth Frank, "James Rosenquist at Castelli-Feigen-Corcoran," *Art in America*, November 1980.

ⁱⁱ James Rosenquist, *Painting Below Zero*, 2009, p. 99.

ⁱⁱⁱ James Rosenquist quoted in G.R. Swenson, "The F-111," *Partisan Review*, Fall 1965, p. 285

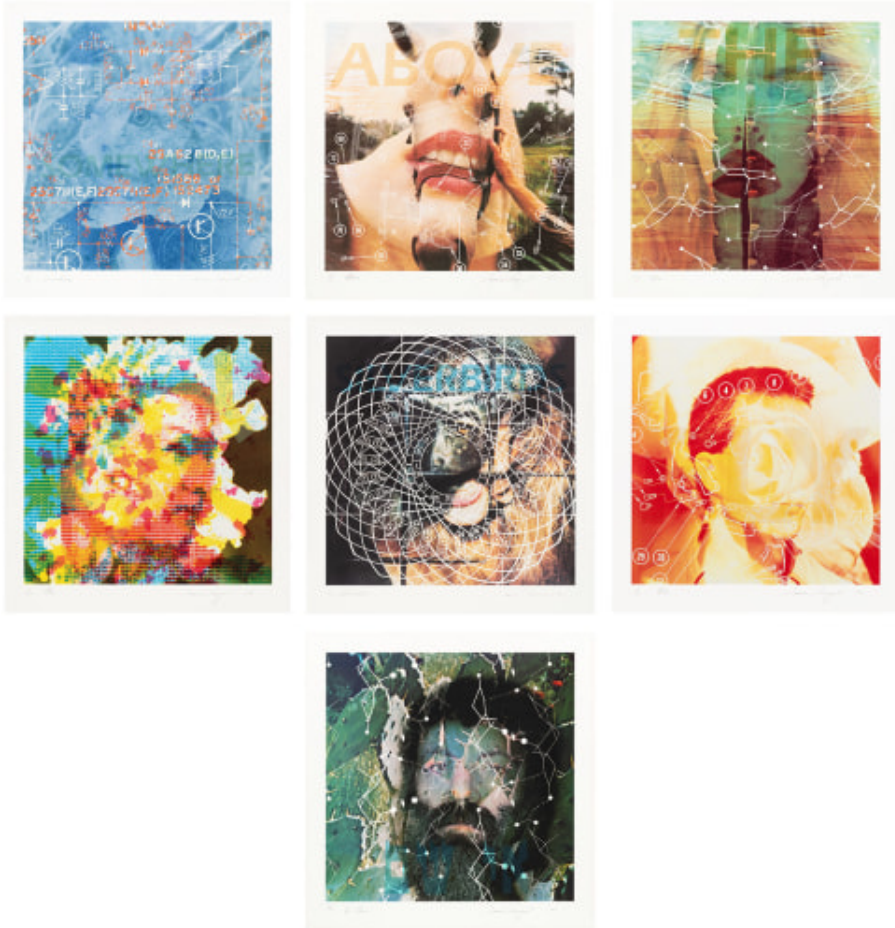
Literature

Esther Sparks 20

Constance Glenn 174

Works from the James Rosenquist Estate

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234

James Rosenquist

High Technology and Mysticism: A Meeting Point (G. 180-186)

1981

The complete set of seven lithographs in colors, on Arches 88 paper, with full margins.

all I. 28 x 28 in. (71.1 x 71.1 cm)

all S. 34 x 33 in. (86.4 x 83.8 cm)

All signed, titled, dated and numbered 40/150 in pencil (there were also 25 artist's proofs), co-published by Rosebranches Inc., and Aripeka Ltd., Editions, Aripeka, Florida, all framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



“[High Technology and Mysticism: A Meeting Point] gets into film, film techniques, and cinematography.”—James Rosenquist

High Technology and Mysticism: A Meeting Point is Rosenquist’s first and only foray into a thorough examination of photography in printmaking, though his interest in film began a decade earlier in the form of several unfinished film exploits. He describes his process working on the series of seven lithographs: “I went to [unusual] lengths to take photographs. I was specifically trying to sandwich negatives together to bring about a certain look, a certain thing that I wanted through this photo process... I went to study where technology was illustrated, in libraries and other places. I went to hospitals to see [how it all related] to the human being. I went all over the place to see the sources of imagery from technology and [find out] what it had to do with so-called art. So I came up with these strange shapes, DNA symbols, electrical circuits.”ⁱ With *High Technology and Mysticism: A Meeting Point*, Rosenquist continues to push the boundaries of his artmaking to discover new expressions of humanity and contemporary life.

The titles of each individual lithograph in the series combine to create a poem: Somewhere Above The Sky Silverbirds Fly Ai-Cham [Somewhere]. Rosenquist describes the first work *Somewhere* as an “antique photograph of a dead child.”ⁱⁱ The child’s head becomes a blue rabbit, all incased in a web of electrical circuitry. *Above* takes on an even more surreal affect as the teeth and lips of a woman seamlessly blend into the face of a horse superimposed with another mechanical design in white. Each lithograph possesses technological elements represented by a web of numbers, lines, and symbols. With the series, Rosenquist hoped to inspire introspective questions about our relationship with technology and its impact on education, nature, media, and even religion. Forty years later, the impact of innovation and a growing dependence on technology in today’s society is still incredibly relevant.

The imagery and techniques used in *High Technology and Mysticism: A Meeting Point* are evocative of the work of Rosenquist’s close friend, Robert Rauschenberg through his method of layering and overlapping images and his use of photography in printmaking. Their friendship and bond persisted throughout their lives and resulted in a continued trading of ideas and a mutual fascination in the intersection of art and technology. Rosenquist reflects on the impact his friend had on him: “Bob could make art out of anything—he was a big influence on me. Now that I was able to make my own paintings I could do whatever I damn pleased. Then it became a question of, do you dare to do that? From Bob’s fearless art coups I gathered an important message: the bigger the risk you take, the more accurate your vision has to be.”ⁱⁱⁱ

ⁱ Constance W. Glenn, *James Rosenquist: Time Dust. Complete Graphics, 1962-1992*, p. 96.

ⁱⁱ *Ibid*, p. 100.

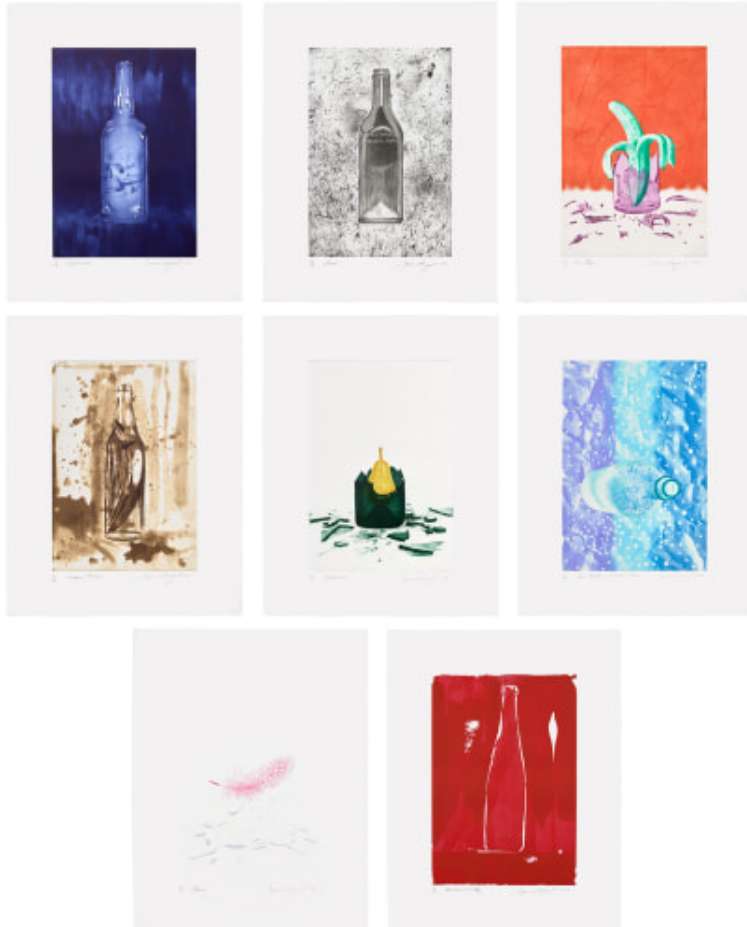
ⁱⁱⁱ James Rosenquist, *Painting Below Zero*, 2009, p. 83.

Literature

Constance Glenn 180-186

Works from the James Rosenquist Estate

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235

James Rosenquist

The Glass Wishes: eight plates (G. 1014-1016, 1018-1019, 1021, 1023 & 1024, G. 187-189, 191-192, 194, 196 & 197)

1981

Eight aquatints in colors, on Somerset Satin paper, with full margins.

all I. 23 1/2 x 16 1/8 in. (59.7 x 41 cm)

all S. 33 1/2 x 26 1/4 in. (85.1 x 66.7 cm)

All signed, titled, dated and numbered 59/59 and 56/59 (*Plume*) in pencil (there were also 12 or 8 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps and inkstamp on the reverse), all unframed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



“I come from a family of drinking Swedes, and it’s a lot like their wishes are in a bottle. Sometimes it works and sometimes it doesn’t... So, it was the bottle intact and then the bottle broken.”—James Rosenquist

Literature

Gemini G.E.L. 1014-1016, 1018-1019, 1021, 1023 and 1024

Constance Glenn 187-189, 191-192, 194, 196 and 197

Works from the James Rosenquist Estate

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236

James Rosenquist

The Kabuki Blushes, from *Secrets in Carnations* (G. 206)

1986

Lithograph in colors, on Chiri Kozo paper, with acrylic monoprint collage in colors, on Somerset Satin paper, with full margins.

I. 35 3/4 x 38 1/2 in. (90.8 x 97.8 cm)

S. 39 1/4 x 41 3/8 in. (99.7 x 105.1 cm)

Signed, titled, dated and numbered 59/59 in pencil, published by Graphicstudio, University of South Florida, Tampa (with their blindstamp), framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



“I want to use this crosshatching to build a huge image, a huge image that would become another image... there are still mysteries to be explored on a two-dimensional surface.” —James Rosenquist

The Kabuki Blushes is a lush example of Rosenquist’s “crosshatching” technique, interlacing delicate flower patterns with the kabuki face and plump tomato that call back to the 1978 lithograph *Terrarium* (lot 227). These interlaced forms allude to, as Graphicstudio master printer Donald Saff recalled, “the visual experience that comes from looking at a distant world through the leaves of the Palmetto Palm, which is so common to the Florida landscape.” Indeed, palmetto palms surrounded Rosenquist’s house and studio in Aripeka, Florida.



Rosenquist standing in the door of his studio, Aripeka, Florida, 1992. Courtesy of the Estate of James Rosenquist.

Literature

Constance Glenn 206

Ruth Fine and Mary Lee Corlett, *Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida*, 1991, cat. no. 230

Works from the James Rosenquist Estate

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237

James Rosenquist

Welcome to the Water Planet (G. 211)

1987

Monumental aquatint, on T.H. Saunders paper, with full margins, folded (as issued).

I. 68 1/2 x 53 3/4 in. (174 x 136.5 cm)

S. 75 1/2 x 60 in. (191.8 x 152.4 cm)

Signed, titled, dated and numbered 'AP 5/7' in pencil (an artist's proof, the edition was 55), published by Graphicstudio, University of South Florida, Tampa (with their blindstamp), framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



“Welcome to the Water Planet was the idea of seeing the earth from another perspective, from an alien perspective perhaps. The idea was: if aliens were to visit us, they would see the earth with both its beauty and its problems. And at the same time it was about seeing the earth as a Garden of Eden that we could lose in an instant.”
—James Rosenquist

With concern and empathy for all those living on the “water planet,” the name Rosenquist fondly calls Earth, *Welcome to the Water Planet* is one of several works in which the artist deliberates over humanity’s complicated relationship with the ecology of its home. This manifests visually within this aquatint through a dynamic presentation of the natural and unnatural. The print’s surface is animated by swirling forms, piercing streaks of image fragments, and an effusion of star particles. Galaxies materialize from cosmic dust set in motion by solar winds and each star is meticulously drawn, so that individual orbs are visible around the edges of the largest star clusters. At the center of the composition is an exquisitely depicted, monolithic water lily, overlapped by a bending, curling, plantlike form out of which a face—two eyes, part of a nose, and three fingers of the hand over the mouth area—emerges. The eyes are so delicately rendered that they appear moist.ⁱ

The waterlily as a motif evokes the work of Impressionist Claude Monet, which places *Welcome to the Water Planet* squarely in conversation with the tradition of how nature and the world can be represented in art. Like the Impressionists, who were concerned with capturing the ever-changing visual qualities of nature and light and how its artistic depictions can be reimagined, Rosenquist uses his work, and the “water planet” motif specifically, to explore our natural environment. Yet, he pushes the theme further by urging the viewer to question their own impact on that environment.



Claude Monet, *Nymphéas*, c. 1897-98, oil on canvas. Los Angeles County Museum, Los Angeles, www.lacma.org

The black and white aquatint is a deviation from Rosenquist’s typically vibrant palette. “I wanted to deal with things in a different way. First of all I used the grisaille palette, black and white. I started on black and white. What I wanted to do was to take these images, anonymous images from advertising, place them in a picture plane, in a certain size and a certain scale—really well-painted fragments—and have the largest fragment the most close-up and the most anonymous because it was magnified so much. It would be like seeing an image, but you wouldn’t quite know what it was. So, people thought they were mysterious.”ⁱⁱ Rosenquist uses the same technique in *The Prickly Dark* (lot 238).

The aquatint process holds many of the same qualities as painting, relying on swaths of tonal gradations applied like painterly brushstrokes, the medium itself playing to Rosenquist’s strengths as a painter. *Welcome to the Water Planet* is representative of Rosenquist’s hallmark artistry, taking on the troubles and triumphs of society while encouraging his audiences think retrospectively about their own place, purpose, and responsibility on the “water planet.”

ⁱ Ruth E. Fine and Mary L. Corlett, *Graphicstudio*, p. 226-227

ⁱⁱ Mary Anne Staniszewski and James Rosenquist, “James Rosenquist,” *BOMB*, no. 21 (1987), p. 27, <http://www.jstor.org/stable/40422918>

Exhibited

Houston, The Menil Collection and The Museum of Fine Arts, *James Rosenquist: A Retrospective*, May 17 – August 17, 2003 (this impression)

New York, Solomon R. Guggenheim Museum, *James Rosenquist: A Retrospective*, October 16, 2003 – January 18, 2004 (this impression)

Cologne, Museum Ludwig, *James Rosenquist: Painting as Immersion*, November 18, 2017 – March 4, 2018 (this impression)

ARoS Aarhus Kunstmuseum, *James Rosenquist: Painting as Immersion*, April 14 – August 19, 2018 (this impression)

Literature

Constance Glenn 211 (this impression illustrated, fig. 135, p. 118)

Ruth Fine and Mary Lee Corlett, *Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida*, 1991, cat. no. 234

Walter Hopps and Sarah Bancroft, *James Rosenquist: A Retrospective*, 2003, no. 268, p. 361 (this impression illustrated)

Stephan Diederich and Yilmaz Dziewior, *James Rosenquist: Painting as Immersion*, 2017, no. 27, p. 59 (this impression illustrated)

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238

James Rosenquist

The Prickly Dark (G. 212)

1987

Monumental aquatint, on T.H. Saunders paper, with full margins, folded (as issued).

I. 58 3/4 x 59 3/4 in. (149.2 x 151.8 cm)

S. 65 3/4 x 67 in. (167 x 170.2 cm)

Signed, titled, dated and numbered 'A.P. 6/7' in pencil (an artist's proof, the edition was 55), published by Graphicstudio, University of South Florida, Tampa, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



"Jim's evenings were lit by lanterns and candles; there was no electricity, no telephone, and no radio. In these limited surroundings, decades before today's instant access to the rest of the world, he began to see his environment dynamically, as fragments of seemingly disconnected images brought together for an unknown purpose by an unknowable force."—Donald Saff, Graphicstudio master printer



Source for *The Prickly Dark*, 1987. Magazine clippings and mixed media on book clipping. 9 11/16" x 8 1/2" (24.6 x 21.6 cm). Collection of the Estate of James Rosenquist. © James Rosenquist, Inc. / Licensed by Artists Rights Society (ARS), NY. Used by permission. All rights reserved.

Literature

Constance Glenn 212

Ruth Fine and Mary Lee Corlett, *Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida*, 1991, cat. no. 232

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239

James Rosenquist

The Bird of Paradise Approaches the Hot Water Planet, from Welcome to the Water Planet (G. 214)

1989

Monumental pressed paper pulp print in colors, on two sheets of TGL handmade paper, with lithographic collage, on Rives BFK paper, the full sheets.

S. 96 x 84 1/2 in. (243.8 x 214.6 cm)

Signed, titled, dated and numbered 1/28 in pencil (there were also 10 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



“Printmaking is something that [Rosenquist] excelled at...but I think his first love was always painting, and he approached this series as a painter, strong and sure as a painter, not as a graphic artist.” —Ken Tyler, Tyler Graphics master printer

James Rosenquist and Ken Tyler’s print collaboration can only be described as monumental, not only in the remarkable scale of the final products, but in their experimental contributions to the medium of printmaking. Ken Tyler, master printer and founder of Tyler Graphics in Mount Kisco, New York, customized his printmaking studio to allow Rosenquist to produce the highly complex body of prints, more ambitious and larger in size than anyone had produced up to that point in the history of the medium. The idea for such a tremendous series began simply but pivotally; after lunch and an initial tour of the Mount Kisco facilities, Tyler asked Rosenquist what he wanted to do: “I want to make prints as big as paintings,” Rosenquist answered. Tyler decisively replied, “O.K. I’ll make the biggest pieces of handmade paper you’ve ever seen.”ⁱ

Together, they conceived of and executed the extraordinarily striking nine works that became the epic *Welcome to the Water Planet* series, persevering to achieve their ambitious goal with the help of a staggering 270,000 gallons of paper pulp, around 700 sheets of colossally-sized paper, and an industrious team of nine to twenty-six people working on each piece at a time, all over the course of the approximate year that Rosenquist worked at Tyler Graphics. Each more inventive than the last, the nine immense works manifests Rosenquist’s longstanding desire to imbue printmaking with the painterly boldness his work typically exemplified, utilizing the resources and ingenuity of Tyler Graphics to enliven the medium with unconventional techniques and brilliant results. Four of those monumental works are featured in the present sale: *The Bird of Paradise Approaches the Hot Water Planet*, *Time Door Time D’Or* (lot 240), *Space Dust* (lot 241), and *Caught One Lost One for the Fast Student or Star Catcher* (lot 242).

James Rosenquist working on *Time Dust* at Tyler Graphics Ltd., Mount Kisco, New York, 1992.
Photographer: Marabeth Cohen-Tyler

Rosenquist began work in the Mount Kisco while ruminating on his concern for the Earth as the only planet in the universe known at the time to contain water. The artist recounted that first session in the studio: “I brought [Tyler] one collage, and he said, ‘That’s all you got?’ I said, ‘Ok, maybe I’ll bring in another one!’”ⁱⁱ Following these early sessions, *The Bird of Paradise Approaches the Hot Water Planet* was the first work Rosenquist and Tyler tackled together; this visual feat of color and texture depicts the figure of a bird landing on a new world landscape, the only hint of water referenced in the slashes of blue which, upon closer inspection, reveal the eyes of a woman. Considering his inspiration for this psychedelic, interplanetary scene, Rosenquist recollected, “the imagery that occurred to me seemed like a water nymph hiding in a water lily while some star nova or nuclear thing went by far away. And also the idea, welcome to the water planet, was a

‘welcome.’ It was sort of against chauvinism.”^v



Source for *The Bird of Paradise Approaches the Hot Water Planet* and *Untitled*, 1988. Magazine clippings, photocopy, and mixed media on unidentified clipping. 11 5/8" x 10" (29.5 x 25.4 cm). Private Collection. © James Rosenquist, Inc. / Licensed by Artists Rights Society (ARS), NY. Used by permission. All rights reserved.

However, the process to realize such stunning and complex results was initially riddled with challenges, setbacks, and failures as the team ideated on how to achieve Rosenquist’s ambitious vision of this phoenix-like bird arriving to the foreign planet. The work’s “porridge-like” paper pulp, as Rosenquist called it, at first proved to be entirely resistant to retaining any color added to it,

bleeding uncontrollably down and through the paper: “It looked like a quarter-inch thick rug made out of mush.”ⁱⁱⁱ Even Tyler’s typically reliable five by ten-foot lithography and etching press faced malfunctions, Tyler affectionately recalling that Rosenquist nicknamed the apparatus “Double Trouble” for the trouble it presented from the very first day of working on the series.^{iv}



Rosenquist working on *The Bird of Paradise Approaches the Hot Water Planet* (1989), Tyler Graphics Ltd., Mount Kisco, New York, 1989. Courtesy of the Estate of James Rosenquist.

The project began to come together when the ever-pioneering Tyler devised the brilliant idea to use a pattern pistol – a spray gun commercially used for coloring stucco ceilings – to apply pigment directly onto the pressed paper. Rosenquist was delighted by this innovation and quickly got to

work mixing and testing colors to find the perfect level of vibrance in each hue. The team cut an individual stencil from thick Lexan for each color, and where they were meant to mingle on the paper, Rosenquist would use a ladle or eye dropper to apply the color to the paper with utmost care and attention, sometimes even opting to drop puddles of color to the pulp with his fingers. As a result, though the lithographic elements are identical between each edition, their dazzlingly colored paper pulp backgrounds vary from impression to impression. The gorgeous and arresting nature of *The Bird of Paradise Approaches the Hot Water Planet*, as the first work Rosenquist and Tyler undertook for the *Welcome to the Water Planet* series stands as a testament to both artists' tenacious spirits as printmaking trailblazers, representing the emergence of historically fresh and creatively avant-garde methodologies of printing.

Video: <https://vimeo.com/252279697>

ⁱ Judith Goldman, *James Rosenquist: Welcome to the Water Planet and House of Fire, 1988 – 1989*, p. 14.

ⁱⁱ James Rosenquist in an interview with curator Jane Kinsman, Aripeka, Florida, May 2006.

ⁱⁱⁱ Ibid.

^{iv} Ken Tyler quoted in National Gallery Australia, *Rosenquist*, 2013, [video](#).

^v Mary Anne Staniszewski and James Rosenquist, *BOMB*, No. 21 (Fall, 1987), p. 25.

Exhibited

Cologne, Museum Ludwig, *James Rosenquist: Painting as Immersion*, November 18, 2017 – March 4, 2018 (this impression)

ARoS Aarhus Kunstmuseum, *James Rosenquist: Painting as Immersion*, April 14 – August 19, 2018 (this impression)

Literature

Constance Glenn 214

Stephan Diederich and Yilmaz Dziewior, *James Rosenquist: Painting as Immersion*, 2017, no. 32, pp. 66-67 (this impression illustrated)

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240

James Rosenquist

Time Door Time D'Or, from Welcome to the Water Planet (G. 218)

1989

Monumental pressed paper pulp print in colors, on two sheets of TGL handmade paper, with lithographic collage, on Rives BFK paper, the full sheets.

S. 96 3/4 x 119 1/2 in. (245.7 x 303.5 cm)

Signed, titled, dated and numbered 22/28 in pencil (there were also 12 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



“It’s a marvelous piece, it shows the scale, it shows how Jim could warm up to it, slowly but surely. And you could also see where he was going. He was going to go bigger. But he was not going to give us that pleasure, he was going to make us wait.”
—Ken Tyler, Tyler Graphics master printer



Source for *Time Door Time D'Or*, 1989. Magazine clippings, unidentified clippings, and mixed media on corrugated cardboard. 16 1/4" x 18 1/2" (41.3 x 47.0 cm). Collection of the Estate of James Rosenquist. © James Rosenquist, Inc. / Licensed by Artists Rights Society (ARS), NY. Used by permission. All rights reserved.

Measuring an astounding eight by ten feet, *Time Door Time D'Or* from the *Welcome to the Water Planet* series was the largest feat Rosenquist and Tyler Graphics' master printer Ken Tyler accomplished together at the time of its creation; Tyler would later refer to the work as the "*pièce de résistance*" of the series. *Time Door Time D'Or* shines with a cosmic brilliance as speckled flowers in creams, pinks, and purples explode from the center of a galaxy, surrounding a

rectangular spiral floating in space. Upon closer inspection, hints of blue eyes draw in the viewer to reveal the reappearance of female faces like those seen in *The Bird of Paradise Approaches the Hot Water Planet* (lot 239).



James Rosenquist applying paper pulp to *Time Dust* with Ken Tyler at Tyler Graphics Ltd., Mount Kisco, New York, 1992. Photo by Marabeth Cohen-Tyler

Rosenquist wanted to cover the paper with dazzling white specks to represent moons and stars, but the size of the paper challenged his ability to spray the color evenly across the entire surface. Rather than abandon or scale down his vision, he innovated. Tyler tells, "The ad hoc device that [Rosenquist initially] made with little dowels certainly wasn't going to work for this huge and vast expanse of two pieces of paper. We'd solved the problem of how to spray by building a platform that could go over the top with Jim standing on it, spraying down into the pulp through whatever matrix we were going to invent to make these little dots. It turned out that we were going to use pipes, different sized pipes... in a couple weeks we had this beautiful apparatus that had all these various pipes welded to a big structure that we could put on top of wet paper. Jim would go with the moving trolley, spraying through this matrix, and then when it was all done, we'd lift it off and it would create this marvelous halo around each one of the dots as we lifted the pipes out."¹ This feat of printmaking ingenuity resulted in a spectacularly elaborate and layered scene that delights and intrigues our imagination.

ⁱ Ken Tyler quoted in National Gallery Australia, *Rosenquist*, 2013, [video](#).

Exhibited

Cologne, Museum Ludwig, *James Rosenquist: Painting as Immersion*, November 18, 2017 – March 4, 2018 (this impression)

ARoS Aarhus Kunstmuseum, *James Rosenquist: Painting as Immersion*, April 14 – August 19, 2018 (this impression)

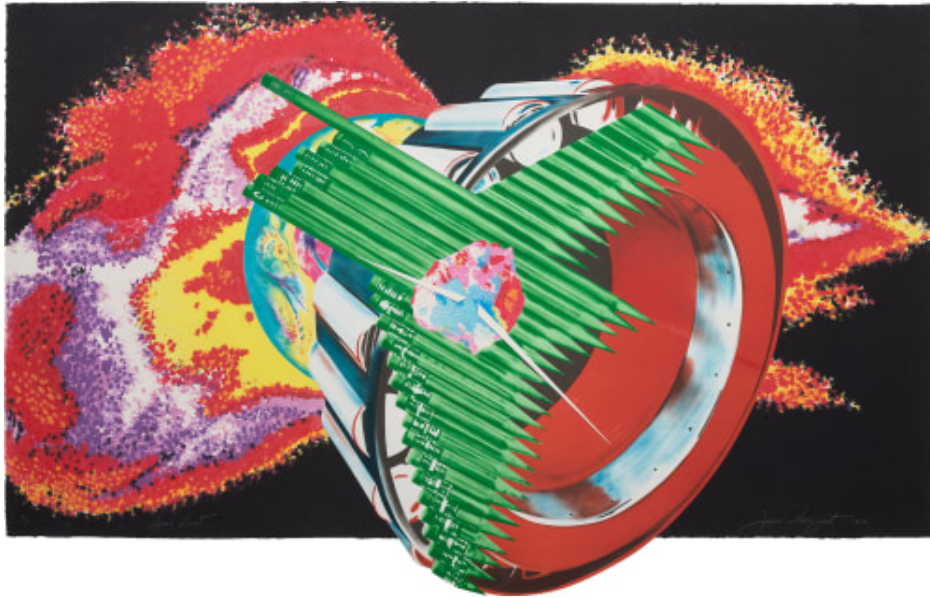
Literature

Constance Glenn 218

Stephan Diederich and Yilmaz Dziewior, James Rosenquist: *Painting as Immersion*, 2017, no. 30, p. 64 (this impression illustrated)

Works from the James Rosenquist Estate

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241

James Rosenquist

Space Dust, from Welcome to the Water Planet (G. 219)

1989

Monumental pressed paper pulp print in colors, on TGL handmade paper, with lithographic collage, on Rives BFK paper, the full sheet.

S. 66 1/2 x 104 3/4 in. (168.9 x 266.1 cm)

Signed, titled, dated and numbered 4/56 in pencil (there were also 14 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, framed.

Estimate

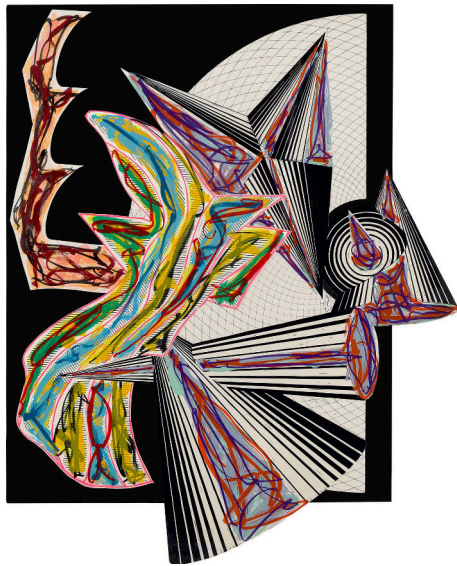
\$10,000 — 15,000

[Go to Lot](#)



“Space travel is at the intersection between technology and imagination but, like anything the government or the military is involved in, it’s an ambivalent enterprise – it has the potential for both transcendence and Star Wars type destruction.”
—James Rosenquist

Space Dust represents a point of departure for Rosenquist in the *Welcome to the Water Planet* series. Rather than containing his collage to the rectangular borders of the picture plane, he brings the lithograph elements past the bottom edge of the paper and off the page entirely. This formal shift, like every innovation Rosenquist had made thus far, demonstrates his desire to transcend traditional printmaking techniques. Rosenquist was additionally inspired by the innovation of other artists working at Tyler Graphics. Ken Tyler reflected on this influence on Rosenquist: “[Jim] had been looking at the shop and looking at various things that were taking place with other artists and deciding that, [in] the *décollages* of Frank Stella, [if] we were able to take things off the edge, why couldn’t he?”



Frank Stella, *Then Came Death and Took the Butcher*, from *Illustrations after El Lissitzsky's Had Gadya* (A. 179), 1984, Phillips, *Editions & Works on Paper*, April 20-22, 2021. Artwork: © 2024 Frank Stella / Artists Rights Society (ARS), New York.

Following its completion, *Space Dust* became the initial face of the series, serving as the sole image on the exhibition poster for the first show of the *Welcome to the Water Planet* prints at

Heland Wetterling Gallery in Stockholm, shown immediately after its completion from 12 December 1989 to 28 January 1990. This feature upon the poster substantiates the magnificent effect of the print; the confidence with which Rosenquist handles the background color, the vibrancy and variation of the fiery cloud of “dust” against the deep, inky black, was met with adoration by its first audience and still maintains the same visually striking impact today.

Literature

Constance Glenn 219

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242

James Rosenquist

Caught One Lost One for the Fast Student or Star Catcher, from Welcome to the Water Planet (G. 222)

1989

Lithograph in colors, on C. P. Saunders paper, with pressed paper pulp collage, on TGL handmade paper, with full margins.

I. 51 1/2 x 32 1/2 in. (130.8 x 82.6 cm)

S. 54 1/2 x 37 7/8 in. (138.4 x 96.2 cm)

Signed, titled, dated and numbered 33/92 in pencil (there were also 16 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



"It was a kind of cat and mouse situation with us, and [Rosenquist's] humor was interesting because he would wink and he would nod, tell a little story, hopefully that story would reveal that the next piece coming along would have this or that in it."
 —Ken Tyler, Tyler Graphics master printer

Literature

Constance Glenn 222



Source for *Caught One Lost One for the Fast Student or Star Catcher*, 1988. Collage and mixed media on corrugated cardboard, with adventitious marks. 21 1/4" x 17 1/4" (54.0 x 43.8 cm). Collection of the Estate of James Rosenquist. © James Rosenquist, Inc. / Licensed by Artists Rights Society (ARS), NY. Used by permission. All rights reserved.

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243

James Rosenquist

House of Fire (G. 223)

1989

Monumental pressed paper pulp print in colors, on TGL handmade paper, with lithographic collage, on Rives BFK paper, the full sheet.

S. 54 1/2 x 119 1/2 in. (138.4 x 303.5 cm)

Signed, titled, dated and numbered 38/54 in pencil (there were also 12 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York, framed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



“House of Fire is meant to be a pun on America and the inversion of values.”
—James Rosenquist

House of Fire exudes the dynamism that characterizes much of Rosenquist’s Pop-leaning compositions, brimming with punchy red tones and compositionally lively subjects. Two objects that could have been found in Rosenquist’s own advertorial billboard paintings of days past – a bag of groceries and a fleet of shiny lipsticks flank a bucket of molten steel – a raw material not typically found in images of advertising, but crucial to the manufacturing of these objects of desire. When looking with a lens of essentiality, these objects of consumerism provide a visual juxtaposition: the necessity of groceries, the luxury of lipstick. However, these typical products are rotated to great effect, the grocery bag tipped upside down to spill out its contents, the lipsticks rendered sideways to propel into the composition like a round of bullets.

Each element of *House of Fire*’s composition represents a shift in America’s economy. As Rosenquist explained, “the bucket coming through the venetian blind, the house window, and the lipstick were supposed to suggest that America once led in coal, steel, and rail, but that’s all gone; now we’re importing everything, including foreign oil. We used to be a house of fire; we were the world leader in manufacturing, in oil, steel, and rails. Now our economy is converted to software. The steel now provides jackets for lipstick and the oil is the lipstick. The grocery store bag tipped upside down is the economy going to hell.”ⁱ



Source and Preparatory Sketch for *House of Fire*, 1981. Magazine clippings and mixed media on paper. 14 x 25 11/16 in. (35.6 x 65.3 cm). Collection of the Estate of James Rosenquist. © James Rosenquist, Inc.

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As it turned out, the world of heavy industry was indeed rapidly diminishing, while the digital world began to grow exponentially. However, on an individual level, Rosenquist remained dedicated to analog production within his artistic practice. “I don’t want the footprint of the computer in my work. I am old fashioned in this way. I like it low-tech!”ⁱⁱ Rosenquist would remain dedicated to the process of creating handmade source collages for his prints and paintings, never opting for digital collages or digital manipulation of his source images. *House of Fire*, like many of Rosenquist’s prints, exemplifies his conceptual and compositional approach to artmaking, proving that doing things the old-fashioned way can lead to exceptionally innovative and modern forms.

ⁱ James Rosenquist, *Painting Below Zero: Notes on a Life in Art*, 2009, pp. 273-274.

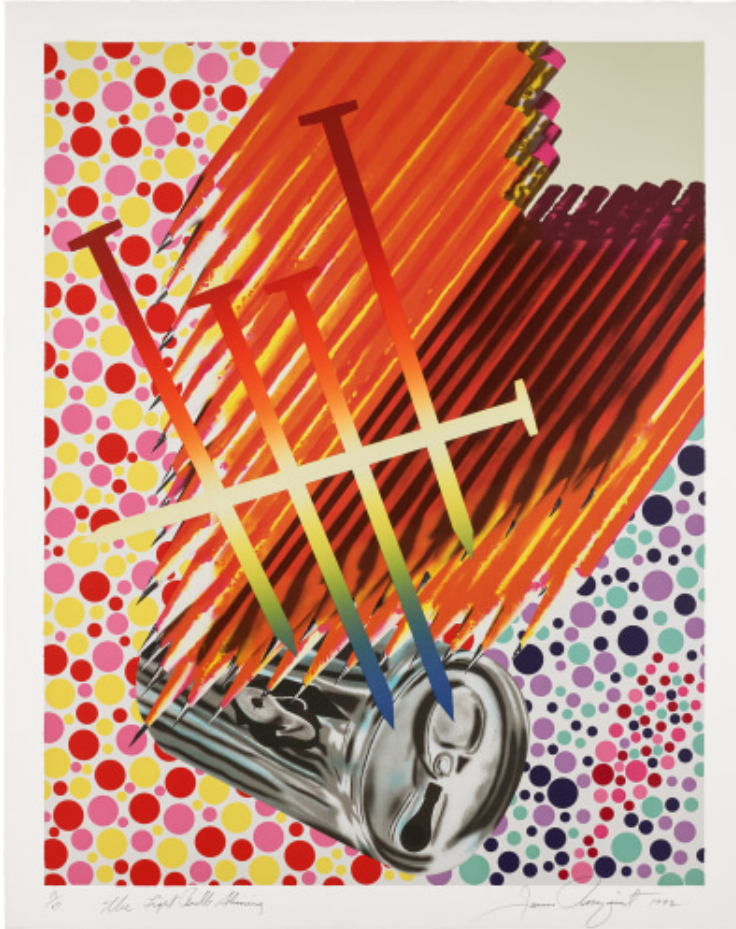
ⁱⁱ James Rosenquist, quoted in Sarah Bancroft, “James Rosenquist and Collag: Esoteric Loci,” in Walter Hopps and Sarah Bancroft, *James Rosenquist, Painting As Immersion*, 2017, p. 110.

Literature

Constance Glenn 223

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244

James Rosenquist

The Light Bulb Shining (G. 228)

1992

Lithograph in colors, on Rives BFK paper, with full margins (Glenn calls for an attached metal chain, there were an unknown number issued without).

I. 47 1/2 x 37 1/8 in. (120.7 x 94.3 cm)

S. 52 1/4 x 41 3/4 in. (132.7 x 106 cm)

Signed, titled, dated and numbered 18/50 in pencil (there were also 14 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



“This was a dirty bacon tan, this was a yellow T-shirt yellow, this was a Man-Tan suntan orange. I remember these like I was remembering an alphabet, a specific color...I felt it as a remembrance of things, like learning an alphabet.” —James Rosenquist

In *The Light Bulb Shining*, the bright, multi-colored dots of a color blindness test serve as the backdrop for a wing of pencils and a tally mark of rainbow nails which rain down upon silver pull-tab can, united in a confusion of the senses. Within the otherwise brightly hued lithograph, the titular shining light bulb is ironically represented in the darkened, subtle shape of the can’s open tab.

This lithograph exemplifies Rosenquist’s adept engagement with color, an element frequently weaponized in advertising to grab the attention of passing consumers. He describes the unique place this type of commercial promotion holds in the United States, saying “in America from an early age you are bombarded with images trying to sell you something. Billboards with big juicy hamburgers and laundry detergent, and posters of movie stars. Later, when supermarkets came along, I remember being blown away by all the color. As you walked into a supermarket, you’d see all these items on sale, each marked with its own bright colors. The windows of supermarkets were plastered with proto-pop images: sale signs depicting giant cans, huge cereal boxes, monster-sized carrots, all in neon colors. It was looking at those colors that I remember best. I don’t think this kind of thing existed anywhere else. This jumble of color was unique to America.”ⁱ Rosenquist treats the quotidian objects of the can, pencils, and nails in *The Light Bulb Shining* with the same, vibrant color used to entice the American consumer through their bombastic assault to the senses. Rather than merely walking through a supermarket, the print’s viewers are transported into an inescapable realm of ambiguous product placement indicative of their everyday lives.

ⁱ James Rosenquist, *Painting Below Zero: Notes on a Life in Art*, p. 89

Exhibited

Stillwater, Oklahoma State University Museum of Art, *James Rosenquist: Illustrious Works on Paper, Illuminating Paintings*, November 10, 2014 – March 14, 2015 (this impression)

Syracuse University Art Galleries, *James Rosenquist: Illustrious Works on Paper, Illuminating Paintings*, August 20 – November 22, 2015 (this impression)

Literature

Constance Glenn 228

Works from the James Rosenquist Estate

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245

James Rosenquist

Speed of Light

1999

The complete set of six lithographs in colors, on Somerset paper, with full margins and the full sheets.
smallest S. 27 3/4 x 23 7/8 in. (70.5 x 60.6 cm)
largest S. 44 1/4 x 34 7/8 in. (112.4 x 88.6 cm)

All signed, dated and numbered variously in pencil, five additionally titled in pencil (there were also some artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), all unframed.

Estimate

\$15,000 — 25,000



[Go to Lot](#)



“In Einstein’s study of the speed of light, apparently the speeding person looks out the window, and the view is altered because of the tremendous speed. And then the spectator, watching the speeding person—the look of that is also altered.” —James Rosenquist

Rosenquist’s *Speed of Light* print series reflects the artist’s lifelong fascination with space travel, an interest that stemmed from his childhood with parents who were both involved in aviation. Titles of the individual lithographs allude to team members of an intergalactic voyage: the navigator and pilot who lead the way, the transported passenger, the working sailor, and the hitchhiker whose travel is at the will of the others, an idea further visually explored in *The Stowaway Peers Out at the Speed of Light* (lot 246). Each print of *Speed of Light* offers a speculation upon the optical perceptions of journeying at light speed, the ultimate visual experience of air travel.



Rosenquist with one of his model airplanes, Minnesota, 1946. Courtesy of the Estate of James Rosenquist.

Dynamically charged and visually illusive, the forms of *Speed of Light* are constantly disintegrating and reassembling in Rosenquist’s interpretation of the physics of light. Waves bounce off reflected areas at wild angles, while others bounce around within them, resulting in explosive jewel-toned compositions that suggest the danger and drama of traversing the unknown cosmos. This visual cacophony creates the effect of looking out upon the galaxy as changed by the speed of light, an accelerated rendition of the overlapping montage of images experienced when looking out of a rocket ship. As Rosenquist described, “things are crammed together, and they’re foreshortened, It’s a pun, really. Like the difference between the artist and the critic, how different people see different things.”¹ *Speed of Light* ultimately investigates the multifaceted human experience of

vision, pushing it to cosmic fields of perception.



James Rosenquist working on the *Speed of Light* print series at Universal Limited Art Editions, Inc., circa 1999. Courtesy of the Estate of James Rosenquist.

ⁱ James Rosenquist, *Painting Below Zero: Notes on a Life in Art*, 2009, p. 326.

Literature

Ars Publicata, James Rosenquist, 1991.01-1991.06

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246

James Rosenquist

The Stowaway Peers Out at the Speed of Light

2001

Monumental lithograph in colors, on Saunders Waterford paper, with full margins.

I. 36 x 96 in. (91.4 x 243.8 cm)

S. 46 x 105 3/4 in. (116.8 x 268.6 cm)

Signed, titled, dated and numbered 'AP 3/12' in pencil (an artist's proof, the edition was 40), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



“In Stowaway, I pushed my intrinsic interest in abstraction, in images without the baggage of images, and I pushed color and form around to create the most exciting surface I could imagine, trying to make light come out of a piece of paper.”—James Rosenquist

The Stowaway Peers out at the Speed of Light captures the idea of something that has been changed by the speed of light, building a composition that is constantly disintegrating in front of the viewer’s eyes through a collision of zoomed in, up-close images – harkening back to Rosenquist’s days as a billboard painter. “I was melting objects into an abstraction. I was getting back to my pre-pop roots.”ⁱ More organized and dimensional in the left of the composition, occupied with precisely rendered reflective objects, the print slowly descends into something more free and chaotic, waves of energy that vibrate with irregular motion and bounce between each other. And finally, the right-hand quadrant is home to more gestural, Abstract Expressionist forms.ⁱⁱ

To match this explosion of color and overlapping collaged forms, the title alludes to a stowaway in a high-speed spaceship daring to take a glance out the window on a treacherous, intergalactic voyage, unsure of where he is going or if he will make it.



Source for *The Stowaway Peers Out at the Speed of Light*, 2000. Collage and mixed media on plywood, with adventitious marks. 14 x 29 ½ in. (35.6 x 74.9 cm). Collection of the estate of James Rosenquist. © James Rosenquist, Inc. / Licensed by Artists Rights Society (ARS), NY. Used by permission. All rights reserved.

ⁱ James Rosenquist, *Painting Below Zero: Notes on a Life in Art*, 2009, p. 326.

ⁱⁱ Walter Hopps, “Connoisseur of the Inexplicable,” in Walter Hopps and Sarah Bancroft, *James Rosenquist: A Retrospective*, 2003, pp. 13-14.

Literature

Ars Publicata, James Rosenquist, 2001.01

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247

James Rosenquist

The Xenophobic Movie Director or Our Foreign Policy

2011

Lithograph and screenprint in colors, on wove paper, with full margins.

I. 20 x 53 1/2 in. (50.8 x 135.9 cm)

S. 25 x 58 in. (63.5 x 147.3 cm)

Signed, titled (printed), dated '2004-2011' and numbered 'AP 1/10' in pencil (an artist's proof, the edition was 42), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



“He is very much a visual poet. Sometimes his poems are epic; sometimes they are vast in subject or in scale—but they are still poems...He orchestrates combinations that seem absurd—but those combinations also make a curious sense, both formally and psychologically...It is just sheer poetic imagination.” —Water Hopps, co-organizer of Rosenquist’s 2003-2005 museum retrospective

A more overtly political artwork made later in his career, *The Xenophobic Movie Director of Our Foreign Policy* sees Rosenquist return to direct reference of American current events after decades of creating more politically subdued compositions. The present print is based on a 2004 painting of the same name, executed during the first Presidential election to occur after the September 11th terrorist attacks in 2001. Here, Rosenquist strongly evokes the cultural moment through a dreamlike montage and atmosphere: a longhorn skull on a flag-wrapped tree stump for a Texas-bred President, a golfer swinging through the “rough” of numbers, his stroke obscured by a light bulb containing Arabic script taken from the second line of the Quran. The leisurely attire of the golfer recalls the apolitical distance of a country club; this figure, the director-president, is the leader of a world bigger than his own. Meanwhile, the light bulb alludes to the flashing lights of the move-like spectacle this world event becomes under our director’s control. With movie magic, well-written scripts, and established producers, this leader crafts a world on screen that can convince an audience to fully embrace his foreign policy. Through his deft ability to create narrative with a collage of disparate parts, Rosenquist assembles a constellation of signifiers for the War on Terror.

Literature

Ars Publicata, James Rosenquist, 2011.01

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248

James Rosenquist

The Memory Continues but the Clock Disappears

2011

Lithograph in colors, on wove paper mounted to aluminum panel, with etched and hand-colored rotating mirror, contained in the original white painted artist's frame.

S. 38 1/8 x 25 1/8 in. (96.8 x 63.8 cm)

framed 39 1/2 x 26 1/2 in. (100.3 x 67.3 cm)

Signed, titled, dated and numbered 'A.P. 1/14' in pencil (an artist's proof, the edition was 45), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp).

Estimate

\$2,000 — 3,000

[Go to Lot](#)



“As time goes by, memories drift into your head. All the things that are lost and gone... The dust of time covers up the memories of everything. In Aripeka there’s buried treasure, bones, and Spanish armor; old, archaic things, but nobody knows exactly where they are—those things get lost with time.” —James Rosenquist



Rosenquist outside of his office in Aripeka, 2002. Courtesy of the Estate of James Rosenquist.

Literature

Ars Publicata, James Rosenquist, 2011.02

Works from the James Rosenquist Estate

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249

James Rosenquist

Time Lines

2012

Lithograph in colors, on wove paper mounted to aluminum panel, with etched and hand-colored rotating mirror, contained in the original white painted artist's frame.

S. 26 x 21 3/4 in. (66 x 55.2 cm)

framed 27 1/2 x 23 x 1 3/4 in. (69.9 x 58.4 x 4.4 cm)

Signed, titled and numbered 'AP 1/10' in pencil (an artist's proof, the edition was 44), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



"I'm not a fan of CGI or any other digitally created or pixelated pictures; they always seem empty and vapid. I'm much more interested in creating illusions and using physical, tangible elements." —James Rosenquist

Toward the end of his career, Rosenquist sought to experiment with more abstract and theoretical imagery than he had in his earlier work as a result, wanting his exploration of time to be less autobiographical, stating, "they're about things that I have only a vague notion of."ⁱ Thus, he sought to develop an entirely new pictorial language by utilizing illusions and physical elements; the resulting *Time Lines* combines the theme of space, and the spinning mirror, which he more often uses to represent a clock but, in this case, reads "I LOVE YOU."

Space was always an area of fascination for Rosenquist and one he visited consistently in his career. His Midwestern childhood exposed him to clear, star-coated night skies and thus a limitless imaginative scope. At the time Rosenquist created *Time Lines*, he was working on a collection of paintings exploring the visualization of the multiverse. One of these paintings, *Multiverse You Are, I Am* (2012) bears a striking resemblance to *Time Lines*, in which colorful splinters of galaxies triangulate and explode from a central point or points. The entire theme centers around questions of the endless possibility of space, as the artist explains, "space was not so deep it was impossible to comprehend. The multiverse revolves around the idea that there must be other people out there—not in our solar system—but in a parallel universe."ⁱ



Multiverse You Are, I Am, 2012. Oil on canvas. 11' 4" x 10' 5" (3.45 x 3.18 m) [136" x 125"]. Private Collection. Artist studio registration # 12.07 © James Rosenquist, Inc. / Licensed by Artists Rights Society (ARS), NY. Used by permission. All rights reserved.

"In dealing with an elusive concept like Time, I've been forced to come up with devices...a spinning mirror reflects what's in front of it without distortion, yet if you paint numbers on the surface, they blur and disappear as the mirror turns." —James Rosenquist

Time, mentioned explicitly in the title, is also referenced in the mirror element. Also featured in *The Memory Continues but the Clock Disappears* (lot 248), it represents time through the idea of the spinning clock. While the mirror turns, whatever written on it disappears. As the artist says,

“the mirror spins, the ground is whirling, energy is coming off it while the numbers on the clock turn into a rainbow of blurred colors. It’s so peculiar because the ground (the surface of the mirror) remains the same, yet everything on it physically changes.”

In combining space and time with the words, “I LOVE YOU,” Rosenquist encourages us to question our own relationship to love and how it fits in our limited time living in this cosmic, colorful world.

ⁱ James Rosenquist, *Painting Below Zero*, 2009, p. 342.

ⁱⁱ Judith Goldman, “James Rosenquist: A Space Odyssey 2012,” *James Rosenquist: Multiverse You Are, I Am*, p. 18.

Literature

Ars Publicata, James Rosenquist, 2012.01