

JAMES ROSENQUIST (1933-2017)

Vanity Unfair for Gordon Matta Clark

Studio Registration # 78.06

Signed verso of each panel, "James Rosenquist 1978"

oil on canvas

62 3/4 x 43 x 2 3/4 in.

1978

35051

PROVENANCE:

Property from the collection of Gloria Luria

Combining sculptural elements on a canvas work, "Vanity Unfair for Gordon Matta Clark" evokes the experimental nature of the Pop Art movement. Created as a tribute to his close friend, Gordon Matta Clark, the present work is a layered creation, each element having significance and a deeper symbolic meaning.

Starting as a commercial sign painter, Rosenquist learned the power of large-scale bold images. These large images, vibrant colors, and recognizable imagery would be the mainstay of Rosenquist's artistic output. "Much of the aesthetic of my work comes from doing commercial art," the artist once said. "I painted pieces of bread, Arrow shirts, movie stars. It was very interesting. Before I came to New York I wanted to paint the Sistine Chapel. I thought this is where the school of mural painting exists."

Rosenquist's works are held in the collections of the Art Institute of Chicago, The Museum of Modern Art in New York, the National Gallery of Art in Washington, D.C., and the Tate Gallery in London, among many others.

A leader of 1960's pop art, James Rosenquist was born in Grand Forks, North Dakota in 1933. After his family moved to Minneapolis, he studied art at both the Minneapolis School of Art and the University of Minnesota. Upon receiving a scholarship to the Art Students League in 1955, Rosenquist moved to New York City. Although he left the school after only a year, he painted billboards across the city before renting a studio space in Manhattan in 1960 where he developed his own artistic career. Rosenquist had his first solo show at the Green Gallery in New York in 1962 and achieved international acclaim with his room-scale painting, F-111 in 1965. Subsequently, Rosenquist has been honored throughout his extensive career. In 1978, he was appointed to a six-year term on the Board of the National Council of the Arts. More recently in 2002, he was given the Fundacion Cristobal Gabarron's annual international award for art in recognition of his contributions to universal culture. Rosenquist's work continues to evolve and influence contemporary artists.

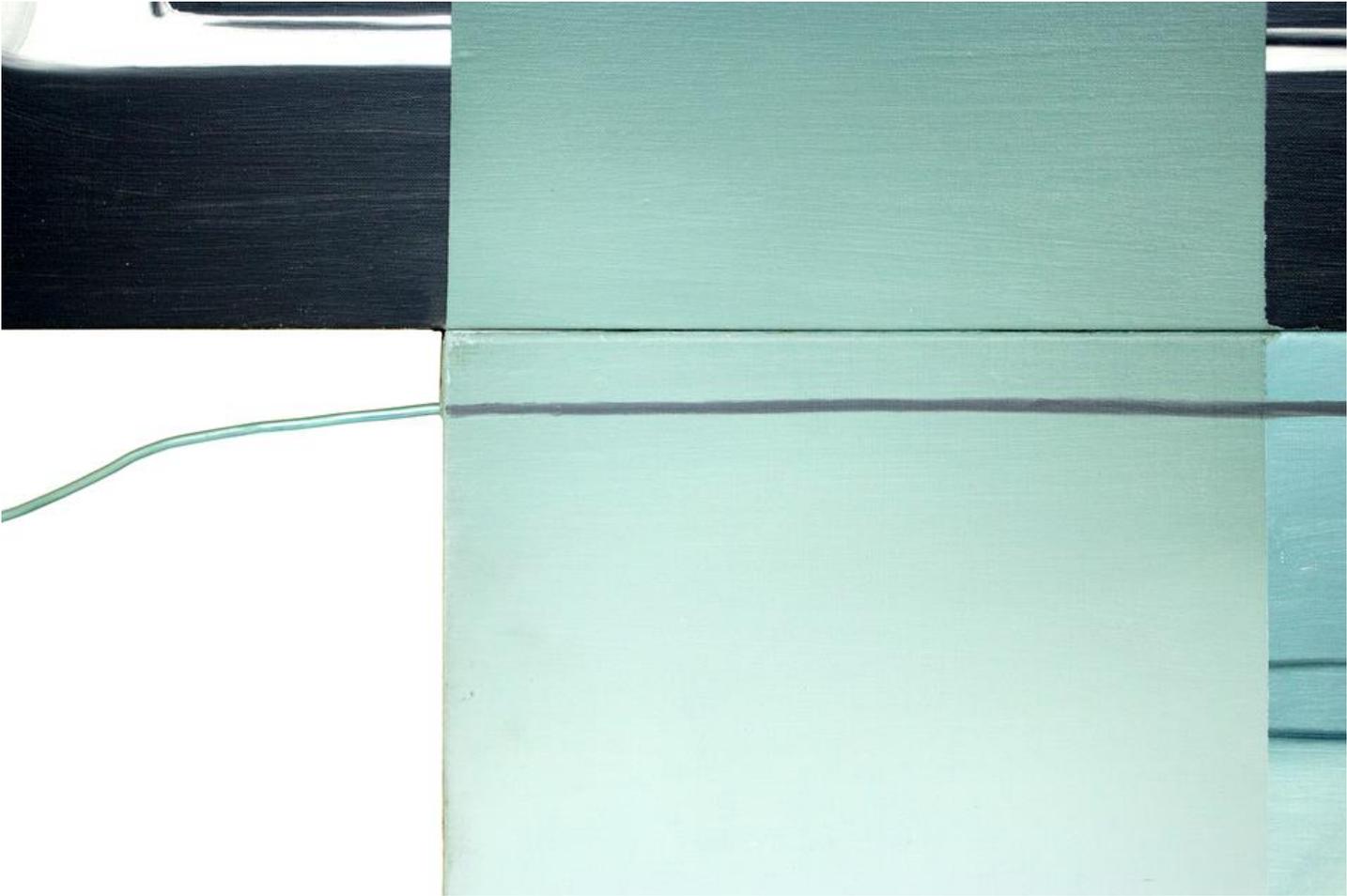
Rosenquist's billboard painting served as the basis for his visual language, often adapted from advertising and pop culture. His work demonstrates a clear interest in deliberate color, line, and shape. However much of his work fragments and overlaps disproportionate images to abstract banal objects such as laundry detergent. Effectively, Rosenquist's work confronts the viewer in unexpected ways, pushing them to reconsider consumer culture. Although primarily a painter, Rosenquist also

produced numerous prints, drawings, and collages. In fact, his 1992 print Time Dust is cited as the world's largest print in the world at 7 x 35 feet. Today, he continues to work and execute large-scale commissions including his three-painting suite The Swimmer in the Economist for Deutsche Guggenheim 1998.

The information and material herein represents Gallery's best efforts and understanding of the current history and scholarship with respect to the provenance of the Work(s) of Art described and is not part of any warranty.









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↑ TOP

James Bygones 1978

1 of (2) PANELS

VANITY UNFAIR FOR
GORDON MATTA CLARK

↑ TOP

James Raymont 1978

43 X 62 $\frac{3}{4}$ 2 of 2 PANELS

VANITY UNFAIR FOR GORDON MATTA-CLARK

