



Welcome to the Water Planet

James Ruyquist

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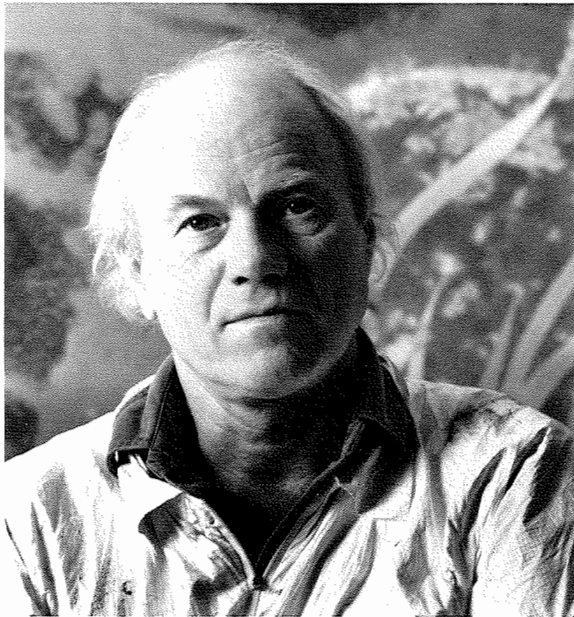
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James Rosenquist

Amei Wallach on James Rosenquist, *Newsday*

“What else is new is an untrammelled energy and wildness to the work. He’s always been interested in the layers of meaning and the twang of resonances he could concoct by wedding images as disparate as a child under a hair dryer and the cone of a missile. For years, he’s been exploring the multiple meanings of space—the intergalactic space, living space, space to breathe, painterly space, but most of all space that invades our own. For a long time Rosenquist has not thought of a work of art as something to be looked at, but as something that colonizes our lives . . .”

Nancy Princenthal, *ARTnews*

“Armed with paintbrushes, hand saws, faxes, and laser scanners, print-makers today are hard at work mixing mediums and breaking boundaries to create a superb new range of artworks.”

Now available on VHS cassette:

Welcome to the Water Planet

A film by Seth Schneidman and Maryte Kavaliauskas

This film documents the making of artist James Rosenquist’s ambitious mixed-media project, *Welcome to the Water Planet* in collaboration with master printer Ken Tyler at his renowned printmaking workshop Tyler Graphics Ltd. in Mt. Kisco, New York. The artist and workshop endeavored for a year and a half to create ten electrifyingly rich, handmade, hand-colored paper works with collage elements. Rosenquist’s desire to work in a scale similar to his paintings resulted in images reaching dimensions of eight by ten feet. “The reason for bigness,” Rosenquist has said, “isn’t largeness; it’s to be engulfed by peripheral vision. It questions the self and creates a form of self-consciousness.”

Rosenquist helped enliven the art world of the sixties with his running commentary on modern technology and advertising. When his scholarship to the Art Students League in New York did not provide the techniques of mural painting that he was seeking, he joined the sign painters’ union and apprenticed as a billboard painter. Here, Rosenquist learned to compose and develop in large-scale a wide variety of subject matter that gave him, as he states, the ability to “lose oneself in the texture of paint.” He is a painter, muralist, draftsman, and printmaker who has had retrospective exhibitions at major museums around the world.

The title *Water Planet*, as Rosenquist points out, is our familiar Earth revealed from a new perspective—as seen from outer space in an era after humans have walked on the moon. In the *Water Planet* series, Rosenquist visually explores his ideas about the fate of our planet as we near the end of the century. As he articulates these ideas the film follows him from his Florida studio through the time at Tyler Graphics Ltd., to the *Water Planet*’s first exhibition in Stockholm, December 1989. In February 1990, The Museum of Modern Art, New York, mounted and organized a traveling exhibition of *Welcome to the Water Planet*.

Photographed by
Seth Schneidman

Sound Recorded by
Maryte Kavaliauskas

Film Editor
Julie Sloane

Original Music
Haze Greenfield

Executive Producer
Barbara Lucey

Running Time 31 minutes, Color, VHS HiFi

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(cover)
James Rosenquist
The Bird of Paradise Approaches the Hot Water Planet (detail), 1989
Colored, pressed paper pulp/lithograph/collage. Edition 28.

Artwork photographed by Steven Sloman
Designed by Lorraine Ferguson
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