

“I’m interested in contemporary vision—the flicker of chrome, reflections, rapid associations, quick flashes of light. Bing—bang! I don’t do anecdotes. I accumulate experiences.”



Rosenquist in the studio, 1988.
Photo: Russ Blaise, courtesy of James Rosenquist.

< JAMES ROSENQUIST >

Over the past four decades, James Rosenquist’s work has reflected the world in which we live. Through his unique brand of imagery Rosenquist has addressed modern issues and current events, registered antiwar statements, and voiced concern over the social, political, economic, and environmental fate of the planet. For much of his career, Rosenquist has also expressed in his work a fascination and curiosity about the cosmos, technology, and scientific theory.

Born in 1933 in Grand Forks, North Dakota, Rosenquist spent his childhood pursuing three main interests: airplanes, cars, and drawing. He liked to draw on rolls of cheap wallpaper, producing long, continuous illustrated stories. He also built model airplanes, inventing his own designs. Rosenquist’s family eventually settled in Minneapolis. As a teenager he took art classes at the Minneapolis Institute of Art and later studied painting at the University of Minnesota. During the summers, he worked as a billboard painter¹— learning a good deal about figurative and commercial painting techniques from fellow workers. His early training as a billboard painter has continued

to influence the scale, content, and style of his works. Many are monumental in scale, contain elements of imagery derived from advertising, and employ commercial painting techniques. In 1955 Rosenquist moved to New York, having received a one-year scholarship to study at the Art Students League. To support himself, he returned to life as a commercial artist, painting billboards in Times Square and across the city.

By 1960, Rosenquist had stopped painting commercial advertisements and rented a small studio space in lower Manhattan. Working against the prevailing tide of Abstract Expressionism, Rosenquist soon developed his own brand of “new realism”—a style that would come to be known as Pop Art. Along with contemporaries Jim Dine, Roy Lichtenstein, Claes Oldenburg, and Andy Warhol, Rosenquist drew on the iconography of advertising and mass media to conjure a sense of contemporary life. In 1962, he had his first solo exhibition at Green Gallery in New York and afterward was included in virtually all the groundbreaking group exhibitions that established Pop Art as a movement.

Rosenquist's approach to painting came out of a collage mentality that pieced together fragments of imagery gathered from advertising images. As Rosenquist scholar Julia Blaut notes, "Collage for Rosenquist, as it had been since the Cubists first experimented with the medium around 1912, was a metaphor for modern and specifically urban life." Rosenquist chose to use fractured imagery and discontinuous narrative to express his view of the modern metropolis.

In the late 1950s and early 1960s, the focus on collage was not limited to the visual arts, but rather linked to many areas of contemporary city life. In urban planning, Jane Jacobs's *The Death and Life of Great American Cities* (1961) advocated "urban montage," an inclusive approach that focused on street life. The essence of collage, in the form of found sounds and the splicing together of otherwise independent theatrical elements, was evident in the music of John Cage and the choreography of Merce Cunningham. In literature, discontinuous narrative and collage were characteristic of the writing of the Beats including writers Allen Ginsberg, Jack Kerouac, and William Burroughs. Burroughs experimented with montage, including cut film and photographs, magazine illustrations, and newspaper clippings. Burroughs's cut-ups involved cutting up his own writing as well as the work of other authors and randomly splicing them together to create a new text. This approach recalls Surrealist philosophy, which sought unexpected poetic combinations of objects and to infuse an element of chance into the art making process. Rosenquist has often referred to the work of the French New Wave filmmakers, including Francois Truffaut,

Jean-Luc Godard, and Eric Rohmer, whose editing style used jump cuts and inserted unrelated images in place of seamless transitions. Like Rosenquist's work, the storyline of New Wave films are often left unresolved.

Rosenquist's work demonstrates an enduring interest in and mastery of texture, color, line, and shape that continues to dazzle audiences and influence new generations of artists. His paintings allude to the cultural and political tenor of the times in which they were created. They convey impressions and opinions about advertising, politics, beauty, space, and time. Fraught with feeling, they have been called "visual poems" that resolutely resist words.

Now, more than 40 years since his career began, Rosenquist continues to work on major commissions from his current home and studio overlooking the Bay of Mexico in Aripeka, Florida, where he has lived since 1976. Large-scale works, often with personal and political themes, still are important to him. Using historical events, personal memories, and science-based allusions, he creates enigmatic narratives and symbols that comment on the failures and foibles of humankind. He achieves these narratives by fragmenting and combining imagery in unexpected ways. His most recent works have incorporated high-tech and cosmic allusions, with themes of time, ecological concerns, anti-violence, and death.

Adapted from an essay by Sarah Bancroft, exhibition curator.

1. Note: In recent years the development of new printing technologies has changed the way billboard images are produced. Most of today's billboards are no longer painted, but printed off-site and adhered to the billboard ready-made.

“If I use a lamp or a chair, that isn’t the subject... If I have three things, their relationship will be the subject matter... One thing, though, the subject matter isn’t popular images.”

I Love You with My Ford, 1961. Oil on canvas,
6 feet 10 3/4 inches x 7 feet 9 1/2 inches. Moderna Museet, Stockholm.



< SELECTING IMAGES >

From images of uniquely American things—hot dogs, angel food cake, cars, tire treads—Rosenquist has developed a visual language that is perfectly suited to telling tales about contemporary life. His subject matter is taken from diverse sources and includes consumer products, scientific instruments, and electronic communication devices. He has used computer keyboards and coaxial cables, typography and diagrams. And there are fragments of people, both famous and anonymous.

Though at first glance the objects that Rosenquist includes in his paintings may seem random, they are carefully chosen for attributes

of personal meaning and connotation. We bring our personal associations to his work and create our own unique readings and meanings. The difficult part is learning to accept his astonishing flow of images on purely sensual, formal terms.

Rosenquist is not interested in whole objects, but in the fragments that we see all the time. “Take a walk through midtown Manhattan and you will see the back of a girl’s legs and then you see out of the corner of your eye a taxi comes close to hitting you. So—the legs, the car—you see parts of things and you rationalize and identify danger by bits and pieces. It’s very quick. It’s about contemporary life.”



Welcome to the Water Planet, 1987. Oil on canvas,
13 x 10 feet. Private collection, on display in The Lenox Building, Atlanta.

VIEW + DISCUSS

Show *I Love You with My Ford*, 1961

- ▶ This early Rosenquist painting layers three of his signature images. Fold a piece of paper in thirds horizontally to create three sections. In each section, write down all the associations you have with each of the corresponding individual objects pictured. Are there relationships that seem to emerge? Write a paragraph describing your interpretation of this painting.
- ▶ In this painting Rosenquist uses a technique known as *grisaille* that uses only gray tints to render images. How has Rosenquist used color and *grisaille* within this work? How would the impact of this painting change if all the images were in color? If all were *grisaille*?
- ▶ Does the title *I Love You with My Ford* help or hinder your understanding of the image? Describe your perception of the relationship between the painting and its title.

Show *Welcome to the Water Planet*, 1987

- ▶ Over the years Rosenquist has experimented with various ways to combine images. In *I Love You with My Ford* images are set edge-to-edge along straight lines. How are images combined in *Welcome to the Water Planet*? Compare these two approaches. Which do you prefer?
- ▶ What are some differences you notice about the imagery in these two paintings? What themes does Rosenquist explore in each work? Which do you think was created earlier? Why?

EXPLORATIONS

FURTHER EXPLORATIONS

- In Rosenquist's work we see fragments or parts, never the entire object. A viewfinder is a simple device that can allow us to see common objects in alternative ways. To make a viewfinder cut a 1 x 1.5 inch rectangle from an index card or use an empty 35-mm slide mount. Place a commonplace object on a table. You may want to use an object similar to one found in Rosenquist's work, or choose something entirely different. Look at the object through the viewfinder. Notice how the object can be cropped into a fragment by moving the viewfinder closer or further away from your eye. Frame various portions of the object from different points of view. Scan the object for a particularly interesting compositional or psychologically meaningful segment. Draw the image that you see in the viewfinder on a proportionally larger sheet of drawing paper (e.g., 8 x 12 inches).
- Use the viewfinder in a camera in a similar way. Using a film or digital camera, create a series of ten or more photographs that examine a single object from various points of view, including close-ups, aerial views (from above) and worm's-eye-views (from below). Like Rosenquist, look for an interesting section or fragment of the object. Review the photographs that you have made. In which photograph is the object most recognizable? Why? Which photograph is the most mysterious and transformed? Why?
- From images gathered from the Internet, magazines, or newspapers, create a layered collage, similar in structure to *I Love You with My Ford*. Begin with an 8 x 8 inch sheet of poster board and experiment with the possibilities of juxtaposing fragments of three images. Consider both aesthetics and meaning, but try to leave some mystery in your choices. When finished, decide on a title for your work.
- Try the exercise described above again, but this time invent new and unexpected ways to combine your images. You may want to borrow some strategies from *Welcome to the Water Planet*, including layering, perforating, and dissecting. When you are pleased with your design, use a glue stick to adhere it to the poster board and decide on a title for your work.

“Collage is still a very contemporary medium, whether it is done with little bits of paper or in the cinema.”



Collage for President Elect, 1960–61. Cropped poster, magazine clippings, and mixed media, 14 x 23 13/16 inches. Collection of the artist.

< COLLAGE AND SCALING-UP >

Rosenquist’s early training as a sign painter is reflected in both his painting technique and planning process. He employs the traditional methods of the billboard painter, drawing freehand and painting with brushes. There are no projected images, no photo-transfers, and no Photoshop software. When he applies paint to the canvas he strives for a smooth seamless surface that shows no sign of the artist’s brushstrokes. This application both links him with commercial advertising and gives his canvases a sense of anonymity.

Rosenquist’s experience as a billboard painter provided him with a unique view of figurative imagery. Viewed up close, the giant images become abstract and mysterious, dissolving into areas of pure color, texture, and shape. Throughout his career, Rosenquist has thought of himself as an abstract painter.

In preparation for beginning a new work, Rosenquist creates source collages by juxtaposing small cutout magazine advertisements or photographs. These source collages, once regarded only as planning tools, are now considered works of art in their own right.

The collages, like sketches from an artist’s notebook, offer a glimpse at the thought process behind the finished paintings. Grid lines are superimposed on the collage so that areas can be proportionally enlarged on the canvas. Through this scaling-up process, Rosenquist is able to translate the small source collage into paintings of sometimes-enormous proportions.

The painting *President Elect* (1960–61/1964) includes a portrait of John F. Kennedy borrowed from a 1960 presidential campaign poster. Rosenquist juxtaposed this portrait with images of middle-class wealth and consumerism—advertisements from *Life* magazine—in order to say, “Here is this new guy who wants to be President of the United States... what is he offering us?” Kennedy was the first presidential candidate to fully utilize the mass media in his campaign, and the painting is about “a man advertising himself.”



President Elect, 1960–61/1964. Oil on Masonite, 7 feet 5 3/4 inches x 12 feet. Centre Georges Pompidou, Musée National d’Art Moderne/Centre de Création Industrielle.

VIEW + DISCUSS

Show *President Elect*, 1960–61/1964

- ▶ Describe what you see in this painting. List all the associations you have with each image. What information does the painting provide that helps to place it in a specific historical time?
- ▶ What do these images have in common? Why do you think Rosenquist might have combined these images together in one painting?
- ▶ Consider the relative scale of the images. How are the size relationships between elements different from how they are usually experienced? How does the manipulation of scale suggest possible interpretations for this work?

Show Collage for *President Elect*, 1960–61

- ▶ This is the source collage that was used as a planning tool to create the painting *President Elect*. In what ways is the collage similar to the painting? How is it different? What does Rosenquist do to unite these disparate images into one painting? How does seeing the source collage change your feelings for and appreciation of Rosenquist's work?

FURTHER EXPLORATIONS

- Rosenquist uses a technique known as “scaling-up” to enlarge the images from his collages into enormous paintings. To experiment with this technique you will need:
 - ▶ stacks of old magazines
 - ▶ a 3 x 4 inch paper frame cut from the center of a sheet of paper
 - ▶ fine-point permanent marker
 - ▶ a proportional piece of drawing paper. Start with 9 x 12 inches, but once you become proficient you can go larger.
 - ▶ hard and soft drawing pencils

Select a black-and-white magazine photograph that appeals to you. You can try color as you gain more experience. Use the 3 x 4 inch frame to select a portion of the photo. Look for an interesting composition and contrasts in darks and lights. Trace around and cut out the selected area and mount it on a piece of poster board.

With a ruler and a fine-point marker, draw a 1/2-inch grid on top of your cropping. Label your grid like a graph with numbers going down one side and letters going across. With a ruler and hard pencil (2H) draw a very light 1 1/2-inch grid on your drawing paper. Outside the margin of your drawing, very lightly label your grid like a graph with numbers and letters just like the cropping. Now begin to transpose what you see in the gridded photograph onto the larger drawing paper. Allow the superimposed grid lines to help you focus more clearly. This process is time consuming and takes lots of careful work and observation, but it can help you to enlarge an image quite convincingly.

- Create your own source collage from magazine clippings. When you have a composition that appeals to you, enlarge your collage into drawing or painting by scaling up.
- Although Rosenquist does not use a computer to generate his compositions, digital technology presents another tool that students can use to experiment with combining images and creating interesting effects. Begin by having students conduct a Google search for images online (www.images.google.com) as source material to create a digital collage. Photographs from magazines can also be scanned and saved. Using a simple imaging program like Powerpoint or a more advanced program such as Photoshop, help students import the files, using the simple commands for cutting and pasting.

"I'm amazed and excited and fascinated about the way things are thrust at us.... We are attacked by radio and television and visual communications... at such a speed and with such a force that painting now seem[s] very old fashioned. Why shouldn't it be done with that power and gusto [of advertising], with that impact?"

Vestigial Appendage, 1962. Oil on canvas, with painted wood, 6 feet x 7 feet 9 1/4 inches. The Museum of Contemporary Art, Los Angeles, The Panza Collection.



< POPULAR CULTURE AND MEDIA IMAGES >

Media images are a recurring presence in Rosenquist's work. He underscores the fact that we are constantly bombarded by advertising and has frequently remarked on the numbing impact of the media-saturated environment and its application to his art. In an interview he stated, "Being a child in America you are getting advertised at. It's like getting hit on the head with a ball-pin hammer. You become numb."

Rosenquist does not glorify popular culture, but he recognizes its power and uses its strategies in service of his own personal messages. Although he uses the powerful methods of advertising, he subverts and confounds its purpose. Instead of getting a clear message—"Buy this!"—we are forced to search for meaning within the juxtapositions of fragmented parts.

The isolated body part is a recurring motif in Rosenquist's works. This strategy parallels commercial advertising where parts of women's

bodies—hands, lips, nails, eyes, hair—are used to sell products. Again, Rosenquist has used this approach to serve his own purposes. By removing images from their contexts he has subverted their original meanings and transforms them in service of his personal artistic messages.

In *Vestigial Appendage* (1962), a segment of an oversized Pepsi-Cola bottle cap is flanked by body fragments rendered in a softer focus. Rosenquist has coupled a highly visible commercial product with ambiguous segments of human form. *The Swimmer in the Econo-mist* (1997–98) painted 35 years later, tells a tale about the future. As curator Robert Rosenblum notes, "Rosenquist offers us another vision of how we live and how we see. As always, nature and technology clash and war and economics continue their old alliance. But the pace is faster. There's more of everything—more products, more images, more information, and more stuff."



The Swimmer in the Econo-mist (painting 2), 1997. Oil on canvas, 11 feet 5 13/16 inches x 47 feet 10 13/16 inches. Commissioned by the Deutsche Bank in consultation with the Solomon R. Guggenheim Foundation for the Deutsche Guggenheim Berlin.

VIEW + DISCUSS

Show *Vestigial Appendage*, 1962

- ▶ Rosenquist's early training as a billboard painter continued to influence his later work as a professional artist. In what ways is this painting like a billboard? How is it different? What images in this painting do you associate with advertising? Why?
- ▶ This work was painted in 1962. Describe contemporary advertisements for Pepsi Cola. What images would you choose to surround a current Pepsi Cola logo?
- ▶ According to Rosenquist, "Sometimes a title sets off an idea. Sometimes an idea will bring about a title." Consult a dictionary to find the definition for the title of this work, *Vestigial Appendage*. Suggest possible connections between the title of this work and what you see in the painting. How might the title that Rosenquist has given to this work relate to its meaning?

Show *The Swimmer in the Econo-mist* (painting 2), 1997

- ▶ Describe your reaction to this work. Write a description of this painting for someone who has never seen it. Try to capture the full experience of the painting in words.
- ▶ This painting was completed 35 years after *Vestigial Appendage*. Rosenquist is still using commercial imagery in his work. Describe how his painting style and use of commercial products as subject matter has changed over the years.

EXPLORATIONS

FURTHER EXPLORATIONS

- You are a living, moving target for media messages. They come at you from everywhere. Messages emanate from your breakfast cereal, the sneakers you wear, and the backpack you carry to school. Choose a morning to count the number of media messages sent your way from the moment you wake up until you arrive at school. Were you able to keep track of how many messages you received? Where did they come from? List the ways you would need to change your life if you wanted to avoid being the target audience for advertisements.
- Everyone at some time has been persuaded to buy a product because of a commercial or ad. Write about a time when a product disappointed you because it turned out to be different from how it was advertised.
- View any of Rosenquist's paintings and invent an alternate title that hints at, but does not overtly tell, your interpretation. Like Rosenquist, try using various plays on words, puns, and double meanings to form these new titles.

“To me, they [the paintings] only make sense as a question. Through my life, weird juxtapositions of time, ideas, and seeing things made me wonder about my own existence. I try to put that down in a picture.”

Star Thief, 1980. Oil on canvas, 17 feet 1 inch x 46 feet.
Museum Ludwig, Cologne, Ludwig Collection.



< POETRY AND METAPHOR >

Although Rosenquist avoids storytelling and explicit narrative, his paintings are full of meaning. The fragmented images and strange juxtapositions of objects actually serve to increase the possibilities for multiple meanings and levels of interpretation.

Like a good poem, a Rosenquist painting asks you to seek out information. The strange couplings, abrupt changes in color, and scale disrupt the process of recognition. They are filled with contradictions in scale and context that suggest metaphors rather than specific stories. Separately, the various images convey their own conventional meanings; taken together, they convey new meaning that remains open to individual interpretation. Like complex poetry, Rosenquist's paintings require time. Unlike advertising images, they cannot be taken in at a glance.

Star Thief is a prime example. It has been described as a jigsaw puzzle with pieces that do not fit. Like many of Rosenquist's pictures it has created a controversy. When it was selected for installation in Miami's International

Airport, the decision divided the community. The most outspoken member of the opposition was the president of Eastern Airlines, former astronaut Frank Borman, who upon seeing *Star Thief* announced, "I have had some exposure to space flight and I can tell you without any equivocation that there is no correlation... between the artist's depicting and the real thing." Although Borman thought that Rosenquist had missed the mark in his depiction of outer space, Rosenquist describes the intent of the painting, not as a depiction of space travel in the literal sense, but as a metaphor for creative exploration. According to Rosenquist, the star represents your focus on a goal, but once you have reached that star, that goal, you may gain a new perspective and travel in a new direction. In this painting, "The star is the original attraction. Once you reach the star, you make a diversion because you can see even further. So, the star is the 'thief' that brings you to all the places you didn't originally plan to go. It is like thinking: the more [thinking] you do, the deeper you go, and the more mysteries you see and want to discover."

VIEW + DISCUSS

Show *Star Thief*, 1980

- ▶ Describe as fully as possible everything you see in this painting. What are the things that you can name? Are there parts of the painting that are too ambiguous to name? Brainstorm a list of possibilities for each of the ambiguous areas. What might these objects be? Consider whether the various elements you have identified in *Star Thief* share anything in common. Propose some ideas for why Rosenquist may have placed these images together.
- ▶ Write a list of words that you would use to describe this painting. Then, as a class, make a cumulative list of these words. What are the “top ten” words used to describe this work?
- ▶ This painting relates, in part, to Rosenquist’s interests in space. In what ways is this evident? The artist has various opinions about human exploration and intervention into space. What message do you think he is conveying here?

FURTHER EXPLORATIONS

- Have students contribute any everyday object to a central collection spot. Students should sit in a circle around the pile of objects. Ask the first student to choose an object and think about what each object *looks like*.
I see (the name of the object)
It looks like _____
Pass the object to the next student, so that they can contribute the next metaphor. Encourage them to make as many as many illogical comparisons (aka metaphors and similes) as they can.
Example:
I see a pair of scissors...
It looks like a person doing jumping jacks... a hungry bird...
a rocket ship...
They should think about far-fetched and the ridiculous comparisons as well as logical ones. The last student to contribute a metaphor for the object gets to choose the next object from the pile.
- Use the lists of objects and descriptive words that were compiled in response to viewing *Star Thief* (see View + Discuss section). This should provide the class with an extensive list of both nouns and adjectives that grow out of responding to the painting. Write a poem by selecting from only these words. Repeat, delete, or change the order of the words as you please—but don’t add anything that was not on the original lists. The new poem should not be a description of *Star Thief*, but rather a springboard for your new invention using words harvested from the painting. When the poems are complete students should read them to the class.
- Jot down snippets of conversation that you hear over a one-week period—at school, on the bus, on the radio, in the park. Take these bits of conversation and weave them together into a poem.
- *Star Thief* was the focus of a public debate because powerful individuals objected to it being installed in the Miami International Airport. Are there certain guidelines that public art should meet? Stage a class debate to decide whether *Star Thief* should be displayed in your local airport.

“The building of war planes provided income for countless American families, but I couldn’t understand why the government wasn’t building hospitals and schools instead of warplanes that would immediately become obsolete.”



< CURRENT EVENTS AND SOCIAL ISSUES >

Rosenquist grew up part of a generation that reached adulthood in the years following World War II and watched the changing American landscape as it was reflected in the pages of *Life* and *Look* magazines. Images from these pages would later become source material for his paintings.

Americans during the 1950s were optimistic about the future. As the decade progressed, Americans prospered, buying cars, moving to the suburbs, and enjoying many of the latest technological advances. But despite the success of many white, middle-class Americans, the 1950s was also a decade marked by military buildup and social and racial inequality.

Within a short span of ten years, the civil rights, antiwar, and women’s movements, and the space race, cold war, and nuclear proliferation would have profound effects on the country. For Rosenquist, current events, cultural

patterns, and what he likes to call “the temper of the times” would become essential themes in and continuing influences on his art.

F-111 is the most famous of Rosenquist’s antiwar paintings. At 86 feet long and surrounding the viewer on four walls, it shows, among other things, an F-111 fighter plane, a nuclear bomb detonating, and a little girl sitting under a hair dryer. The work addressed the detachment of a consumer society fueled by the military-industrial complex during the cold war and alluded to the escalating conflict in Vietnam.



ABOVE: *F-111*, 1964–65. Multipanel room installation: oil on canvas and aluminum, panels, 10 x 86 feet overall. The Museum of Modern Art, New York. Gift of Mr. and Mrs. Alex L. Hillman and Lillie P. Bliss Bequest (both by exchange), 1966.

RIGHT: *F-111*, 1964–65 (detail).

VIEW + DISCUSS

Show *F-111*, 1964–65

- ▶ Describe what you see in this painting. Write a list of all of the images that you can decipher in this work. Then, as a class, make a cumulative list. Are there additional things that your classmates recognized? Which parts of this work are still hard to interpret?
- ▶ This work is 86 feet long and consists of fifty interlocking pieces, but is intended to be seen as one enormous painting extending along all four walls of a gallery. Describe how being surrounded by this painting might feel. How has Rosenquist made these individual parts connect into one painting? Do you think he has been successful?
- ▶ *F-111* is considered by critics to be an expression of antiwar sentiment. What do you see in this painting that supports that idea? What images might you include if you were making an antiwar statement? Suggest other ways that this work might be interpreted.

FURTHER EXPLORATIONS

- Rosenquist took eight months to complete this monumental painting. When displayed in 1965, it was applauded by many as world's largest Pop painting, but some critics used words like "pretentious," "juvenile," "stale," and "flat" in their reviews. Write your own critical review of this work. You may want to consult the arts section of your local newspaper to get a feeling for how various critics discuss works of art.
- Rosenquist expresses his views both through his art and through his actions. In 1972 he was arrested and jailed while protesting the war in Vietnam. He has also traveled around the country campaigning for artists' rights. Brainstorm a list of current political or social issues. Discuss issues that affect society such as poverty, pollution, ecological stability, or international relationships. Ask students, "How can you respond artistically to the issue you feel strongly about?" Then ask them to devise two responses to the issue they have chosen. One response should be artistic, a poem, drawing, musical composition, or any creative medium they choose. The other response should be community-based, such as working in a political campaign, a homeless shelter, or organizing a neighborhood clean-up. When both projects are completed, students should present them to the class.
- A time capsule is a collection of objects and information about a particular place and time that is stored away to be discovered at some later time. Just as *F-111* is filled with images from the 1960s, create a list of 20 contemporary images and objects that you feel are characteristic of life today. Then share your list with your classmates. Debate and decide which objects should be selected to tell future generations about life today.
- Rosenquist found many of the images he transformed in his paintings in *Life* magazine, a popular weekly publication that covered news events as well as the arts, entertainment, and fashion, primarily through photographs. You may be able to find copies at your local library or used bookstore. Looking through them will help to place some of Rosenquist's imagery in context. Be sure to look at the advertisements as well as the articles, since it is in the ads that Rosenquist found much of his source materials. Discuss how *Life* magazine is different from magazines today.

ADDITIONAL RESOURCES

JAMES ROSENQUIST

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<http://www.guggenheim.org>.

POP ART

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COLLAGE AND SCALING-UP

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POPULAR CULTURE AND MEDIA IMAGES

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www.ithaca.edu/looksharp. A project of Ithaca College providing support, education, and training to help teachers prepare students to survive in a media-saturated world.

www.nmec.org. The Alliance for a Media Literate America promotes media literacy education.

www.medialit.org. The Center for Media Literacy, is a non-profit organization providing resources for media education.

POETRY AND METAPHOR

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Livingston, Myra Cohn. *Poem-Making: Ways to Begin Writing Poetry*. New York: HarperCollins, 1991.

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CURRENT EVENTS AND SOCIAL ISSUES

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Bower, Bert (exec. director). *History Alive! Twentieth Century United States History Activity Sampler*. Teachers Curriculum Institute, 1999.

Caney, Steven. *Make Your Own Time Capsule*. New York: Workman Publishing, 1991.

Jacobs, Jane. *The Death and Life of Great American Cities*. New York: Random House, Inc., 1961.

Stolley, Richard B. *LIFE: Our Century in Pictures, for Young People*. New York: Little, Brown and Co., 2000.

ABSTRACT Not related to material objects.

ABSTRACT EXPRESSIONISM A movement in American painting that developed in New York during the 1940s and stressed the spontaneous expression of emotion without reference to any representation of physical reality.

BEATS Beginning in the 1950s, artists, poets, and musicians who defied social norms by adopting a bohemian lifestyle and rejecting traditional American values and material possessions.

COLLAGE Two-dimensional works made of pasted paper pieces, cloth, or other materials.

CUBIST Referring to a style of art originated by George Braque and Pablo Picasso. The Cubists fragmented objects and pictorial space into semitransparent, overlapping faceted planes.

GRID A network of evenly spaced horizontal and vertical lines, as found on graph paper.

GRISAILLE A style of painting that uses only gray tints to render images.

ICONOGRAPHY Symbols and images that have a particular meaning, either learned or universal. The visual imagery used to convey meaning in a work of art.

MEDIA MESSAGES Communication that reaches us through information and entertainment technologies that may use a combination of words, images, and sounds to capture our attention.

METAPHOR A figure of speech or visual presentation in which a word, phrase, or image is used in place of another to suggest a likeness between them, while in the process formulating a new concept for the imagination.

POP ART An art movement with its roots in the 1950s that explored the image world of popular culture, from which its name derives. Basing their techniques, style, and imagery on certain aspects of mass reproduction, the media, and consumer society, these artists took inspiration from advertising, pulp magazines, billboards, movies, television, comic strips, and shop windows. These images, presented with (and sometimes transformed by) humor, wit, and irony, can be seen as both a celebration and a critique of popular culture.

POPULAR CULTURE The common set of arts, entertainment, customs, beliefs, and values shared by large segments of society.

SCALING-UP A technique traditionally used in commercial art to enlarge an image by using a proportional grid.

SURREALISM A 20th-century art movement in art and literature that sought to express what is in the subconscious mind by depicting objects and events as seen in dreams.