



JAMES ROSENQUIST (1933-2017)

Where the Water Goes

(There's More Where it Went)

Signed verso, "James Rosenquist 1988"

oil and acrylic on canvas

102 x 60 in.

259.08 x 152.4 x 3.81 cm

1988

43951

PROVENANCE:

Heland Wetterling Gallery, Stockholm

Private Collection, Stockholm

Private Collection, acquired from the above, May 2007

Sotheby's New York: Contemporary Art Day, Thursday, May 17, 2018, Lot 177

Private Collection, Florida

EXHIBITION:

Moscow, Tretyakov Gallery, Central Hall of Artists, Rosenquist: Moscow 1961-1991, February - March 1991, p. 98, illustrated in color

Valencia, IVAM Centre Julio Gonzalez, James Rosenquist, May - August 1991, cat. no. 64, p. 162, illustrated in color

LITERATURE:

Régis Durand, "James Rosenquist: la réincarnation des images," Art Press, May 1991, p. 20, illustrated

Walter Hopps and Sarah Bancroft, Eds., James Rosenquist: A Retrospective, New York 2003, cat. no. 116, p. 223, illustrated in color (incorrectly dated 1989)

The Pop Art movement elevated common, often commercial subjects- redefining them as Fine Art. James Rosenquist's work helped shape the trajectory of the Pop Art phenomenon, and he was one of the few artists from this group to live well into the 21st century.

"Where the Water Goes" (1988) is an oil painting on canvas related to a series of monumentally scaled pressed paper pulp pieces produced in partnership with master printer Kenneth Tyler. The series is based on collaged visual elements arranged on a monumental scale.

The works from the "Welcome to the Water Planet" series appear to share a celestial setting and could be inspired by the artist's knowledge of the space shuttle program of the 1980s. Rosenquist also demonstrated his fascination with modern technology in his early masterpiece F-111 (1964-65).

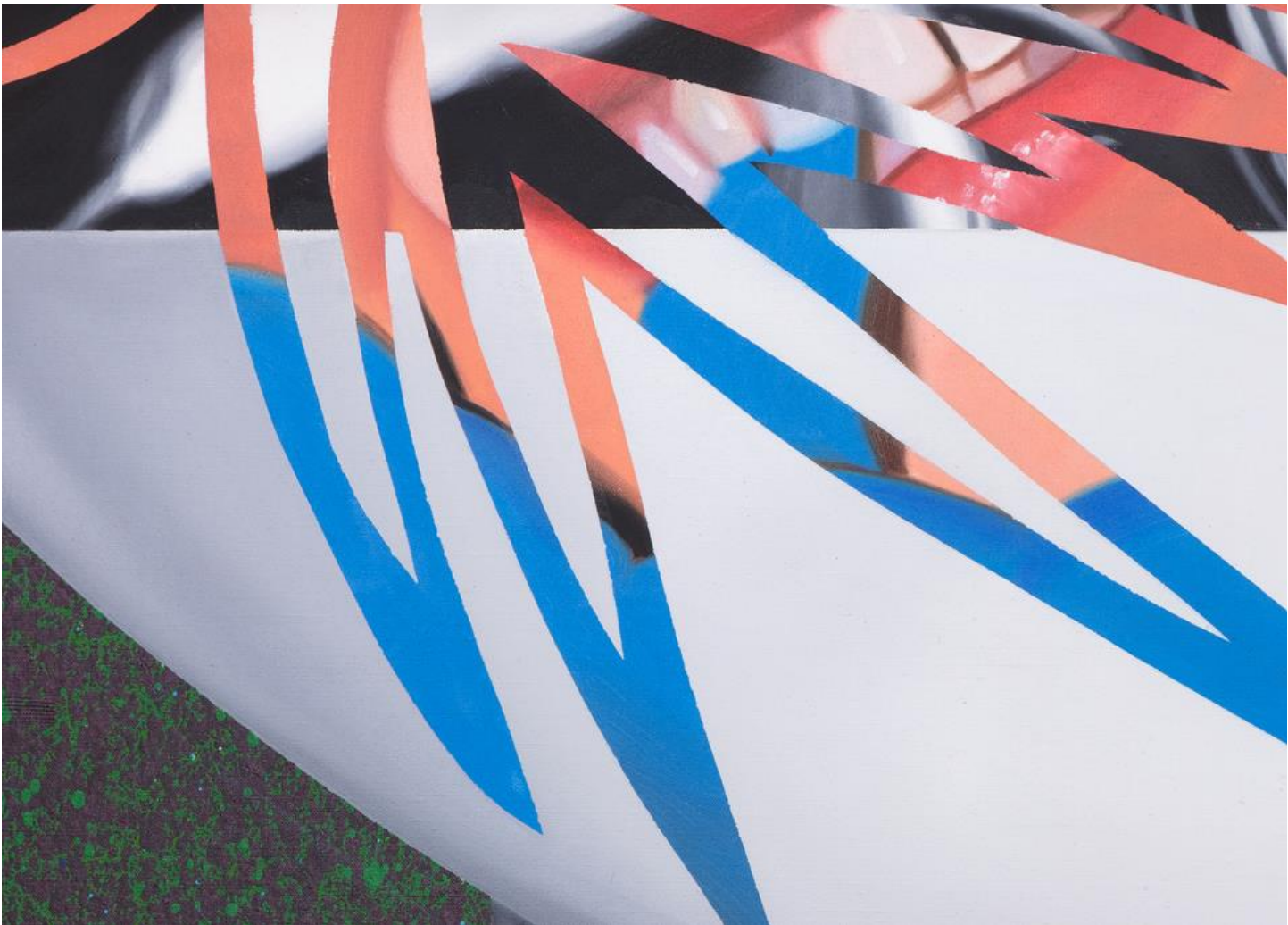
A leader of 1960's pop art, James Rosenquist was born in Grand Forks, North Dakota in 1933. After his family moved to Minneapolis, he studied art at both the Minneapolis School of Art and the University of Minnesota. Upon receiving a scholarship to the Art Students League in 1955, Rosenquist moved to 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 Econo-mist 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.



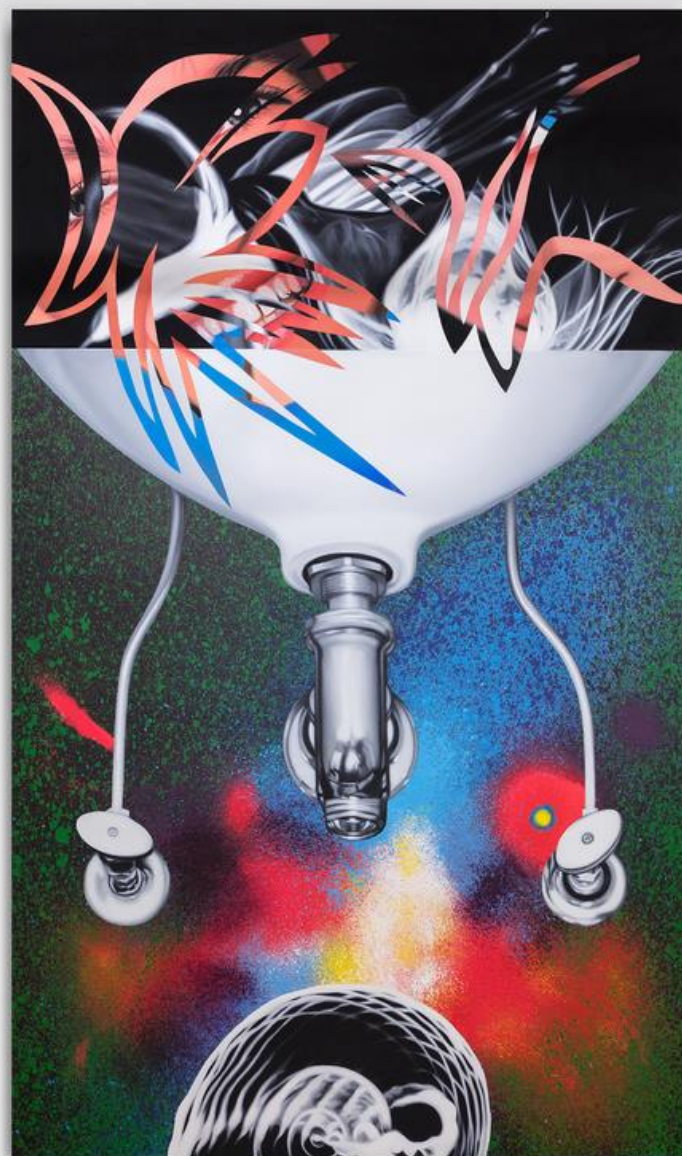












Samuel Costantino 1988

"THERE'S MORE WHERE IT WENT"

↑ TOP

102" x 60"

James Rosenquist