



James Rosenquist, *F-111*, 1964-65, oil on canvas with aluminum, 23 sections, 10' x 86', installation view. Museum of Modern Art.

UP NOW

James Rosenquist

Museum of Modern Art
Through July 30

Wrapping James Rosenquist's mesmerizing *F-111* (1964-65) around the inside of a specially constructed gallery, MoMA re-created the pioneering Pop artist's first solo exhibition at Leo Castelli's original uptown gallery space.

The 86-foot-long work was painted on 23 panels, installed close together like tiles. Made to cover the gallery's four walls, the work unfolds like an oversize Japanese narrative screen, telling a story of beauty, consumption, and violence. The title refers to an experimental war-plane being built at the time the painting was made, "an already obsolete fighter plane," as Rosenquist explained in his autobiography, "a monstrous vacuum cleaner for taxes."

The painting begins with tacky floral patterns rolled over aluminum and a section of a red airplane. Next, part of an enormous Firestone tire looms over an angel-food cake decorated with flags identifying the nutrients it contains. Ambiguous neon areas of orange, red, and turquoise lead to three giant light-bulbs. A fork arises from some noodles, and a red-lipped blond child sits under a reflective silver hood dryer that resembles a pilot's helmet. Uniting images of modern hedonistic pleasure with symbols of technology and conflict, *F-111* was created at the dawn of widespread protest against the escalating Vietnam War. To Rosenquist, the painting represented a fighter bomber "flying through

the flak of consumer society." In spite of the seduction of its lusciously toxic Day-Glo colors and creamy paint, the piece is really an indictment of the middle class's acceptance of the war industry that fueled their prosperity.

—Elisabeth Kley

UP NOW

'Rembrandt's World'

Morgan Library & Museum
Through April 29

This spectacular show, subtitled "Dutch Drawings from the Clement C. Moore Collection," roundly contradicts its own title: the world of Dutch drawing is not exclusively Rembrandt's. It belongs to the more workaday geniuses here, including Jacob de Gheyn II, Anthonie Waterloo, Abraham Bloemaert, Daniel Bailly, Cornelis Visscher, Hans and Ferdinand Bol, and Herman Saftleven. Rembrandt was a genius on a cosmic scale; these men stood in the ambiguous space where the artist was still linked to the artisan. They gave the public just what it wanted—Dutch perspectives on Dutch life, celebrations of Holland as a landscape and habitat of a people eager to engage with their world, be it in commerce or play. "God made the world, but the Dutch made Holland," as an old saying goes.

Take Jacob de Gheyn II, who

produced engravings, paintings, etchings, and 1,500 drawings. He is represented here by a striking river scene and one of the original drawings for the military manual *The Exercise of Armes*, published simultaneously in Dutch and English. The book consists of 117 depictions of soldiers handling various weapons, the images that would inspire Watteau at the latter end of the 17th century. De Gheyn's meticulous attention to detail transforms the abstract man-at-arms of the manual into a real person.

The translation of drawings into prints created an art economy that was not governed by aristocrats or wealthy patrons. It is probably the case that Bloemaert's or Waterloo's etchings are more familiar to us today than are their drawings or paintings. This combination of unique and multiple works of art is even more striking in the case of Hendrik Goltzius, the quintessential Mannerist. The Moore Collection, reversing our expectations, presents him as a naturalistic artist, with a circa 1600 portrait of a boy, a tiny masterpiece. Another Mannerist, Bloemaert, represented here by several images, also moves into a more naturalistic mode with his *Danaë Receiving the Golden Rain* (ca. 1610). The beauty of this nude explains why Zeus would metamorphose into a shower of gold: her loveliness is that of a real woman, not the twisted, elongated figures of Mannerist hysteria.



Hendrik Goltzius, *Portrait of a Smiling Young Boy*, ca. 1600, pen and brown ink, 3/8" x 3". Morgan Library & Museum.

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