



GEMINI G.E.L. AT JONI MOISANT WEYL

James Rosenquist

Born:

Grand Forks, North Dakota, 1933

James Rosenquist spent much of his childhood moving with his family from city to city before settling in Minneapolis. As a high school art student, he attended weekly classes at the Minneapolis School of Art and, from 1952 to 1954, studied painting and drawing at the University of Minnesota. He supported himself by painting billboards. In 1955 Rosenquist moved to New York to attend the Art Students League, where he studied with Edwin Dickinson. During the late 1950s the artist belonged to the International Pictorial Painters Union and painted billboards in the Times Square area for Artcraft Strauss Company. The physical sensations he experienced while suspended against the huge signs and the simplified large-scale images he used in advertising have retained a lasting influence on his work.

In 1960 Rosenquist left his job as a billboard painter and moved to a loft in lower Manhattan. He began to work with commercial oil paint, creating large canvases including segmented images of familiar, if somewhat anonymous, things: food, cars, hands, lips. These objects were painted at very large scale, as if seen at close range, and were juxtaposed incongruously. Their subjects and style identified him with the emerging pop art movement. Rosenquist's first exhibition was at Richard Bellamy's Green Gallery, New York, in 1961.

In 1965 Rosenquist began his first extensive work in printmaking with Tatyana Grosman in Long Island. In addition to Gemini (where he first worked in 1977) and ULAE, Rosenquist has made prints at several other workshops, among them Pyramid Arts, Ltd., Hollanders Workshop, GraphicStudio, Tanglewood Press, Inc., and Petersburg Press.

Retrospectives of Rosenquist's work were held at the Wallraf-Richartz Museum, Cologne, West Germany (1972); and the Whitney Museum of American Art, New York (1972). In 1985, a traveling retrospective was organized by and originated at the Denver Art Museum, Colorado, which traveled until 1987 to the Contemporary Arts Museum, Houston, Texas; Des Moines Art Center, Iowa; The Albright-Knox Art Gallery, Buffalo, New York; Whitney Museum of American Art, New York; National Museum of American Art, and the Smithsonian Institution, Washington, D.C. His most recent major survey of work was executed at the Haunch of Venison gallery in London (2006-07).