

James Rosenquist : welcome to the water planet and House of fire, 1988-1989

Essay by Judith Goldman

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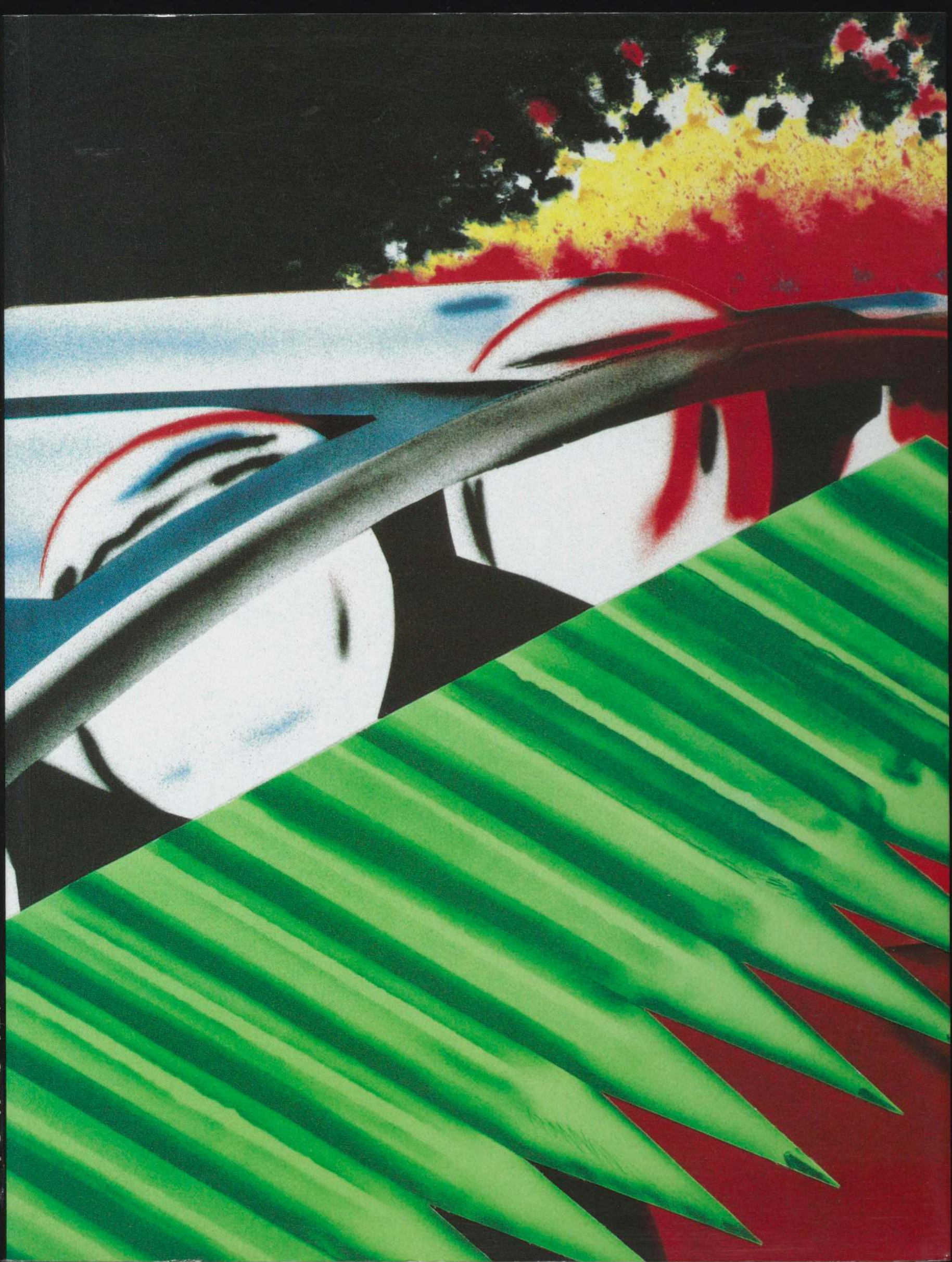
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James Rosenquist Welcome to the Water Planet and House of Fire 1988-1989

E R R A T U M

On page 42, the edition size of House of Fire is incorrectly listed in the catalogue as 56. The actual edition size is 54.



◻ Tyler Graphics Ltd.
Mount Kisco, New York

James
Rosenquist

Essay by
Judith Goldman

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(cover)
James Rosenquist
Space Dust (detail) 1989
Colored, pressed paper
pulp/lithography/collage
Collection Tyler Graphics Ltd.

(page 4)
Floor drain in paper mill during production of colored, pressed paper pulp

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Judith
Goldman

250 Kisco
Avenue:
Whenever
You're
Ready,
Let Me Know

THE DRIVE FROM NEW YORK CITY to Tyler Graphics takes forty-five minutes on the Henry Hudson and Saw Mill River Parkways. It is a scenic drive along winding highways, and for decades commuters have taken it. In recent years, artists with international reputations have also made the journey. Their destination is 250 Kisco Avenue, a one-story beige stucco structure, the home of Tyler Graphics Ltd., publishers, printers, and purveyors of fine art prints. The building resembles countless others that hug the nation's highways: from the outside, it is plain-looking, a place where one expects to find an electrical supply house, not an elaborate studio devoted to the production of art in limited editions by distinguished painters and sculptors.

The proprietor of Tyler Graphics is Kenneth Tyler, a printer, publisher, salesman, and impresario who for the last twenty-five years has been a major force in contemporary print-making. Industrious, smooth-talking, compulsively inventive, Tyler is known for his technical acumen, industrial aesthetic, and for transforming the way prints look. In the 1960s, the graphic arts changed permanently when the once small, black-and-white media of etching and lithography became big and colorful. Rules were broken, boundaries pushed, and, to a large extent, Kenneth Tyler was responsible. He was future-oriented, technologically inclined; he was a man of his times in an age when men walked on the moon.

9 Tyler is also known for his workshops which have always represented the most advanced state of the graphic arts. 250 Kisco Avenue is Tyler's fourth workshop, his biggest and most ambitious. In 1985, he bought the property, which sits on the second highest point in Mount Kisco, and immediately began renovations. At the time, Tyler ran a more-than-adequate workshop a few miles away. He changed workshops in order to separate his work and life. The old studio was in a carriage barn next to his house.

Tyler also claims he changed because he had grown bored with print publishing. This assertion is hard to believe, since at the time, Tyler was completing Frank Stella's ambitious Circuit prints, some of which combined woodcut, etching, relief, engraving, and handmade paper on one surface to create a new kind of print. Tyler, however, found the surface of most other prints ordinary and predictable, and he wanted to change them. "One way to change surface," he explained, "is to increase scale because then you need volumes of color. I wanted to create a surface that would hold that volume, and I knew that meant changing techniques, altering equipment, and changing space."

When he built the new workshop, Tyler reinvented himself as a print publisher. He refuses to reveal the cost of the renovations because he claims it would be embarrassing; but in the uncertain world of art, Tyler took an enormous gamble which he financed by mortgaging property and selling art from his personal collection. "The new workshop," he explained, "allowed me to be a madman in my own house."

Festive-looking invitations on handmade red, blue, yellow, and ochre papers came in the Christmas mail announcing the opening of 250 Kisco Avenue. A few weeks later on January 14, 1987, a damp, raw winter night, more than 750 people attended the party. The crowd, consisting of collectors, artists, art dealers, art consultants, museum curators, and friends, drank, nibbled hors d'oeuvres, and discussed Ken Tyler's latest venture. In the new sky-lit gallery with grey carpeted floors, grey carpeted viewing racks and red banquettes, guests studied prints by David Hockney, Frank Stella, and Helen Frankenthaler. At one end of the gallery, a print publisher, who owned a weekend house nearby, waved his arms toward the art-filled walls and announced that "Westchester County is a new art center" and that he too, might open a gallery up the highway.

The vast space and breadth of Tyler's ambition impressed the seasoned crowd. No one had seen a print workshop like this. There had never been one. People talked about the future of the print market, the dearth of the art-buying public, and how they thought Tyler would fare. Aside from the gallery, the workshop facilities included: seven offices for the business staff (one is now a computer room), a large viewing room lined with racks, and rooms for framing, for storage, for curating, and for drying prints. The papermaking studio housed a paper mill. The 16,000 square foot main studio held nine presses (five designed by Tyler). Tucked in a corner out of the way was another studio. Empty, except for an old barber's chair, the large sky-lit room was reserved for the artist in residence. Above it, up a flight of stairs, Tyler constructed a terraced dining area with a microwave oven, television, and sound system. He called this the "artist's complex."

Tyler made his way through the crowd. He has regular looks, even features, hazel-green eyes framed by glasses, and a head of grey-white hair which occasionally falls onto his forehead into a frame of bangs. He usually wears faded grey chinos, a short-sleeved shirt, and a cook's apron, but tonight he is dressed in a grey sports jacket. He has the hands of a worker, the assured stance of a salesman, and the personality of a talk show host. When he was young and worked as a salesman, he attended Dale Carnegie's course "How to Win Friends and Influence People," where he learned how to please, flirt, and win.

In the weeks preceding the opening, Tyler pushed himself so hard that on the night of the vernissage, he ran a high fever. "I can't kiss you, I'm sick," he explained to guests over and over again. Instead, he gave them bear hugs, smiled, grinned, and collected praise. Fatigued and jumpy, he moved about, advising guests to stay for the evening's main event: the presentation of specially ordered cakes decorated to replicate prints by Josef Albers, Helen Frankenthaler, Nancy Graves, Roy Lichtenstein, Robert Motherwell, and Frank Stella.

That night most of the conversation concerned Tyler. A small group stood around Robert Motherwell and listened as the artist spoke affectionately about Tyler's personality and the

strength necessary to deal with it. Polished and urbane, Motherwell explained Tyler's technical prowess. A guest added that Tyler was to printmaking what Henry Ford was to cars, that every year Tyler revamped equipment and crossbred media to come out with a new kind of print. James Rosenquist, dressed up for the occasion in a tweed sports jacket, listened to the conversation. He stood in the small circle and glanced at Motherwell, taking him in, up and down, the way boxers eye each other. Rosenquist listens hard and when he does, he squints his almond-shaped blue eyes and nods his head, causing his ring of white-blond hair to shake in acknowledgment. Rosenquist waited for a pause in the conversation and then, jabbing the air rhythmically with his fist, interjected, "You know, most presses are flat. You put the paper on the bed over the plate, roll the press and that's it. Not Ken's presses," he pauses, "Ken's press levitates. It moves in space, it automatically rises. It will meet you anywhere."

Rosenquist was the only artist at the opening who had not worked with Tyler, but he knew him by reputation. He and Tyler once planned to collaborate, but events interfered. In 1971, the two men met and decided on a project, then returning to Florida from Los Angeles, Rosenquist's car collided with another. A few years later, Tyler precipitously left Gemini, the Los Angeles printmaking workshop he founded. Since 1973, the year Tyler moved East, the two men have been unable to get together. For Rosenquist, it has become geographically difficult. He now spends only half his time in New York, preferring to paint in the warm light of his studio on Florida's West Coast, where he works on large mural-size pictures that can take six months to complete. As his paintings have become larger, he has had less time for printmaking and less interest.

Since the two men first discussed collaborating, Tyler's publishing program changed. Although he still produces small editions of etchings, lithographs, and woodcuts, he spends more time on large scale projects, which assume lives of their own and which, like theatrical productions, require periods of rehearsal, production, and a final launching: the organization of catalogues, openings, exhibitions, and sales. In fact, since David Hockney's *Paper Pools* in 1978, Tyler has been involved with one ambitious project after another; even if Rosenquist had been available, it's doubtful Tyler would have had time.

The Kisco Avenue studio posed a new set of problems. Tyler, having constructed the most advanced, expensive graphics studio in the world, now needed artists with the imagination to match it. He had already worked with many of those artists, and there were others he did not work with because the chemistry was off. In order to operate the new studio, he needed new artists capable of ambitious projects. The problem was both aesthetic and economic. "When you're working on this scale," Tyler explained, "you can't allow for many mistakes, because you can't afford them. When you get into this scale, the game changes. You're not as lenient with time, as indulgent. The good part is you become more

efficient, and the artist enjoys it because he gets more done. You can't be sloppy. I've wanted to work with Rosenquist for seventeen years. I always felt he had the energy and the ideas."

Over the years, Tyler stayed in touch with Rosenquist. "He'd telephone—he'd always say the same thing," Rosenquist recalls, "Whenever you're ready, let's do something; he wanted to get it going. But I didn't know if I wanted to work with him. I always thought he was a hard-driving, pushy guy. That was his reputation. To me, a good printer was like a Stradivarius. He was a fine, perfectly-tuned instrument who didn't interfere. You played him. There was another kind of printer who was a gregarious kind of person. He talks all the time. He says do you want to do this, do you want to do that. He's ready to show the artist a hundred different ways to do something. Ken's that kind of printer."

In May 1985, Tyler attended a publishing party in New York at the Four Seasons for a book on James Rosenquist. He had recently purchased 250 Kisco Avenue, and all he could talk about was his new studio. "Whenever you're ready, let me know," he said again. Rosenquist wasn't ready. He had just opened his painting retrospective at the Denver Art Museum, and he had recently completed *The Persistence of Electrical Nymphs in Space* (1985) a picture depicting fields of red and yellow flowers, split and spliced by fragmented parts of female faces: feathery eye-lashes, liquid eyes, open mouths, parted lips. Compared to this effort, printmaking paled. Rosenquist's energy was going into painting. He had been in fact off printmaking for some time, not only because it was time-consuming, but because he preferred to paint.

ROSENQUIST BEGAN AS A reluctant printmaker. Like other artists of his generation, he produced early prints at Tatyana Grosman's Long Island studio. No place was more unlike a Tyler workshop. Going to Mrs. Grosman's meant traveling to another country, an old country, part faded Imperial Russia, part bohemian Paris. Time was endless. Lunch took all afternoon. At Mrs. Grosman's, being still, waiting, the heavy silence of libraries seemed part of the artistic process. A sense of luxury pervaded every activity, a feeling that there was all the time in the world. As devoted as he was to Mrs. Grosman, Rosenquist hated waiting around her workshop. It drove him crazy.

Rosenquist dislikes waiting. He has a child's energy. He likes to move around, to dance. "Let's boogey" one of his favorite expressions, means "Let's go." To Rosenquist, who has worked ever since he can remember, movement implies work. Born in 1933 into the height of the Depression in Fargo, North Dakota, Rosenquist held his first job as an eight year old, wrapping flowers for the local florist. After that, he picked apples and potatoes, and drove a delivery truck for a local drug store. He has never not worked. As a young painter in New York, he worked as a commercial artist, painting billboards. He stood on scaffolds in Brooklyn and Times Square and painted faces and objects in gargantuan scale: Kirk

Douglas's dimple, oversized whiskey bottles. The experience informed his art and affected his printmaking. "When I painted billboards, I worked with these old union guys, which made printmaking easy because I know how to work with other people." The skills acquired painting billboards benefitted the graphic artist. A superb draftsman, Rosenquist can scale an image up or down and copy it so precisely that people often suspect he uses photographic methods, which he never has.

Despite initial reluctance, Rosenquist became an accomplished printmaker. He has made over 150 prints in every media (except woodcut) and worked with every major publisher. His printmaking activity falls into four categories. Early prints, like paintings, focus on enlarged close-ups, on pieces and parts of things. They yoke unlikely images, linear green grass and slippery orange spaghetti. They make points. The *Night Smoke* lithographs show polluted sooty air, pouring from three lower Manhattan smokestacks. The witty *Campaign* features a manicured hand that is about to pull tissues from a Kleenex box, but instead pours salt. Rosenquist, by conflating two advertising campaigns, presents a symbol of innocent domesticity and crafty manipulation, a hand that entices, beguiles, and entraps.

A second group of prints function like addendums and depend on paintings for meaning. For example, the 1968–69 painting *Horse Blinders* concerns a world of noisy images. Installed, the painting wraps around a room, simulating a raucous world, as its aluminum panels, act as mirrors, catching acrid reflections that assault the viewer. To stave off the visual barrage requires horse blinders. The painting's title does not disclose its content—the onslaught of visual imagery in a photographic age, but its antidote—horse blinders.

Titles reveal Rosenquist's taste for the convoluted idea, for turning notions around every possible way. The lithograph, *Horse Blinders* (1968), following the painting's concept, holds a delicate reflection, rendering a poetic version of the boisterous painting; whereas *Horse Blinders Flash Card* represents the print as a souvenir; carrying a pint-size image of the lithograph *Horse Blinders*, it is literally a card to flash, a reminder we've seen the image before.

Rosenquist's most interesting prints are those made to be prints, like the 1973 lithograph *Off the Continental Divide* and the recent Welcome to the Water Planet series. The ambitious *Off the Continental Divide* preceded the painting of the same year *Slipping Off the Continental Divide* and introduced a whole new vocabulary of images. However, he's also made another remarkable group of prints after paintings. Some, in fact, follow paintings so exactly they could be *aides memoirs*. Working from a transparency of a painting, sketching images onto stone, he has produced prints after paintings that earned him his reputation as a Pop artist including *Zone* (1961), *Pushbutton* (1960–61), and *Hey, Let's Go For a Ride!* (1961), as well as other major paintings, among them *F-111* (1965), *Dog Descending a Staircase* (1979), and *Chambers* (1978).

As he does everything, Rosenquist has worked hard at printmaking. Wanting to make the media work for him, at one point in the late seventies, he even installed a graphics workshop on his Florida property and moved a press onto a floor of his New York loft. He hired printers and set himself up as a publisher. If printmaking required waiting, at least he'd wait at home where he could paint. However, running a workshop meant buying acids, papers, inks, presses. It required paying workman's compensation, distributing, and selling prints. In short, it was a business, and Rosenquist disliked it.

A MONTH BEFORE THE OPENING of 250 Kisco Avenue, Tyler sent Rosenquist a note. He tried calling, but he kept missing him as Rosenquist was constantly traveling between his New York and Florida studios. The note was brief. It invited Rosenquist to visit the new workshop; it suggested a collaboration. That same week, Tyler followed up with a phone call. His timing was propitious. Since 1980, when he painted *Star Thief*, Rosenquist had grown increasingly frustrated with printmaking. The splintered elements that crossed *Star Thief's* surface, carrying light, depth and content, were essential to the painting's composition; but, whenever Rosenquist attempted to render similar splinter compositions in print, their scale was off. He could never produce a big enough print. The facilities didn't exist. The first time they talked, Rosenquist told Tyler he wanted to make prints with the same spontaneity he made paintings. Tyler suggested he try handmade paper pulp, explaining that the kind of surface paper pulp yielded came close to painting. Two weeks later, Rosenquist visited the Kisco Avenue studio; after lunch and a tour of the facilities, Tyler asked him what he wanted to do. "I want to make prints as big as paintings," Rosenquist answered. "O.K.," Tyler replied, "I'll make the biggest pieces of handmade paper you've ever seen."

Tyler considered the meeting a success, although he didn't know what they'd do or when. He felt they'd struck a chord. The two men shared backgrounds and interests. Tyler was also a Midwesterner. Born in 1931 in East Chicago, Indiana, a steel mill town between Chicago to the south and Gary, Indiana to the north, Tyler grew up on a farm and, by coincidence, his first job was selling flowers. Tyler, like Rosenquist, is dedicated to work, to the concept of work as a form of self-improvement. By inclination and aptitude, both men are mechanical. Technological challenge motivates Tyler; inventions and solutions satisfy him. Rosenquist is not only mechanically agile, science and technology are central to his subject matter, whether *F-111* fighter jets, moon landings, or galaxies. Both men also believe big is better. At Gemini, Tyler printed Robert Rauschenberg's *Sky Garden* (1969), setting the record for the biggest lithograph in the world. Working with Frank Stella on the Circuit series, Tyler published *Pergusa Three Double* (1984) which set a new record. When Tyler makes big prints, technical and mechanical challenges drive him. The idea of bigness also

fascinates Rosenquist. He fills up whatever space he has available. In 1965, for his first exhibition at Leo Castelli's uptown gallery, he painted *F-111*, which completely covered the walls of Castelli's front room. When Castelli opened the large loft-size gallery at 142 Greene Street, Rosenquist painted *Star Thief*, matching the painting's size to Castelli's new space. However, the isolated fact of bigness is of little interest to Rosenquist. "The reason for bigness," Rosenquist has explained, "Isn't largeness, it's to be engulfed by peripheral vision; it questions the self and questions self-consciousness." Big pictures cease to be discrete objects. By enclosing viewers in space, *F-111* and *Horse Blinders* change perspective and perception. In a painting like *Star Thief*, which stretches out like an endless horizon line, where all a viewer sees in any direction is the picture, painting becomes reality.

A year passed. Tyler finished projects with David Hockney, Helen Frankenthaler, and Frank Stella. Rosenquist painted. During that time, Tyler stayed in touch with Rosenquist. He kept calling. He kept a dialogue going. Sometimes he'd call just to tell Rosenquist his plans or gossip. Occasionally, Tyler faxed notes. One note contained sketches of every press and the dimensions of their beds. Another note detailed the capabilities of the available equipment. Before they ever worked together, they had become friends.

In May 1988, a year and half after their first conversation, Rosenquist called Tyler to say that he was ready to work and that he wanted to make prints combining lithography with handmade paper pulp. In principle, the technique was meant to approximate painting. Paper pulp would function as a painted ground, and the lithographic elements, to be collaged onto the pulp, would act as foreground or figure. Tyler needed time to prepare. He told Rosenquist it would take a few months, that he'd be ready in August.

To accommodate Rosenquist, Tyler had to build a new papermaking system. He contacted Lee McDonald, who manufactures supplies for papermakers and hired him as a consultant. Tyler had already commissioned McDonald to build a 58 x 118 inch deckle box, a stationary mold to form paper. He was now going to need a new vacuum system and an overhead electrical hoist. By the time Tyler and McDonald finished revamping the papermaking studio, it was September. There had been unforeseen hitches, including the delay of the new five by ten foot combination litho and etching press Tyler designed and Rosenquist subsequently named "Double Trouble." Knowing they'd need a large press, Rosenquist offered his own press, and Tyler sent a truck to Florida to pick it up.

As soon as he arrived at the Kisco Avenue studio, Rosenquist was impressed. "I don't know another outfit in the world as voracious as Tyler's. Ken was in the Army Corps of Engineers, and he really enjoys the mechanical part. He likes to design presses and invent paper surfaces. He's deeply involved in the preparation of a project. He takes the time, day and night, to search all over the world for the last drop of acid that etches

magnesium. He'll go to China for paper pulp. Ken's all about labor. He's on the telephone. He's on the fax machine, and it's all to benefit the artist.

"When I arrived, I only had one idea, and I think I alarmed Ken. I showed him what I wanted to do, and he said, 'OK, but where are the other ideas?' When I told him I didn't have any others, I think he was surprised. He looked funny." Tyler remembers the moment differently: "It seemed reasonable to me that Rosenquist would try out one idea before proceeding with others, after all, it was a new process." Rosenquist's idea took the form of a small collage he had brought with him. The image, eventually titled *The Bird of Paradise Approaches the Hot Water Planet* depicted rising petals and flowery shapes in hot shades of red, orange, and magenta, and a pointillistic field of yellow and gold; set over both, a flowery shape suggesting flight and thin undulating lines, revealing spliced eyes and lips.

Tyler and Rosenquist studied the image and decided to render the bird-like shape and curving lines in lithography. (In the end, the shape required eighteen lithographic colors.) They also decided to use paper pulp for the fields of color. First, Rosenquist scaled up his small collage. Then, Tyler made metal molds, following a method he first used in 1973 with Robert Rauschenberg at the Richard de Bas mill in Ambert, France and later used in a more sophisticated form with David Hockney on *Paper Pools*. For each flowery shape and shadow, Tyler cut a metal mold to hold colored paper pulp. For less exacting fields of color, Tyler suggested Rosenquist use a turkey baster filled with paper pulp.

ROSENQUIST STANDS IN FRONT of a table. He is wearing a white plastic jump suit, like mechanic's overalls with feet. Tyler, also dressed in a white jump suit, stands next to him. They look like spacemen as they watch two men pour 160 gallons of paper and water into the deckle box. The men shake the box back and forth, allowing the pulp to settle. Then they open six hoses (three on each side of the box) to drain water from the box. Water gushes out and floods the floor. The men, protected by big rubber boots, ignore the water. They place a piece of felt-covered plywood and plastic sheets over the newly formed layer of pulp (which will become the paper). To extract more water from the pulp, they connect the hoses to the vacuum system and turn on the powerful vacuum pump. A few moments pass. They turn off the system. Then, after removing the plywood and the plastic sheets, they use the overhead electrical hoist to lower the vacuum lift box onto the newly formed sheet of paper. Turning the vacuum on, it sucks the sheet up onto the face of the lift box. A hoist lifts the vacuum box out of the deckle box onto a table in the middle of the papermaking studio.

Rosenquist studies the pristine white paper. Tyler, like a surgical assistant, hands him a metal mold. Rosenquist takes the mold and looks at it skeptically. Moving it back and forth, from one hand to the other, he places the mold onto the new white

sheet. Standing back, he studies the colors in plastic buckets that surround him. Then, he reaches into a bucket and, grabbing a handful of red pulp, stuffs it in the mold. He repeats the process with two more molds and two more colors. He begins again, but this time the pulp's consistency is too wet and runny, and he throws it on the floor. Tyler tells an assistant to thicken the pulp as he hands Rosenquist another mold. This time the mold doesn't lie flat on the paper. "The beginning of the project was so awful," Rosenquist recalls. "It was awkward and arty. I hated it. I was really discouraged and thought it was hopeless. I couldn't control the mush and the images kept ending up on the floor."

Everything went wrong the first week. Rosenquist found that paper pulp, when applied by hand, was thick and uneven; when dried and pressed (an essential part of the process) the pulp's colors changed. Half the time, Rosenquist had no idea what the final color would be. "You'd hope for something," Rosenquist explained, "and then when they'd press the paper a whole new color would appear." The metal molds also posed problems. They didn't always lie flat, and they tended to create rounded corners. The whole process lacked spontaneity and made Rosenquist uncomfortable and unhappy.

Tyler, who by nature is overly optimistic, persevered. When something went wrong, he fixed it. He reshaped molds, trying to get rid of rounded corners; he adjusted and readjusted the pulp's consistency. He even placed lead weights on the molds that wouldn't lie flat, but all that did was create another obstacle.

After a week of failures, Tyler saw that Rosenquist was unhappy and realized they needed a new method. "Tyler goes overboard," Rosenquist explained. "If you say I want to do this, he'll go to any length to help you. Then, if it doesn't work, he'll throw it out. The good thing is material is expendable." Rosenquist came up with the new method. He suggested templates, and he ended up drawing a stencil for every shape he made in paper pulp. One problem remained: how would he place the thinner fields of colored pulp onto the paper? Rosenquist wanted large areas of delicate color gradations which he couldn't achieve with the metal molds. Tyler suggested a pattern pistol, a spray gun used to apply stucco textures to walls. When filled with paper pulp, the spray gun allowed Rosenquist to simulate the effects of print and watercolor washes and to gradually mix and build up colors. The surface created by the pattern pistols was smooth, highly saturated, and painterly. It provided the necessary contrast for the cut-out, hard-edged lithographic sections Rosenquist would collage onto it.

Ten months and over 750 sheets of paper later, Rosenquist tries to explain to a filmmaker documenting the project why he makes art. In a red t-shirt and faded blue jeans, Rosenquist sits in the barber's chair in the artist's studio. "How do you make art? Where do you begin?" the filmmaker asks. Rosenquist rubs his blond hair with one hand, then shakes his head back and forth. His legs are stretched out in front like a cowboy's. "I think of drawing," Rosenquist says, "as being like a big, baggy sweater with one

loose thread. What the artist does is find the loose thread. When he pulls it, the sweater unravels." Rosenquist's point is that artists take things apart in a new way. They unravel the familiar to transform it into new images of their own. This is one of Rosenquist's favorite stories. He tells and retells it.

"But how do you do something simple?" Rosenquist continues. "It's not easy. Scholars think you just have an idea and jot it down in a notebook. Not many people think about where ideas come from. The hardest part is getting the idea from your mind to your hand, executing it."

Ideas are evident everywhere. Proofs cover walls. An early version of *Time Door Time D'Or* hangs in a corner. It is the series most ambitious print, a sea of voluptuous petals and blazing stars. Next to it, sheets of tissue overlap to reveal a skeletal drawing which maps the print to come. Rosenquist literally takes his images apart and puts them back together. The process is tedious and time-consuming. Beginning with an intricate, detailed collage, he enlarges it into a schematic drawing. Like a Renaissance cartoon, the drawing indicates colors, methods, and sequence. Pinned onto the wall are lithographic proofs from *Space Dust*, the final realizations of the mylar drawing. Bright green pencils overlap the silver and red ballbearing which sits on top of a small yellow and blue disc printed from tusche drawings, executed on lithographic aluminum plates. It is impossible to make literal sense of the image. It cannot be parsed, like a poem. Process reveals more. Meaning is revealed by the way one image interacts with another and, moving toward the viewer, invades his space.

The filmmaker continues asking questions. A boom mike hangs over Rosenquist who is still sitting in the barber's chair. Rosenquist runs through more stories. Tyler, who has been giving his own interview in the front gallery, comes bustling into the studio. He looks at the work on the walls. He smiles, clearly impressed. "Isn't it terrific," Tyler says. "Look at the colors in that paper. They're richer than any painting." Rosenquist sits back in the barber's chair. He gives Tyler time to dance on stage. Working together for the last year, the two men have found a rhythm. "I just want to keep Jim here forever," Tyler continues. "He's like no other artist I've ever worked with. He's prepared to the hilt. He knows the terrain."

Pushing himself from the barber's chair, Rosenquist concludes the interview. "I'm exhausted," he says. Ignoring Tyler, he moves toward the wall. Concentrating hard, he puts finishing touches on the mylar drawing. "I got to boogey," Rosenquist announces. "I've been here long enough, I want to paint." In theory, they still have an image to go, a five by ten foot black and white etching, which they first discussed a year ago and which they planned to print on the new press "Double Trouble." "The etching has to wait until next time," Rosenquist says. Tyler smiles, shrugs his shoulders. He's thinking about a new project and has called architects to build an annex to 250 Kisco Avenue.

FROM SEPTEMBER 1988 to November 1989, Rosenquist spent over 100 days at 250 Kisco Avenue. During that time, he created ten paper pulp images with collaged lithographs. In the process, he used 27,000 gallons of paper pulp; drew seventy stencils to create 720 sheets of handmade colored papers, one relief plate, and forty-four separate lithographic sections which utilized 139 colors. All images include printed elements; however, in their effect: in the saturation of their color, and in the size and scale achieved, they come closer to paintings than prints. They are most precisely described as paperworks with collaged lithographs.

All images belong to an ongoing series *Welcome to the Water Planet* with the exception of *House of Fire*, which is after a 1978 painting. Rosenquist included *House of Fire* with the series because he could not resist translating the bucket into flaming red paper pulp. In 1987, for an Atlanta commission, Rosenquist printed his first water planet picture. The title "Water Planet" implies science fiction adventures, new territories, and alien creatures. The water planet, however, is a benevolent place; not a new planet at all, it is Earth, the only planet known to have water. Like other Rosenquist conceptions, the water planet embodies ecological ideas. Since early paintings in which he depicted the debris of a consumer culture, Rosenquist's images have reflected man's fate and nature's in an age determined by advertising, technology, and science. In the *Welcome to the Water Planet* series, Rosenquist reveals earth from a new perspective, as seen from outer space, after men have walked on the moon and orbited the universe. It is a fertile, luscious, sometimes endangered landscape, a place where time passes and science advances.

Each image offers a metamorphic view of Earth. A small bird with feathers of flowers hovers over a nest of human skin in *The Bird of Paradise Approaches the Hot Water Planet*. In *Sky Hole* exotic flora rise from the water of a voluptuous planet. Human hair falls into a basin and down a drain pipe, out into the universe in *Where the Water Goes*. In *Sun Sets on the Time Zone*, earth is represented by the mechanics of time, the interior of a pocket watch; in *Skull Snap*, Rosenquist renders earth as a copper penny and Abraham Lincoln's profile reads as rivers and tides. *Space Dust* concerns time, order and the debris left by space exploration. In *Caught One Lost One for the Fast Student or Star Catcher*, an idea falls out of the sky. In the series largest image, *Time Door Time D'Or*, beckoning flowers bloom and envelop the viewer; tendrils of skin form a door, the entrance to a golden tomb of time, the Earth's fiery center.

For *Time Door Time D'Or*, Tyler built a special apparatus—a metal jig—which was used to create the stars in the prints' background. Rosenquist improvised the first jig out of wood. Then Tyler called six states trying to find metal tubing with the right diameter. Tyler improved the jig by fabricating it in aluminum. "He never stops," Rosenquist says. "It was Jim's idea," Tyler explains. "Yes," Rosenquist added, "but Ken had it made."



I.

James
Rosenquist

Welcome
to the
Water Planet

1988—1989

The Bird of Paradise

Approaches the Hot Water Planet

22

Colored, Pressed Paper Pulp Process

2 newly made white base sheets uniquely colored by the artist with the following dyed pulp colors applied with ladels, eye droppers, and by spraying with a pattern pistol through hand-cut plastic stencils: yellow, red, black, orange, brown, light yellow, green, brown-green, dark red, dark magenta, magenta, light magenta, black-magenta, titanium white, and blue

Production

Papermaking by Tom Strianese, Paul Imboden, and John Fulton; preliminary sheet metal molds constructed by Strianese, Imboden, Michael Mueller, Henry McGee, and Kenneth Tyler; 10 lexan and 2 mylar image stencils hand-cut by Strianese, Imboden, Mueller, and McGee; paper coloring by artist assisted by Tyler, Strianese, Imboden, Fulton, and Brian Maxwell; plate preparation, processing, proofing, and edition printing on direct lithography press by John Hutcheson assisted by Jim Lefkowitz; continuous-tone plate preparation, processing, proofing, and edition printing on offset lithography press by Lee Funderburg; preparation and adhering of collage elements by Fulton, Lefkowitz, Strianese, Imboden, Eric Ting, and Funderburg

Lithography Collage Elements

- bird element:
yellow, magenta, green, brown, red, dark green
- top face element:
brown, dark brown, magenta, blue
- eyes element:
blue, blue-black, light blue
- bottom face element:
transparent red, brown, red, yellow, blue

Paper

white TGL handmade, hand-colored;
white Rives BFK 300 gram, mould-made

Size

97 x 84 1/2 inches (246.4 x 214.6 cm)

Signature Information

Signed *James Rosenquist* and dated in silver pencil lower right; numbered and titled lower left; chop mark lower right

Number of Colors

33

Edition

28



Where the Water Goes

24 Colored, Pressed Paper Pulp Process

1 newly made white base sheet uniquely colored by the artist with the following dyed pulp colors applied with ladels and by spraying with a pattern pistol through hand-cut plastic stencils: pink, green, black, dark blue, light blue, magenta, cerulean blue, titanium white, and yellow

Production

Papermaking by Tom Strianese, Paul Imboden, and John Fulton; 6 lexan and 3 mylar image stencils hand-cut by Strianese, Imboden, Fulton, Michael Mueller, and Henry McGee; paper coloring by artist assisted by Strianese, Imboden, Fulton, and Kenneth Tyler; plate preparation, processing, proofing, and edition printing on direct lithography press by John Hutcheson assisted by Jim Lefkowitz; continuous-tone plate preparation, processing, proofing, and edition printing on offset lithography press by Lee Funderburg; preparation and adhering of collage elements by Fulton, Lefkowitz, and Mueller

Lithography Collage Elements

- bird element:
blue-green, transparent black, brown
- small face element:
brown, red, blue, dark brown
- large face element:
brown, red, blue, dark brown
- drain element:
black
- left faucet element:
black
- right faucet element:
black
- shell element:
blue-black
- sink element:
transparent red-black
- top element:
black

Paper

white TGL handmade, hand-colored;
white Rives BFK 300 gram, mould-made

Size

102 3/4 x 58 inches (261 x 147.3 cm)

Signature Information

Signed *James Rosenquist* and dated in silver pencil lower right; numbered and titled lower left; chop mark lower right

Number of Colors

26

Edition

32



Sun Sets on the Time Zone

26

Colored, Pressed Paper Pulp Process

1 newly made white base sheet uniquely colored by the artist with the following dyed pulp colors applied with ladels and by spraying with a pattern pistol through hand-cut plastic stencils: purple, light red, yellow, medium yellow, dark red, and dark purple

Production

Papermaking by Tom Strianese, Paul Imboden, and John Fulton; 3 lexan and 3 mylar stencils hand-cut by Michael Mueller, John Hutcheson, and Jim Lefkowitz; paper coloring by artist assisted by Strianese, Imboden, and Fulton; plate preparation, processing, proofing, and edition printing on direct lithography press by Hutcheson assisted by Lefkowitz; continuous-tone plate preparation, processing, proofing, and edition printing on offset lithography press by Lee Funderburg; preparation and adhering of collage elements by Fulton and Lefkowitz

Lithography Collage Elements

- clock element:
dark blue, blue
- face element:
brown, yellow, red, magenta,
dark transparent brown, blue-gray
- lower left element:
black
- lower middle element:
black
- lower right element:
black

Paper

white TGL handmade, hand-colored;
white Rives BFK 300 gram, mould-made

Size

79 1/2 x 58 inches (201.9 x 147.3 cm)

Signature Information

Signed *James Rosenquist* and dated in pencil
lower right; numbered and titled lower
left; chop mark lower right

Number of Colors

17

Edition

47



Sky Hole

28

Colored, Pressed Paper Pulp Process

1 newly made white base sheet uniquely colored by the artist with the following dyed pulp colors applied by spraying with a pattern pistol through hand-cut plastic stencils: yellow, green-gray, black, light blue, orange, red, brown-green, titanium white, and blue

Production

Papermaking by Tom Strianese, Paul Imboden, and John Fulton; 2 lexan and 6 mylar image stencils hand-cut, and wood/plastic jig constructed by Michael Mueller, Fulton, and Jim Lefkowitz; paper coloring by artist assisted by Strianese, Imboden, Fulton, and Kenneth Tyler; continuous-tone plate preparation, processing, proofing, and edition printing on offset lithography press by Lee Funderburg; preparation and adhering of collage elements by Fulton, Lefkowitz, Eric Ting, and Kathy Cho

Lithography Collage Elements

- small top element:
red, blue-gray, dark brown
- large top element:
yellow, red, black
- bottom element:
red-brown, brown, blue, red, dark brown
- left flower element:
pink, yellow, red, dark green, brown
- right flower element:
pink, yellow, red, dark green, brown
- left background element:
blue-green
- right background element:
blue-green
- small background element:
blue-green

Paper

white TGL handmade, hand-colored;
white Rives BFK 300 gram, mould-made

Size

102 1/4 x 58 1/2 inches (259.7 x 148.6 cm)

Signature Information

Signed *James Rosenquist* and dated in silver pencil lower right; numbered and titled lower left; chop mark lower right

Number of Colors

33

Edition

56



Time Door Time D'Or

30

Colored, Pressed Paper Pulp Process

2 newly made white base sheets uniquely colored by the artist with the following dyed pulp colors applied by spraying with a pattern pistol through hand-cut plastic stencils: light green, gray-orange, violet, gray-violet, pink-red, titanium white, magenta, red, brown-red, dark red-brown, yellow, yellow-brown-red, and dark purple

Production

Papermaking by Tom Strianese and Paul Imboden; 2 lexan and 6 mylar image stencils hand-cut and metal jig constructed by Strianese, Imboden, and Michael Mueller; paper coloring by artist assisted by Strianese, Imboden, Kenneth Tyler, Brian Maxwell, and Mueller; continuous-tone plate preparation, processing, proofing, and edition printing on offset lithography press by Lee Funderburg; preparation and adhering of collage elements by John Fulton, Jim Lefkowitz, Kathy Cho, and Doug Humes

Lithography Collage Elements

- top left face element:
brown, red, dark brown
- bottom left face element:
brown, red, dark brown, light blue
- top center face element:
light red, brown, dark red, blue, dark brown
- bottom center face element:
brown, green-brown, red, blue, dark brown, transparent brown
- right face element:
red, brown, blue, ocher, dark brown

Paper

white TGL handmade, hand-colored;
white Rives BFK 300 gram, mould-made

Size

97 1/2 x 120 inches (247.7 x 304.8 cm)

Signature Information

Signed *James Rosenquist* and dated in silver pencil lower right; numbered and titled lower left; chop mark lower right

Number of Colors

36

Edition

28



Space Dust

32

Colored, Pressed Paper Pulp Process

1 newly made white base sheet uniquely colored by the artist with the following dyed pulp colors applied with brushes and by spraying with a pattern pistol through hand-cut plastic stencils: black, light blue, light yellow, dark magenta, light magenta, orange-red, dark red, light red, purple, white, and dark blue

Production

Papermaking by Tom Strianese and Paul Imboden; 3 lexan and 3 mylar image stencils hand-cut by Strianese, Imboden, Brian Maxwell, and Doug Humes; paper coloring by artist assisted by Strianese, Imboden, Kenneth Tyler, and Maxwell; continuous-tone plate preparation, processing, proofing, and edition printing on offset lithography press by Lee Funderburg; preparation and adhering of collage elements by John Fulton, Jim Lefkowitz, Kathy Cho, and Humes

Lithography Collage Elements

- pencils element:
green, transparent green
- bearing element:
black, blue, red
- earth element:
red, yellow, blue, purple

Paper

white TGL handmade, hand-colored;
white Rives BFK 300 gram, mould-made;
Somerset 410 gram, mould-made

Size

66 1/2 x 105 1/4 inches (168.9 x 267.3 cm)

Signature Information

Signed *James Rosenquist* and dated in silver pencil lower right; numbered and titled lower left; chop mark lower right

Number of Colors

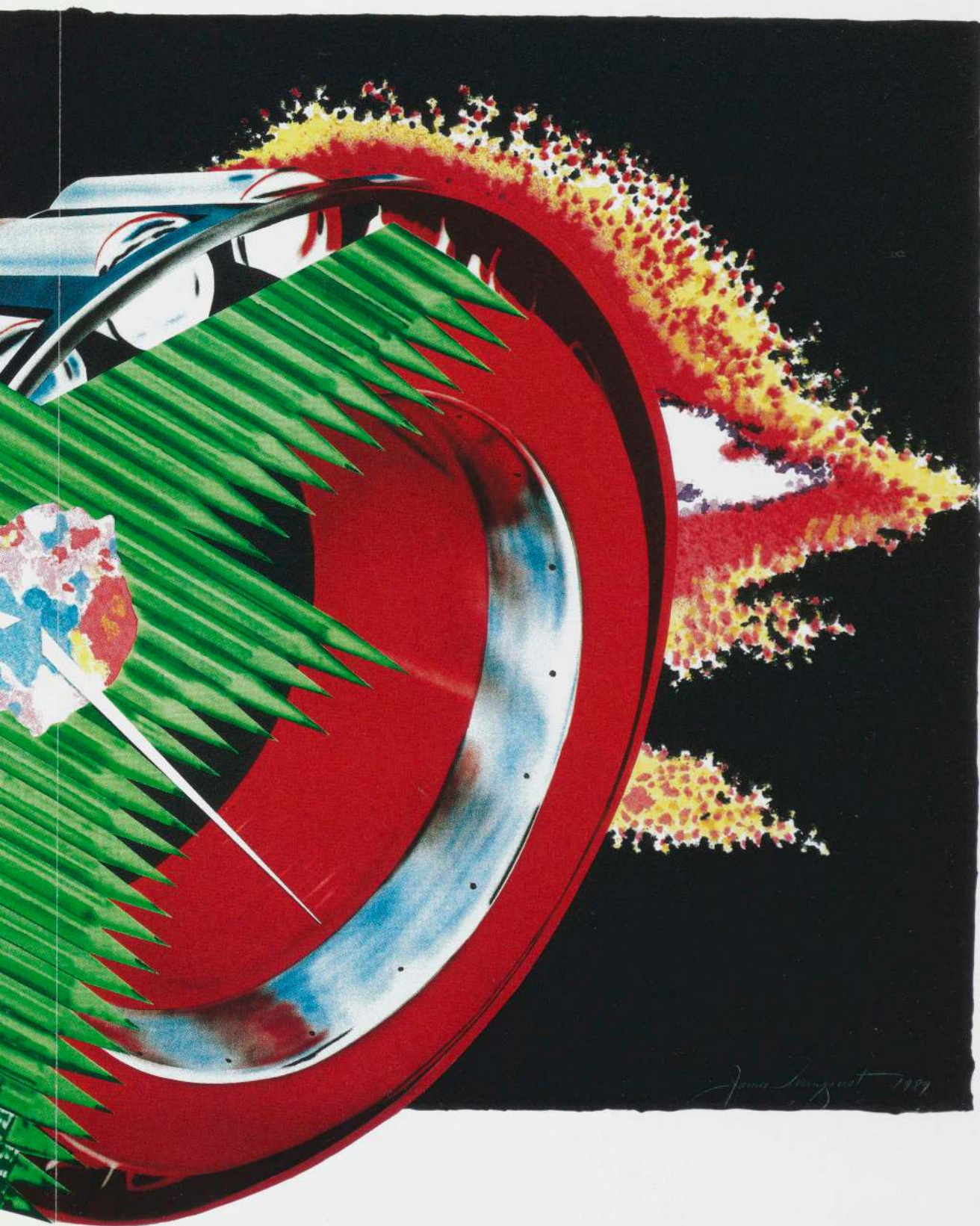
20

Edition

56







Skull Snap

34

Colored, Pressed Paper Pulp Process

1 newly made white base sheet uniquely colored by the artist with the following dyed pulp colors applied with ladels and by spraying with a pattern pistol through hand-cut plastic stencils: dark gray, blue-black, titanium white, magenta, light blue, black, medium gray, light gray, and white

Production

Papermaking by Tom Strianese and Paul Imboden; 3 lexan and 4 mylar image stencils hand-cut and wood/plastic jig constructed by Michael Mueller, Strianese, and Imboden; paper coloring by artist assisted by Strianese, Imboden, and John Fulton; continuous-tone plate preparation, processing, proofing, and edition printing on offset lithography press by Lee Funderburg; preparation and adhering of collage elements by Fulton, Strianese, and Imboden; magnesium relief plate preparation and processing by Kenneth Tyler and Pete Duchess; relief plate proofing by Tyler and edition printing by Strianese

Lithography Collage Elements

- faucet element:
black
- mousetrap element:
black

Relief

silver

Paper

white TGL handmade, hand-colored;
white Rives BFK 300 gram, mould-made

Size

59 1/2 inches diameter (151.1 cm)

Signature Information

Signed *James Rosenquist* and dated in silver pencil lower bottom; numbered and titled lower bottom; chop mark lower bottom

Number of Colors

12

Edition

38



Skull Snap, State I

36

Colored, Pressed Paper Pulp Process

1 newly made white base sheet uniquely colored by the artist with the following dyed pulp colors applied with ladels and by spraying with a pattern pistol through hand-cut plastic stencils: dark pink-red, dark red, titanium white, medium yellow, light blue, medium red, light pink, dark red, and white

Production

Papermaking by Tom Strianese and Paul Imboden; 3 lexan and 4 mylar image stencils hand-cut and wood/plastic jig constructed by Michael Mueller, Strianese, and Imboden; paper coloring by artist assisted by Strianese, Imboden, and Jim Lefkowitz; continuous-tone plate preparation, processing, proofing, and edition printing on offset lithography press by Lee Funderburg; preparation and adhering of collage elements by Fulton, Strianese, and Imboden; magnesium relief plate preparation and processing by Kenneth Tyler and Pete Duchess; relief plate proofing and edition printing by Tyler

Lithography Collage Elements

- faucet element:
red
- mousetrap element:
dark red

Relief

gold-silver

Paper

white TGL handmade, hand-colored;
white Rives BFK 300 gram, mould-made

Size

59 1/2 inches diameter (151.1 cm)

Signature Information

Signed *James Rosenquist* and dated in silver pencil lower bottom; numbered and titled lower bottom; chop mark lower bottom

Number of Colors

12

Edition

25



Caught One Lost One for the Fast Student or Star Catcher

38

Colored, Pressed Paper Pulp Process Collage Element

1 newly made irregular white base sheet uniquely colored by the artist with the following dyed pulp colors applied by spraying with a pattern pistol through hand-cut plastic stencils: dark blue, light blue, orange, yellow, medium pink, titanium white, and red

Production

Papermaking by Tom Strianese and Paul Imboden; 7 mylar stencils hand-cut by Strianese and Imboden; paper coloring by artist assisted by Strianese, Imboden, Jim Lefkowitz, and John Fulton; continuous-tone plate preparation, processing, proofing, and edition printing by Lee Funderburg; preparation and adhering of collage elements by Fulton and Lefkowitz

Lithography on Base Sheet

dark blue, purple, black, green, ocher, red, blue

Paper

white TGL handmade, hand-colored; white C.P. Saunders 638 gram, mould-made

Size

54 1/2 x 38 inches (138.4 x 96.5 cm)

Signature Information

Signed *James Rosenquist* and dated in silver pencil lower right; numbered and titled lower left; chop mark lower right

Number of Colors

14

Edition

92



*1/2 Caught One. Last One for the
first student*

James Hargrett 1989



II.

James
Rosenquist

House of Fire

1988–1989

House of Fire

42

Colored, Pressed Paper Pulp Process

1 newly made white base sheet uniquely colored by the artist with the following dyed pulp colors applied by spraying with a pattern pistol through hand-cut plastic stencils: titanium white, light yellow, dark yellow, pink, light red, orange, medium red, and dark red

Production

Papermaking by Tom Strianese, Paul Imboden, and John Fulton; 2 lexan and 4 mylar image stencils hand-cut by Michael Mueller; paper coloring by artist assisted by Strianese, Imboden, Fulton, and Kenneth Tyler; continuous-tone plate preparation, processing, proofing, and edition printing on offset lithography press by Lee Funderburg; preparation and adhering of collage elements by Fulton, Jim Lefkowitz, Kathy Cho, and Doug Humes

Lithography Collage Elements

- window blind element:
blue-green
- bag element:
transparent gray, gray-brown, red-brown
- groceries element:
yellow, red, light green, dark green, brown, purple
- top lipstick element:
transparent black, pink, red, orange, blue, yellow, black
- bottom lipstick element:
transparent black, pink, red, transparent red, blue, magenta, yellow, black

Paper

white TGL handmade, hand-colored;
white Rives BFK 300 gram, mould-made

Size

54 1/2 x 119 3/4 inches (138.4 x 304.2 cm)

Signature Information

Signed *James Rosenquist* and dated in black pencil lower right; numbered and titled lower left; chop mark lower right

Number of Colors

33

Edition

56



Paper

white TGL handmade, hand-colored;
white Rives BFK 300 gram, mould-made

Size

54 1/2 x 119 3/4 inches (138.4 x 304.2 cm)

Signature Information

Signed *James Rosenquist* and dated in black
pencil lower right; numbered and titled
lower left; chop mark lower right

Number of Colors

33

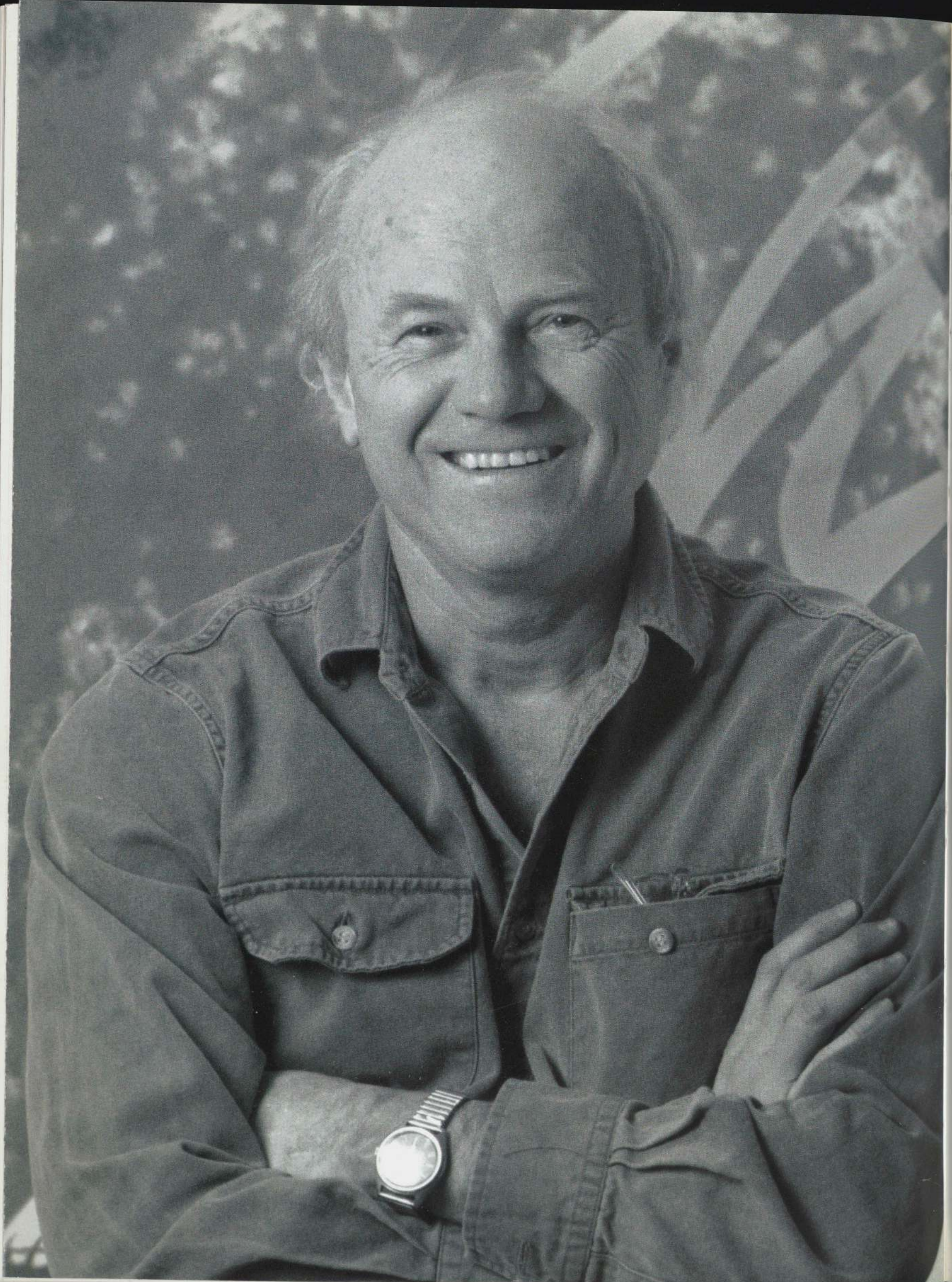
Edition

56

43







Chronology

1933

Born on November 29, Grand Forks, North Dakota.

1948

Wins scholarship to study art at the Minneapolis School of Art at The Minneapolis Institute of Arts.

1952-1954

Attends the University of Minnesota.

1955

Moves to New York after receiving scholarship to the Art Students League and studies with Will Barnet, Edwin Dickinson, Sidney E. Dickinson, George Grosz, Robert Beverly Hale, Morris Kantor, and Vaclav Vytlacil.

1957

Paints billboards for A.H. Villepigue Inc., then for General Outdoor Advertising in Brooklyn. Joins Local 230 of the Sign, Pictorial & Display Union.

1958

Works for Artkraft Strauss and paints billboards in Times Square and Brooklyn.

1959

Becomes head painter at Artkraft Strauss. Paints back drops for window displays at Bonwit Teller and Tiffany & Company.

1960

Quits Artkraft Strauss. Rents studio at Coenties Slip, New York, where neighbors include Robert Indiana, Ellsworth Kelly and Jack Youngerman.

1962

First solo exhibition at Green Gallery, New York. Included in exhibition *The New Realists* at Sidney Janis Gallery, New York.

1963

Commissioned by Phillip Johnson to paint 20 foot mural for the New York World's Fair, New York State Pavilion. Included in exhibitions *Americans 1963*, organized by Dorothy Miller at The Museum of Modern Art, New York, and *Six Painters and the Object* with Jim Dine, Andy Warhol, Robert Rauschenberg, Jasper Johns and Roy Lichtenstein, organized by Lawrence Alloway at the Solomon R. Guggenheim Museum, New York. Receives prize for *A Lot to Like* exhibited in The Chicago Art Institute's 66th Annual Exhibition of American Painting and Sculpture.

1964

Invited by Jack Tworkov to lecture at Yale University. Solo exhibitions: Green Gallery, New York; Galerie Ileana Sonnabend, Paris; Dwan Gallery, Los Angeles.

1965

First solo exhibition at the Leo Castelli Gallery, New York, featuring the painting *F-111* (86 ft.), later exhibited at the Jewish Museum, New York, and then sent on a tour of Europe. Completes four litho-

graphs at Universal Limited Art Editions, West Islip, New York. Receives first prize for *Painting for the American Negro* (1962-1963) at the International Prize Exhibition, Instituto Torcuato di Tella, Buenos Aires. Travels to Stockholm for opening of European tour of *F-111* at the Moderna Museet. Solo exhibition at Museo d'Arte Moderna, Turin, Italy.

1966

Included in exhibition *Two Decades of American Painting*, an International Circulating Exhibition sponsored by The Museum of Modern Art, New York, organized by George Montgomery. Completes four lithographs at Universal Limited Art Editions, West Islip, New York. Solo exhibitions: Leo Castelli Gallery, New York; Moderna Museet, Stockholm; Stedelijk Museum, Amsterdam; Kunsthalle Bern, Switzerland; Louisiana Museum Humlebaek, Denmark; Baden-Baden Museum, West Germany.

1967

F-111 featured at IX São Paulo Biennale, *Environment USA: 1957-1967*, Brazil. Moves to Long Island where he lives and works. Painting *Fire Pole* (33 ft.) included at United States Pavilion at Expo '67, Montreal, Canada. Completes *Expo 67 Mural-Firepole* 33' x 17' lithograph at Universal Limited Art Editions, West Islip, New York. Exhibition *James Rosenquist, F-111* at Musée des Arts Décoratifs, Paris.

1968

Retrospective exhibition *James Rosenquist* at The National Gallery of Canada, Ottawa. Completes lithographs at Universal Limited Art Editions, West Islip, New York, and at Workshop Mouriot, New York, published by Richard Feigen Graphics, New York. Solo exhibitions: Galleria del Leone, Venice, Italy; Galerie Ileana Sonnabend, Paris.

1969

Included in exhibition *New York Painting and Sculpture, 1940-1970*, organized by Henry Geldzahler at The Metropolitan Museum of Art, New York. Completes two lithographs at Universal Limited Art Editions, West Islip, New York. Exhibits painting *Horse Blinders* (85 ft.) at Leo Castelli Gallery, New York.

1969-1970

Completes seven lithographs at Hollander's Workshop, New York, published by Castelli Graphics, New York. Completes *Night Smoke* lithograph at Universal Limited Art Editions, West Islip, New York.

1970

Exhibits paintings: *Horizon*, *Home Sweet Home* (85 ft.) at Leo Castelli Gallery, New York; *Slush Thrust* (85 ft.) at Galerie Ricke,

Cologne, West Germany; *Area Code* (24 ft.) and *Flamingo Capsule* (24 ft.) at Leo Castelli Gallery, New York.

1971

Completes Cold Light Suite of eight lithographs at Graphicstudio, University of South Florida, Tampa. Completes eleven lithographs published by Castelli Graphics/Petersburg Press, Ltd., New York.

1972

Retrospective exhibition *James Rosenquist: Gemälde-Räume-Graphik* at Wallraf-Richartz-Museum, Cologne, West Germany. Retrospective exhibition *James Rosenquist*, at the Whitney Museum of American Art, New York. Arrested in Washington, D.C., as Vietnam War protestor. Completes *Pulling Out* lithograph at Petersburg Press, Ltd., New York. Exhibits *Slush Thrust* at exhibition *Festival d'Automne à Paris*, Grand Palais, Paris. Solo exhibitions: Margo Leavin Gallery, Los Angeles; Museum of Contemporary Art, Chicago.

1972-1975

Completes four lithographs at Universal Limited Art Editions, West Islip, New York.

1973

Rents studio in Tampa, Florida. Travels around the country campaigning for artist's rights. Completes seven lithographs and three lithograph-screenprints at Petersburg Press, Ltd., New York. Solo exhibitions: Leo Castelli Gallery, New York; *James Rosenquist*, Portland Center for the Visual Arts, Oregon; Jack Glenn Gallery, Corona del Mar, California; Courtney Sales Gallery, Dallas, Texas; *James Rosenquist: Graphics*, Stedelijk Museum, Amsterdam, The Netherlands.

1973-1974

Completes series of prints at Workshop Styria Studio, New York, published by Multiples and Multiples/Castelli Graphics, New York.

1974

Completes two lithographs and two lithograph-screenprints at Petersburg Press, Ltd., New York. Solo exhibitions: Max Protech, Washington, D.C.; The Jared Sable Gallery, Toronto; *James Rosenquist: An Exhibition of Paintings, 1961-1973*, The Mayor Gallery, London.

1974-1976

Completes six prints at Graphicstudio, University of South Florida, Tampa.

1975

Executes sets for the Joffrey Ballet *Deuce Coupe*. Solo exhibitions: The New Gallery, Cleveland; Leo Castelli Gallery, New York; Margo Leavin Gallery, Los Angeles.

1976

Completes Six Etchings portfolio at Pyramid Arts Ltd., Tampa. Builds house

and studio in Aripeka, Florida. Solo exhibitions: Gallery A, Sydney, Australia; Berenson Gallery, Bay Harbor Islands, Florida; Corcoran & Greenberg Gallery, Coral Gables, Florida; The Mayor Gallery, London; Paul Anglim Associates, San Francisco; The Greenberg Gallery, St. Louis.

1977

Completes three mixed-media prints at Gemini G.E.L., Los Angeles. Completes Calyx-Krater Trash Can Suite of seven intaglio prints at Pyramid Arts Ltd., Tampa. Completes Free for All Series of multicolor lithographs at Topaz Editions, Florida, and with printers Maurice Sanchez and Chris Erickson, published by Aripeka Editions, Ltd., Florida. Solo exhibitions: Sable-Castelli Gallery Limited, Toronto; Leo Castelli Gallery, New York; Institute of Modern Art, Brisbane, Australia; *James Rosenquist: Works on Paper*, The National Gallery of Victoria, Melbourne, Australia.

1977-1978

Completes series of hand-colored intaglio prints at Flatstone Press, Florida, published by Multiples, Inc., New York.

1978

Completes mural *Tallahassee Murals* (18 ft.) for State of Florida, The Capitol Building, Tallahassee. *F-111* included in the International Pavilion at the Venice Biennale. Appointed to six-year term as a member of the National Council on the Arts, Washington, D.C. Establishes building in lower Manhattan. Completes series of intaglio prints at Workshop Flatstone Studios, New York, published by Marion Goodman, New York. Completes series of prints at Workshop Derriere L'Etoile, New York, published by Aripeka Ltd. Editions, Florida, and Topaz Editions Ltd., Florida. Solo exhibition at The Mayor Gallery, London.

1979

Traveling exhibition *James Rosenquist Graphics Retrospective* at John and Mable Ringling Museum of Art, Sarasota, Florida. Exhibition *James Rosenquist: Paintings* at The Plains Art Museum, Moorhead, Minnesota.

1980

Travels to Israel with Judith Goldman to lecture on prints and printmaking, sponsored by the United States Information Agency. Solo exhibitions: Castelli, Feigen, Corcoran Gallery, New York; Texas Gallery, Houston, Texas.

1980-1982

Completes *Dog Descending a Staircase* intaglio/lithograph at Universal Limited Art Editions, West Islip, New York.

1981

Exhibits painting *Star Thief* (46 ft.) at Leo Castelli Gallery, New York. Dade County Art in Public Places selects *Star Thief* for Miami International Airport but controversy over painting prevents installation. Completes *High Technology and Mysticism: A Meeting Point* series of lithographs at Siena Studios, New York, published by Rosebranches, Inc., Florida. Completes *Quarter Century* multicolor lithograph at Graphicstudio, University of South Florida, Tampa. Solo exhibitions: Leo Castelli Gallery, New York; *James Rosenquist: Prints*, Castelli-Goodman-Solomon Gallery, Easthampton, New York; *High Technology and Mysticism: A Meeting Point*, Dolly Fiterman Gallery, Minneapolis.

1982

Completes *The Glass Wishes* etching series at Gemini G.E.L., Los Angeles. Solo exhibitions: *James Rosenquist: House of Fire*, Castelli, Feigen, Corcoran Gallery, New York; *High Technology and Mysticism: A Meeting Point*, Barbara Gillman Gallery, Miami, Florida; *James Rosenquist: Paintings from the Sixties*, The Mayor Gallery, London; *James Rosenquist at Colorado State University*, Fort Collins.

1983

Lectures at the University of North Dakota. Receives World Print Award from World Print Council at San Francisco Museum of Modern Art. Solo exhibitions: *James Rosenquist: Paintings & Works on Paper*, van Straaten Gallery, Chicago; *James Rosenquist*, Thorden Wetterling Galleries, Gothenburg, Sweden; *James Rosenquist*, Leo Castelli Gallery, New York.

1984

Solo exhibitions: *James Rosenquist*, University of South Florida, SVC Fine Arts Gallery, Tampa; *James Rosenquist: New Paintings*, Heland Thorden Wetterling Galleries, Stockholm.

1984-1985

Completes two lithographs at Universal Limited Art Editions, West Islip, New York.

1985

Traveling exhibition *James Rosenquist Paintings, 1961-1985*, originating at Denver Art Museum, Colorado. Solo exhibitions: *James Rosenquist and Maurice Sanchez: Artist and Printer*, Smith College Museum of Art, Northampton, Massachusetts; exhibits painting *The Persistence of Electrical Nymphs in Space* (46 ft.), Leo Castelli Gallery, New York; *James Rosenquist Prints*, Catherine G. Murphy Galleries, St. Paul; *Selected Graphics*, Pembroke Gallery, Houston, Texas.

1986

Creates murals: *Sunshot* (20 ft.), for Trammel Crow, Inc., Tampa; *Star Box* (12 ft.) for Octanova Co., Gothenberg, Sweden; *Ladies of the Opera Terrace* (24 ft.) for the Opera Terrace, Stockholm.

1986-1987

Completes series of five monoprint/lithographs and two aquatints at Graphicstudio, University of South Florida, Tampa.

1987

Elected to the American Academy and Institute of Arts and Letters, New York. Creates mural, *Welcome to the Water Planet I* (16 ft.) for Corporate Property Investors, Atlanta, Georgia. Creates mural *Talking Flowers Ideas* (7 ft.) for Hearst Corporation, 100th Anniversary, New York. Completes *The Persistence of Electrons in Space* etching at Universal Limited Art Editions, West Islip, New York. Solo exhibitions: *James Rosenquist*, Galerie Daniel Templon, Paris; The Mayor Gallery, London; *James Rosenquist: Paintings 1987*, Heland Wetterling Galleries, Stockholm.

1988

Receives Golden Plate Award from the American Academy of Achievement, Nashville. Creates mural *Welcome to the Water Planet III* (17 ft.) for McDonald's International Headquarters, Stockholm. Traveling exhibition *James Rosenquist—Recent Works*, organized by Florida State University Gallery & Museum, Tallahassee. Solo exhibitions: *Through the Eye of the Needle to the Anvil* (46 ft.), Leo Castelli Gallery, New York; *James Rosenquist: New Paintings*, Richard Feigen & Co., Chicago; *James Rosenquist at USF*, University of South Florida, USF Art Museum, Tampa.

1989

Begins work in 1988 and completes *Welcome to the Water Planet* and *House of Fire*, a project of ten colored, pressed paper pulp/lithograph/collage prints at Tyler Graphics Ltd., New York. Solo exhibitions: *Flashlife*, Feigen and Company, Chicago; Feigen and Company, London; Leo Castelli Gallery, New York.

48 Acknowledgements

During the last sixteen years, papermaking has become a major focus of interest in the field of graphic art. Since 1973, it has been my privilege to have collaborated on paper projects with Robert Rauschenberg, Ellsworth Kelly, Frank Stella, David Hockney, Kenneth Noland, Alan Shields, and now James Rosenquist. These artists, working in very original ways, have enriched papermaking's history, changed its vocabulary, and in the process, significantly altered the course of printmaking.

None of this history could have been possible without the talents of numerous dedicated papermakers and printers who share in common with the artists the desire to discover and develop new techniques and systems for creating graphic images. All workshop projects reflect the combined efforts of a devoted, dedicated, and highly skilled staff of craftsmen and support personnel. In this context, I would like to thank the following individuals for their role in this extraordinarily large project which began in July of 1988 and was completed in January 1990.

I extend my appreciation to papermaker Tom Strianese, who with assistant Paul Imboden, performed the multiple tasks of operating the paper mill, stencil preparation, collage work, and fixture construction; to printer Lee Funderburg and workshop manager John Hutcheson for all the lithography plate preparation, processing, proofing, and edition printing; to curator Henry McGee who assisted with stencil cutting; to John Fulton, Jim Lefkowitz, Doug Humes, Eric Ting, and Kathy Cho for cutting, gluing, and adhering the lithography collage elements; to Brian Maxwell and Michael Mueller for their assistance in collaging and papermaking; to Marabeth Cohen and Jim McHugh for photo documentation of the project; to Kim Tyler for editing the Rosenquist catalog and compiling the chronology; to Rolf Kaul who was always lending a helping hand while maintaining the facilities; and to John Wagner, Barbara Delano, and Melissa Plechavicius for their support during this long project.

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