James Rosenquist's White Bread: A Hybrid Image of Consumption and Art

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Abstract: James Rosenquist (1933-2017) was one of the leading figures of the 60s American Pop Art, famous for his handmade paintings composed of bright, colorful and plastic commercial images. However, considering the hundreds of artworks he created, certain works receive less attention than others. Among them is White Bread (1964), an oil painting preserved by the National Gallery of Art, Washington DC. The essay argues that the concrete subject matter and latent abstract formal qualities of White Bread resonate with the equivocal relationships between fine arts, business and the public. It demonstrates, if not explicitly expatiates, the infiltrating commercial power's indelible and ongoing effects on both common people's daily lives and the operation of the American art world of the 60s.

Keywords: Pop art, James Rosenquist, white bread, Ellsworth Kelly, the 1960s.

1. Introduction

Among the key figures standing out as precursors of American Pop Art who were fond of restoring the depiction of figurative and tangible items after the era of Abstract Expressionism, James Rosenquist (1933-2017) and his colorful delineations of commercial images and articles for daily use is viewed as one of the Pop art's trademarks. However, considering the hundreds of artworks he had dedicated himself to create, it is unavoidable that certain works receive less attention than others, above all when they were not created in his classic montage style. Among them is White Bread, an oil painting preserved by the National Gallery of Art, Washington DC.

White Bread is a painting created during the first half of the 60s along with many of Rosenquist best-known and extensively studied artworks. Composed of recognizable common objects and plain yet glossy colors, the painting has a considerable size of 138 cm x 154 cm, painted with oil on canvas (Figure 1). In the rectangular frame, the artist piled four pieces of white toast in a solid background painted in a bright yellow with smooth texture. A freestanding stainless-steel table knife is spreading margarine onto the top piece of bread. Except for this combination of food and tableware, no other object or figure appears. Although the composition seems simple, the information and connotation injected by Rosenquist that viewers can extract, just like the overlapped bread slices, are manifold. The visually unadorned painting possesses an ambiguity regarding not only the figurative iconographical content but also the geometric form offering a sense of abstraction. To be specific, the essay argues that the concrete subject matter and latent abstract formal qualities of White Bread resonate with the equivocal relationships between fine arts, business and the public. It demonstrates, if not explicitly expatiates, the infiltrating commercial power's indelible and ongoing effects on both common people's daily lives and the operation of the world of art of the 60s.

2. Early Life

Rosenquist's voyage in the area of art of the 60s were closely related to his early life and career, thus it is important to briefly examine the artist's biography before diving into the world of brush and pigment. Rosenquist was renowned for his sophisticated combinations of figurative items and glossy color schemes, and his distorted commercial images have become a trademark of Pop art. He was born on November 29, 1933, in North Dakota, where his father had been hired by an airplane company as a machinic. [1] His

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mother's occupation as a secretary as well as an amateur painter might have had influence on his development of becoming a professional artist in the post-war era [2]. When Rosenquist was 15 years old, he attended the Minneapolis School of Art as a high school student and continued learning art after entering the University of Minnesota in 1952. After graduation, he studied in the Art Students League in New York and in 1956, began to enter circles of artists in which he met Robert Rauschenberg and Jasper Johns, yet still worked as a commercial illustrator: from 1957 to 1959, he painted billboards for Artcraft Strauss Company [1]. It was not until 1960 that Rosenquist fully developed his recognizable style: appropriating and transforming images from mass media while preserving his billboard-painting skill. In this year, he painted Zone, marking the inauguration of a newly developed personal style of painting recognizable, found objects [3]. By the middle of the 60s, Rosenquist had already gained his reputation in New York, as is evident from the fact that the art critic Lucy Lippard nominated him as one of the five first-generation American forerunners of Pop [4].

3. Yellow Margarine

In various authors' accounts of Rosenquist's artistic biography, White Bread so far has occupied a peripheral position among his oeuvre, receiving less attention compared to other early paintings of the 60s. Few publications, including illustrated catalogues of retrospective exhibitions of Rosenquist after 2000, contain the picture of White Bread, let alone literal description or discussion. This condition was largely due to the fact that a private collector, Richard S. Zeisler, owned the painting for decades since its first exhibition in 1964, and only after the National Gallery of Art (NGA) of Washington D.C' s acquisition in 2008 did the artwork become more widely available [5]. This study aims to make up for the scarcity of existing scholarship on this painting.

Due to the lack of literature, a favorable entry point to understand White Bread is the source of the painting. Numerous studies of artworks have verified that Rosenquist, when designing paintings in his early days, was accustomed to borrow either intact or segmented commercial images from Life magazines published between the 1940s and 50s, like he did in the famous F-111[6]. After browsing dozens of Life magazines through online archives, I eventually discovered the image Rosenquist made use of for White Bread: the entire picture consisting of bread and margarine was an appropriation of a preexisting advertisement on Life published on June 21, 1948 (Figure 2). Unlike what the artwork's title suggests, the original commercial picture is less about bread than the accessory——margarine. This series of images of margarine, more like propagandic posters eulogizing the advantages of margarine as a whole than ads for certain companies or brands, appeared on Life monthly in 1948. Each version is a different image with composition similar to the one Rosenquist selected. (Figure 3, 4).

While there are numerous elements of advertisements and found images in his paintings, Rosenquist refused to admit that he was merely attracted by the charmful outlooks of commodities. That is to say, there were particular reasons for the artist to select certain subject matters. Because of the context of the poster eulogizing the merits of margarine, a discussion on the yellow margarine covering the bread, a metaphor of the thriving artificial food industry, helps enrich the background information of White Bread. Previously called oleomargarine, this substance invented to emulate butter was one of the most controversial foods that underwent strict surveillance and juridical restriction. Accused primarily by diary associations, it was regarded as adulterated and unhealthy by the American public. By 1900, in order to distinguish it from churned butter, margarine producers were prohibited from coloring their products yellow in 32 states in the U.S, and there was an extra manufacturing tax imposed by the Congress [7]. The demand for margarine, notwithstanding, constantly augmented in the 20th century due to its improved quality and economical price, which became particularly advantageous during and after the arduous time of the second World War. Before the Margarine Act of 1950 that eventually rescinded all additional fees and the proscription of colors [8], from the series of propaganda posters the Association of Margarin published every month on Life in 1948 to appeal for an impartial treatment, one may notice the ascending popularity of this commodity. Margarine's reputation was upswing at the moment of White Bread's creation, foreshadowing an increasing popularity of consuming artificial food via Rosenquist's adaptation of this image.

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4. White Bread, the Legendary Food

Notwithstanding, Rosenquist named the painting "white bread" rather than "yellow margarine", so it is imperative to bring in a study of the bread and its hidden interaction with the U.S' society. Sliced white bread, as a consumable product that most Americans are familiar with in the past several decades, delivers historical connotations itself. Aaron Bobrow-Strain's comprehensive study on the modern American history of white bread showcases that consuming bread had inextricable linkages to the public perception on social evolution. White bread, no longer a luxury product solely affordable to the upper-class at the end of 19th century, had long been exalted by mass-media as a hallmark of U.S' prosperity. The insistent belief was that the society would continually be improved through the application of science. Everything could and should be rendered perfect through technological adjustment, including baking bread. The first slicing machine invented in 1928 for cutting white bread in identical pieces was regarded as an ingenious contrivance, which materialized the passionate pursuit for this modern aesthetics praising accuracy and efficiency [9]. Mass produced white bread was an inauguration of this progression that drove out the traditional home baking, and the slicing machine trimmed bread so precisely with which breads made by housewives could not compete. Therefore, prior to the second World War, white bread occupied a preponderant position as a necessary and effective source for providing pure nutrition, as if it was one of the highest achievements of scientific advancement. For instance, advertisements that boasted the nutritional richness of white bread were published on Life of 1949 and 1950 viewing white bread as a source of nourishment. They were likely known by Rosenquist since he adopted the little flags from the Wheat Flour Institute's ads for his use in F-111 [10]. They not only suggest readers to "eat for energy" but also "buy it baked" instead of making it at home (Figure 5). Regarding that Life is "what one would expect from a mainstream American publication during the Cold War", white bread's reputation was widespread [11]. This propagandic privilege white bread enjoyed extended globally in the postwar decades. Between 1946 and 1947, 900 million bushels of wheat baking 70 billion loaves was exported to sustain European countries suffering food shortages, for the sake of ensuring their social stability and showcasing the U.S' alimentary affluence [9]. In some cases, white bread was even accountable for entrenching the racial prerogative of white Americans by preventing them from becoming weak like impoverished people of color [9]. Similarly, the function of white bread extended and transformed in the post-war era, when the Truman government realized that regardless of contests in other areas, at least the U.S was superior to its socialist rival on the level of industrial food production, thus making white bread as a soft power of imperialism. It resulted in one case of substituting bread for rice in Japan during the Allied occupation period. MacArthur's administration contrived to change the postwar Japanese diet in several generations by replacing the white rice that school children typically had for lunch with bread and butter. Although bread was not that strange to Japanese people since the Meiji Restoration and the outcome of this scheme was not as successful as predicted, it still considerably wavered the traditional Japanese diet [9].

Furthermore, American white bread implicates the country's favorable position in contrast to European countries, especially France, on the level of economy and culture. The luscious taste of French baguette once won a fame in America during the 1950s after the increasing of American travelers to Europe, yet white bread maintained its ingrained influence as a metaphor of the paramount U.S' food industry [9]. This tendency was in accord with the post-war prosperity of American avant-garde art that replaced the Parisian influence. The 1940s witnessed the independent development of American art emerging in a country that was becoming the most powerful in the world. In 1946, the Advancing American Art exhibition was sent abroad to showcase how the U.S had grown into a leading force of modern art. Abstract painters like Barnett Newman, Mark Rothko and Clyfford Still, disappointed and perplexed by the apocalyptical political environment, turned away from historical and political influences that were Euro-centric, searching instead inspirations from primitive arts, psychological experiences and modern myths. They promoted an innovative and aggressive trend of American avant-garde that freed the country from being the subordinate of Paris artistically [12]. The fact that White Bread was first exhibited in Paris might remind viewers of the reversed positions of Paris and New York as the capital of modern art after the war, which paralleled with the economically superior position of the United States signified by the Marshall Plan the Congress approved in 1948, which not only secured the bourgeois government of France financially but also promoted the U.S' anti-communist doctrine politically by isolating the Soviet Union. For the sake of consolidating the alliance

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against communism and enlarging the influence of American fine art, the relationship between the two countries became even closer after 1947, signified by the establishment of the American Institute to send students to France [12]. In short, Rosenquist achieved on his canvas a double-contrast between the two countries at the turning point of history.

However, Rosenquist' White Bread was far from being a celebration of American prolificacy. White bread's reputation deteriorated in the 1960s. Following the optimistic ethos of the American society that fostered the prosperity of brands such as Wonderbread, the rising groups of cynical countercultures, strived to criticize and improve current urban lifestyle, put suspicion on the bleached mass-produced bread [13]. An exacerbating crisis of confidence emerged when people lost track of their food's sources in an industrial labyrinth created by and for commercial profit [14]. They campaigned for "real food" and strenuously questioned the origins of processed edible goods. For instance, a magazine titled Organic Gardening and Farming organized by proponents of natural eating that had 300,000 subscribers in 1962 had its subscription number surged to 850,000 in the late 1960s [15]. Amongst artificial foods being criticized, white bread was the first to bear the brunt. Food historian Warren Belasco records: "for Theodore Roszak, who popularized the word 'counterculture'…white bread was a metaphor for the regime of experts and technocrats…threaten to rob us of all effort, thought and independence [9]." Homemade, free-form bread were trusted to be reliable, natural and healthy compared to their mass produced, sliced, bleached counterpart [16]. Its campaign might not culminate at the moment Rosenquist painted bread on his canvas and indeed failed to drive white bread out of the market, but white bread's waning popularity was beyond doubt when huge enterprises like Wonderbread's sales declined drastically [13], and the demand of whole wheat bread soared up in the 1970s [9]. The persistent appealing for a cease of advocation of industrial food should have left footprints throughout that period of turbulence.

5. Pop Art and Consumption

While margarine and bread are two rudimentary components of the painting, their mere existences on the canvas are not sufficient to reveal Rosenquist' intention to foster a bond between the work and the audience. It was the two elements' interaction, chosen by Rosenquist, that urges viewers to pay attention to an "ongoing process" for the sake of revealing the public's complicit participation in a consumption that automatically patronizes a military-industrial complex.

It is not redundant to reiterate Pop artists' consistent endeavors to grasp the ethos of the post-war era of booming consumption through depicting one of its direct reifications: the affection for buying and eating processed food. Not only commodities such as those cans and bottles printed by Andy Warhol, the idea of consuming itself became a topic. For example, comparable to Rosenquist' idea of simple pleasures acquired via daily consumption such as "a peanut butter sandwich [17]," his friend Robert Indiana, another forerunner of Pop art, played with the simple term "eat". He made a billboard-like electric sign for the New York 1964 World's Fair showing the three letters E-A-T on five black disks with A in the middle, E and T repeated twice. This work installed next to other 9 works by the invited artists including Andy Warhol and Rosenquist intruded into the reality to trigger visitors' consuming intentions when they misunderstood it as a literal sign of food vendor [17].

Even though processed food was a pervasive component among works by multiple artists related to the trend of Pop, those painted in Rosenquist's early works had his personal characteristics. Unlike Warhol's Campbell cans or Brillo Box, Rosenquist seldom included packages labeled with brand names. The effect of this choice is twofold. First, Rosenquist was willing to select anonymous images that were old yet not too old, in order to be neither too appealing (like glossy new images) nor too expressive (like nostalgic pictures evoking emotional memories) [18]. By removing brand names, Rosenquist prevented audiences from inferring the age of the product so easily, thus they could concentrate on the artworks rather than fashion. Second, food without package insinuates a progressive tense converting viewers into participators. Although he banished the sense of nostalgia, Rosenquist did not eliminate the perception of the elapsing time in his artworks. Considering I Love You with My Ford (1961) (Figure 6), if Rosenquist was not intended to explore the idea of juxtaposing the up-to-date with outmoded, he would not have painted the Ford car and the couple in the form of grisaille: its artificial gray color is likely to be compared to photographs, which furnish a sense that is not "being there" but "having been there [19]." In contrast, the

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spaghetti on the bottom appears to be accessible due to its fresh colors, suggesting an instant act of eating. In accordance with the hue, the states of objects also pinpoint a contrast between present and past. The depicted façade of the car belongs to a Ford automobile from the 50s, a decade older than the painting, like the margarine poster for White Bread which came from 1948, while the spaghetti's well-cooked status and the and the toast painted yellow by the knife both imply the threshold of an imminent action connected to the present [20]. Tableware and hands also signify the emphasis on the food in this ready-to-eat stage. Sign painters and advertisement designers of the 50s and 60s were bound to be conversant with this idea: numerous advertisements of edible products on the Life magazines published depicted tableware next to the food, stimulating viewers' appetite as if they are the eaters about to enjoy (Figure 7, 8). Rosenquist used in White Bread this strategy of building a trans-dimensional relationship between objects and spectators like an advertiser would do.

Having this design unveiled, it is not surprising that the artist turned White Bread into a reflection of the reality he and his viewers were confronting: a highly industrialized society in which everyone was involved when playing the role of a consumer buying even the most ordinary product. President Eisenhower warned in 1961 during his farewell address that the country now possessed a "permanent armaments industry of vast proportions", which might be a menace of the democratic society [21]. Adding on this statement, the year of 1964 was as tumultuous as the controversy between adherents of industrial food and proponents of an alternative diet. On one hand, following the stunning assassination of J.F Kennedy was not the withdrawal of the deployment of American special forces dispatched in 1961 to Vietnam: the new president Lyndon B. Johnson continued the aggressive policy and affirmed his resolution to further increase the American commitment in Vietnam by approving the National Security Action Memorandum 328 [22]. On the other hand, intolerant of the U.S' interference, the communist force of North Vietnam launched a new round of combat in January, escalating the conflict with its opponents in the South and its American ally [23]. The Gulf of Tonkin Incident took place in August was the omen for the pressing large-scale warfare about to burst [24]. Although it may be imprudent to assert that Rosenquist was intended to respond to any particular social movement or event when conceiving of White Bread, he was indisputably a politically-oriented artist who would monumentalize banal objects like bread to underscore their ubiquity in the American society. Considering the connotation of the largest work he dedicated himself to make in the next year, it is not unreasonable to extrapolate the artist's encrypted purpose of reflecting on the idea that people's participation in the everyday consumption is inextricably empowering the American society's operation. From the well-analyzed work F-111, Michael Lobel exhumes the publics' connivance with the commercialized society, in that painted daily merchandises such as lightbulbs and tires were produced by enterprises involved in the production of weapons. The painting's most conspicuous figure is the little girl taken from an advertisement of saran, who was installed on the position the bomber's pilot should occupy, further alludes to the symbolic overlapping role of "consumer" and "collaborator" the public plays in the warfare (Figure 9). This connotation of pecuniary consumption becomes especially potent when Lobel points out that the 51 panels constituting the enormous painting were originally planned to be sold to individuals [20]. Compared to White Bread 's virtual interaction with viewers, Rosenquist went a step further in the case of F-111 to elucidate the collusion of buyers by physically practicing business activity, dispensing fragments of this allegorical picture to create connections in reality. Noticing this artistic pursuit he expressed, White Bread can thus become a reminder of the ongoing reality that would be incomplete without viewers' engagements, creating a sense of immersion that implicates the viewer's participation in the contemporary environment of consumption and conspiracy.

6. Formal Consideration

So far, the essay has illustrated the iconographical and historical layers of White Bread attributed to its simple subject matter. Margarine and white bread as trademarks of mass-production fueled the merging of daily consumption and American culture. Similarly, the blurring of the demarcation between fine art and business has manifested itself through Rosenquist's White Bread. The painting differentiates itself from other works by the artist not because of the symbolic meaning of the painted objects, which Rosenquist infused into other paintings as well, but the frame's formal qualities. The magazine image itself conveys a resemblance of abstraction through its overlapping loaves, that likely inspired Rosenquist to make an

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artwork whose formal arrangement is a convergence of abstraction—flat surface of unmixed colors resembling that of a hard-edge or color field painting—and figurative commercial image. In order to achieve and maintain this abstract feature, Rosenquist bestowed upon White Bread characteristics that rarely exist in his early works. The deliberated simplicity is a consequence of the renunciation of the compositional strategy Rosenquist applied to a myriad of earlier and later paintings: juxtaposition and conjunction [25]. Instead, he amplified the abstract qualities of such a depiction of recognizable objects by foregrounding the flatness via magnification, another strategy he practiced frequently. The subsequent paragraphs analyze how White Bread's anti-narrative immediacy preserves an abstract taste in a figurative painting, and how this intentional reference to abstraction implies the commercial impact on fine arts.

Although using found images, Rosenquist practiced his own formal strategies that rendered his paintings visually sophisticated. In White Bread, however, these formal characteristics yield to the emphasis on the work's flat abstraction. The first manifestation of the formal arrangement contributing to the emphasis on a sense of abstraction that inhibits White Bread's literature narrativity is the frame's wholeness. The painting's simplicity is remarkable because juxtaposition, the most ubiquitous technique Rosenquist practiced, is noticeably omitted. Every object in the painting is correlated to constitute a relatively integral plane consisted of shapes and colors, and this effect limits a collage's narrative capability. Most Pop artists of that era created artificial, secondhand images, including Rosenquist, who liked to substitute man-made icons for natural landscapes [4]. His potent willingness to combine fragmented pictures, according to his own words, came from its verisimilitude to the complicated contemporary world of publicity:

"The essence of collage is to take very disparate imagery and put it together and the result becomes an idea, not much a picture. It is like…a reflection of modern life … [6]"

The key point here is that living in a society permeated with fractured images distributed everywhere, he grasped the juxtaposition's potential to transmute diverse information constituting the urban environment. On mass media, unrelated pictures were displayed side by side: a vacuum cleaner could be next to a poster for a political campaign. The artist was already conversant to the strategy when he began creating improvisational pictures by searching in a chaotic studio for materials he found exciting [25]. This visual abundance was forsaken in White Bread in that it may distract viewers by eliciting narrative interpretations that Rosenquist casually created in other works. For instance, he denied in an interview that I Love You with My Ford was an implication of car accident and insisted the spaghetti was not a representation of human organs [25]. The fact that he had to clarify already acknowledges that viewers were likely to read the image as a story, if they consider the three rectangular sections as a storyline and interpret it from the top to the bottom like comic stripes arranged in a chronological sequence. Another example illustrating the juxtaposition's narrative quality to summon reminiscent memories is the monochrome painting 1947, 1948, 1950 (1960) (Figure 10). Through the apposition of three versions of male's suits with years labeled respectively, spectators are not only promoted to recall personal experiences, family histories or political events associated with specific years, but also incline to seek out a progression from this chronological arrangement. "How has fashion changed throughout this period?" becomes a question haunting in their minds. Regardless of the artist's will, juxtapositions trigger direct imagination of scenarios and past experiences that an abstract painting usually relinquishes. Though still a readymade image borrowed from a magazine, White Bread's lacking of fragmentation removes distractions from focusing on the basic components of the image, such as lines and colors. Viewers thus concentrate on the few ordinary, banal objects resembling geometric shapes filled with colors.

Similarly, being a figurative painting, White Bread's immediacy further enlarges its visual simplicity that is intertwined with the sense of abstraction in that more attention may be paid by viewers to the form rather than recognizable objects, as long as they found the painting intriguing. When shown to American audiences, the combination of bread, margarine and knife is too normal to demand logical association and extra knowledge to comprehend. In other words, in front of White Bread, the public of the time did not have to deduce the symbolic or ironic meanings, if any, by linking seemingly unrelated scenes together. This is unusual when looking at other works by Rosenquist. For instance, conjunction of irrelevant items derived from various sources vitiates the visual immediacy by denoting equivocal messages. In Painting for the American Negro (1962-63) (Figure 11), the feet of a faceless figure step precisely on an African American's forehead; a cake cut open displays its black and white layers; legs of basketball players are rendered upside-

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down. Viewers ignorant about the repression that the Black community was undergoing would not be conscious of and sensitive to the potential metaphor of pressing a black man's head, the contrast of black stripes and white redolent to skin colors, and basketball's association with black athletes who became a landmark of the U.S. Moreover, the cut-in-half male figure painted in red evokes Martin Luther King Jr's image due to his hairstyle and the fact that he was at that time actively participating in the civil right movement, often giving speeches in suit. This example demonstrates that it requires logic and extra knowledge to conflate miscellaneous elements, because what we know and agree with always determines the ways we see [26]. The elusiveness and sophistication often bestowed upon the artist's paintings by severing the strings of the rational logic viewers rely on disappears in White Bread, in which the entire combination is too ordinary to contemplate. Rosenquist admitted that he was interested in relationships between objects [6], yet since in this case there is no intricate, unusual conjunction, viewers are more likely to notice the geometric shapes, smooth colors and the knife's interaction with bread as an ongoing process.

According to the aforementioned points, White Bread is relatively "artless" as an appropriation of a readymade image. This effect dispensing with complexity shifts viewers' attention from identifying "what do these (mixed, collaged) imply" to a more basic observation of "what do we have in the painting". This does not necessarily contradict White Bread's symbolic aspect, which the essay has discussed previously. After all, Rosenquist never precluded his works from being interpreted: he was a political person including social events and news into artworks and always let ideas precede executions [3].

7. A Hidden Reference

While the simple composition of the margarine poster Rosenquist borrowed provided these uncommon visual elements that allude to an abstract painting, what remained to be explained is why the artist chose to make a fusion of abstraction and figuration. From a macro perspective, though seems counterintuitive, Pop art emerged from an abstract tradition regarding subject matters that are intrinsically flat in mass media: advertisements, prints, photographs and films. In this sense, it shared with abstract expressionism a concentration on flat surfaces [27].

There is extra information leading to an answer of the question. The documentations the archive of NGA preserves for each acquired painting include a picture of the collage Rosenquist designed as source before executing the work. The design looks almost identical to the finished painting, except that the collage has a pencil-written inscription: "white bread for Ellsworth" (Figure 12). In the summer of 1964, the year he created White Bread, Rosenquist was commissioned to paint a large panel to be hung on the New York State Pavilion for the World's Fair. Together with Roy Lichtenstein, Andy Warhol and Robert Indiana, they represented the new Pop wave of American art. Coincidently, there was another artist invited to decorate the round building's arcuated exterior, whose artistic style and preference seems irrelevant to that of Rosenquist, and his name was Ellsworth Kelly.

Known for his "pure geometries, biomorphic forms and vivid colors", Kelly was ten years elder than Rosenquist and began his creative career in the late 40s [28]. Being a native New Yorker, he first studied art at Pratt Institute in 1941, yet two years later the WWII drove him to enlist in the army fighting against Nazi Germany in Europe. He did not waste his skills even as a soldier, instead painting posters that taught tactical camouflage while fabricating fake tanks and trucks to deceive German troops [29]. The participation in the Normandy landings allowed him to have a hasty glimpse of Paris that broadened the horizons of his perception on art, so he revisited France in 1948 (the exact year of the margarine ad Rosenquist borrowed, a period in which American modern art marched in to Paris) through the G.I Bill program after a short learning in Boston. In Europe he gained access to various styles from ancient to modern. When he returned and settled in New York, he set up a studio/residence at Coenties Slip in 1954, where he developed close relationships with other artists such as Jack Youngerman (they were old friends back in France), Robert Indiana and Rosenquist [30]. The latter found his new studio with Kelly's assistance in 1960, occupying a loft in the same building as Kelly, 3-5 Coenties Slip [2].

Regardless of their private friendship, Rosenquist and Kelly as artists had similarities considering their early works. They both initially produced abstract paintings then gradually developed distinct personal proclivities. Kelly had a wide range of interest from ancient Egyptian to Romanesque art, but he decided as early as in 1948 to devote himself to non-figurative artworks when he was still in the U.S. [29]. Rosenquist,

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on the other hand, studied with Cameron Booth in 1957, who had been a student of Hans Hoffman. Booth himself was a colorist——a title critics often grant to Kelly——who created multi-colored abstractions, thus Rosenquist was at least familiar with and sensitive to colors though he decided not to be an abstract painter after moving to the Slip [17]. His early abstract drawings in 1950s had the similar visual focus on flatten colors like that of Booth's. (Figure 13, 14) In addition, as independent artists, Kelly and Rosenquist had in common a predilection toward large, flat painting comparable to mural that could be attached to walls of architectures, let alone that Rosenquist literally worked as a billboard painter [31].

Secondly, the two artists both had extensive connections to Europe. While Kelly's sojourn in Paris need not to be repeated here, scholars had once associated Rosenquist to Surrealism whose base was in France. Stylistically, some scholars ascribe Rosenquist's paintings to the impact of Surrealism that had infiltrated American art in the post-war era. The co-existing representational objects found in Max Ernst and Rene Magritte's works as reified allusions of the unconsciousness possess similarities to those of Rosenquist's, as in his paintings like Flower Garden (1961) and Pushbutton (1961), featured female legs were read as fetishes conjuring subliminal erotic desire [20]. (Figure 15, 16) However, Judith Goldman has argued trenchantly that Surrealism, being a philosophy concerning of subliminal impulse and random relations, was not consistent with Rosenquist's pursuit [5]. Rosenquist himself denied his acquisition from Surrealism by disclosing that he "hadn't seen a Magritte" in his early years and was uninterested because "Surrealism meant pictures on a smaller scale" [25]. Yet interestingly, it was Galerie Ileana Sonnabend (Sonnabend the art dealer, after her divorce with Leo Castelli in 1959, visited Rosenquist' studio in 1961) in Paris that held the exhibition which presented White Bread publicly for the first time [17]. The spokesman of Surrealism, André Breton, together with other Surrealists including Joan Miró, attended the show, and Rosenquist himself also had contact with Joseph Cornell and Salvador Dali [2]. Coincidently, while White Bread was delivered to Paris for exhibition, Kelly returned to Paris in the same year (1964) to prepare for his second solo show at Galerie Maeght from November to December [29], so it is reasonable to extrapolate that White Bread and its debut in France were particular designed for Ellsworth Kelly.

8. Zoomed up Abstraction

Going back to the painting, White Bread confers an abstractness similar to that of Kelly's painting because of Rosenquist's deliberate scaling of objects or what Lawrence Alloway, the British critic and curator who first proposed the term Pop, called "giantism—enlargement of objects and images", a technique that played an important role in this painting [32]. Compared to those in the advertisement, the painted bread pieces are not fully shown in the frame due to magnification, though their visible parts such as the toast's brown crust and the knife's shape make the subject matter recognizable enough. That is to say the painting contains the similar kind of abstractness that are common amongst Rosenquist's oeuvre. Thanks to his former occupation as a painter of billboard and gasoline signage, Rosenquist was accustomed to working on immense pictures whose subject matters are too large in scales to be recognized when he was painting them in a close distance. Rosenquist's affection of murals such as those by Diego Rivera plus the techniques he acquired as a sign painter made him a life-long practitioner of large painting, and via his practice, he became aware of the ambiguity of a figurative image when it is enlarged or zoomed up [33]. In his book on the mutable natures between abstraction and figuration on the border of the two sides of the Cold War, John J. Curley mentions Rosenquist when explicating the transmission from a representational image to an abstract form achieved via enlargement [11]. For instance, a magnified part of a glass bottle (Hey! Let's Go for a Ride [1961]) or female faces (Women I [1962]) (Figure 17, 18) engender a dazzling nebulousness, that Rosenquist found exciting when he planned to "do a new kind of picture. [2]" Taking his 1962 painting A Lot to Like as an example, the 236 x 518 cm size is as spacious as a mural (Figure 19). Viewers can identify the fingers of the red figure on the left from a close distance, but they must move away from the frame to deduce his posture and the football-shaped object attached to him. Same as the section painted in dim yellow, as long as viewers stay too close to see its overall structure, it is difficult to consider it as a woman's bare back. When it comes to White Bread, the scale of the original picture is exaggeratively enlarged as if the space enclosed by the frame's edges is not extensive enough to circumscribe the slices of bread. In this case, Goldman's brief mention of White Bread as a typical example of the artist's close-up composition is a revelatory observation [5]. Though far from being a visual spectacle due to the subject matter's lacking of

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an arcane quality, Rosenquist reified his willingness to make huge images to generate impact by transforming common objects into an obscure sight through the magnified bread. The "non-representational form of representational art" underscores itself via White Bread [2].

9. Extracted Abstraction

While Rosenquist weakened the figurative nature by practicing a specific way of seeing, Kelly also conceals representational elements behind his signature exploration of abstract forms and hues. Flat surfaces filled with pure colors resembling what viewers see in White Bread was a brainchild of Kelly's way of seeing and reshaping, which he practiced in everyday life as accumulation and preparation for his art. A perfunctory art historical classification may assign Kelly to either minimalist such as Donald Judd and Sol LeWitt or color field painters like Kenneth Noland and Frank Stella [34]. Kelly's art, though seemingly of geometric abstraction, denies any unitary categorization. In France, he learned from Cubism, Surrealism and even pre-Renaissance art; the direct contacts with John Cage and Hans Arp further made his art a hybrid creation particular to himself [35]. However, one unwavering approach he took was to blur the boundary between abstract and figurative art. Kelly had developed an attentiveness toward nature since he spent his childhood watching birds [36]. After being an artist, he planted assorted of flowers and fruits in a small garden he cultivated on the roof at Coenties Slip, and plants became one of the ubiquitous subject matters for his paintings [17]. Although Kelly's early enlightener, German artist Max Beckmann, encouraged the youth to avoid the distraction of automobile and TV during his speech in the U.S [29], the concept of nature in Kelly's view eventually was not limited to landscapes but everything in sight, as he claimed that "everything is abstract if only seen by eyes (without resorting to logic and imagination)" [35]. For this reason, the bilingual introduction Suzanne Page wrote for Fondation Louis Vuitton's publication on Kelly summarizes his style as "abstract vocabularies 'extracted' from the observation of the world". In other words, Kelly's transformation of visual sources he obtained in daily life into an artistic expression of abstraction distinguishes him from Mondrian and Rothko who explored the artistic essence or spiritual emotionalism of painting in pure forms. This method of transplantation, though only announced by Kelly in 1968, already emerged early during his sojourn in France, whereas one of his earliest works was a copy of the shape of the window he noticed at the Musée National d'Art Moderne of Paris. (Figure 20) Similarly, the artist paid attention to prosaic and ephemeral sights he encountered in the city he lived in and grasped their abstract sides. His 1950 painting Ormesson, consisting of vertical patterns of green and black, is a derivation of different types of chimneys he observed on the streets of Paris (Figure 21); when he visited the summer house of Youngerman's wife Seyrigs' family in Meschers, France, he was obsessed with the intricate pattern the handrails projected onto the stairs, (Figure 22) and thus created La Combe I and II using this inspiration. When dwelling at Coenties Slip, Kelly was once attracted by a sign of Knickerbocker Beer outside Robert Indiana's window and made several compositions out of it. Naming this strategy as "already-made" that sounds like a homage to Marcel Duchamp's influential idea of readymade, Kelly commenced his career as an abstract painter who could transplanted the figurative reality that he captured into an abstract ground. On a similar but different path, as discussed previously, Rosenquist also found and extracted abstractness from concrete objects and figurative pictures.

Kelly would further find inspiration for geometric abstraction from industrial products and every-day objects. Like the aforementioned real-life scenes he turned into geometric shapes, Kelly was fond of collecting intriguing forms from newspapers, magazines and even merchandises like Rosenquist did. Returning to New York, Kelly immediately started to experiment with designing a series of collaged postcards with found materials. The Coenties Slip of 1957, which comprises of a zoomed-in readymade image of fruits against the background of a vista of Lower Manhattan, is an innovative combination that remind viewers with Rosenquist's juxtaposition (Figure 23); in the year of White Bread (1964), during his revisit of Paris for his solo exhibition, he pasted a square form composed of yellow and white separated by a curve on a tourist postcard of Eiffel Tower (Figure 24) [37]. More examples can be found among the sketches and collages Kelly preserved from 1948 to 73 as an archive of visual ideas. There were clips of photographs, studies of shapes he drew on papers with pencil and, like Figure 25 shows, a sno-cone's wrap he preserved that might be a source to be refined into an artwork. From this perspective, Rosenquist's

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appropriation of found images and his creation of collages as miniatures of a roaring modern life were procedures similar to Kelly's, in spite of the disparate destinations of their paths.

Lastly, being conversant with Kelly's techniques, Rosenquist's choice to represent the action of spreading yellow color on the overlapped pieces of bread in a large painting is a parody of or homage to Kelly's painting process. Each slice of bread resembles an independent panel that needs to be colored, corresponding to Kelly's intention to design multi-panel painting as early as in 1951, when he created Colors for a Large Wall with 64 jointed squares [38]. Although shifting his interest to shapes and colors during his Coenties Slip era, Kelly never discarded the experiments on panels as he turned back to this formal exploration to create multi-panel works in 1966 [34]. For the sake of letting color play the protagonist rather than being a subordinate, decorative ingredient, Kelly decided to give each color an independent panel to occupy [34]. He claimed that if he wanted to have two colors overlapped, he preferred to overlap the two panels instead of painting two colors on one [28]. This statement reminds us with the pieces of toast that would be covered with paint-like margarine respectively. An anecdote that was likely unknown to Rosenquist was what Kelly called his "first artistic gesture": stomping on a clot of butter to stamp it with his shoes as a three-year-old child [29]. This action of "flattening" remained as an influential orientation for him, and Rosenquist depicted this exact strategy with his own distinct figurative style, though humorously transformed it into a common action of spreading margarine. In this sense, White Bread not only possesses a quality of abstraction but also represents the making of abstract panels via its figurative side.

10. Art Market and the Art of Marketing

Although White Bread acquires an abstract taste through its simplicity and flatness, the painting is, after all, still about symbolic representation on two different levels: first, as elucidated above, it implies viewer's conventional consuming process fueling an industrial-military complex; second, the painting represents Kelly's ideas, materials and execution of making abstract paintings. White Bread is a rare instance among Rosenquist' oeuvre sharing direct reference to the abstract painterly style, because he usually "steered clear of the flat simplifications pursued by Kelly and Indiana", in that he knew the painting technique he developed as a sign painter was intrinsically illusionistic in order to sell merchandises, and he confided that he "didn't want to do hard-edge painting. [33]" Therefore, being an adherent figurative painter of objects, Rosenquist's imitation of Kelly's abstraction by finding the similar visual elements in a magazine image might unearth the intensifying collaborations between fine arts represented by expressive abstract paintings and marketing strategies that are profit-driven.

When dealing with abstraction, Pop artists preliminarily dismantled the dichotomy between abstraction and representation by incorporating abstract forms into their depictions of recognizable objects. In the 1960s, Pop images such as the silk-screen printings produced in Warhol's "factory" and Lichtenstein's Ben-Day dots presented won themselves space in galleries reserved for fine arts previously represented by abstract paintings. The academic circles of art history usually summarize this period as an era of transformation from a dominant style to a newly emerged tendency, as if viewers were abruptly tired of the former. It is true that several pioneers of Pop art expressed their intentions to demarcate the border between them and Abstract Expressionist that they felt stale and uninteresting [39], yet the two groups had no overt clashes. To be specific, an antagonism between Abstract Expressionism and Pop, or a rigid differentiation between abstract and figurative, was not an authentic dilemma the 60s' artists encountered and perhaps never limited their careers to playing the role of dissident. On the contrary, the Pop artists were clearly aware of the abstract styles of their contemporaries and discussed this topic in their own works, such as Warhol, who had once added drips over his depicted items to "pay homage to Pollock. [17]"

Rosenquist, thus, was not the only Pop artist searching for abstractness in figurations, especially food motifs, and playing with this idea. One year prior to White Bread, Lichtenstein painted Mustard on White with his distinct comic dots: a hand holding a knife that scribbles yellow on a piece of toast. (Figure 26) The title instantly reminds viewers of Kazimir Malevich's White on White (1918) and that sort of white painting with geometric shapes Kelly and Rauschenberg both executed; in Warhol's Big Torn Campbell's Soup Can, the patterns on the unwrapped surface of the soup can resemble Barnett Newman's monochrome stripes, a design that was hardly unintentional [11]. (Figure 27) In the same period, Claes Oldenburg's installation The Store (1961-1964) at Lower Manhattan sold his peculiar sculptural objects comprising soft hamburgers

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and pies painted in colors. These series of "constructions", as Oldenburg described them, challenged the conventional categorization of sculpture by blurring the formal boundary between sculpting and painting, which the artist disregarded to gain a sense freedom [40]. Wayne Thiebaud, the Californian contemporary of the Pop artists on the east coast, practiced the method of extracting geometric shapes from found items similar to Kelly and Rosenquist. He told an interviewer that he worked with basic shapes such as rectangle, triangle and circle which he could find from food like a pie [41]. One of Thiebaud's paintings of round cakes (1963) was once shown next to White Bread in the same room of the east building of NGA in 2022. Numerous artists, like Rosenquist, was weakening the sublimity and purity of abstraction by bringing it closer to common objects and images.

The same phenomenon of crossing the border was happening in the field of marketing. The arrival of Pop art that prophesied and promoted the commercial use of art which incorporated both figurative and abstract works, and this is the very allegory White Bread reveals. Enterprises' reactions to the new market of art were swift and ambitious. In the middle of the 1960s, big companies launched campaigns for the leading positions in art and cultures, and one of their foremost tasks was to establish their corporate images that helped to humanize the mechanical profit-earning icons they might impose upon the public. In his book Forms of Persuasion enumerating influential firms' cooperations with leading artistic figures, Alex J. Taylor devoted two thirds of his writing to examine the roles played by corporations in the area of fine arts. For the sake of building congenial corporate images, wealthy companies commissioned artists to produce works for indirect propaganda, and they organized exhibitions that were not typically on the purpose of selling products. Pop art, in this process, surprisingly, occupied an equivocal position, because it celebrated and challenged consumerism simultaneously, and its figurative form occasionally provoked disputes of trademark and copyright. For instance, the Campbell Soup Company only tentatively cooperated with Andy Warhol, commissioning one single painting of the soup can in October, 1964, as a gift for their chairman Oliver Willits, although Warhol still made a series of it through his skill-screen printing [42]. Afraid of losing its control over the trademark to the artist, Campbell produced their own official accessories bearing the classic packaging while disapproving of Warhol's selling of paper bags printed with the can's image [42]. Also in 1964, the Container Corporate requested a painting from Rosenquist for their propagandic project "the great ideas of western man", an advertisement series published on magazines juxtaposing commissioned paintings with quotes from celebrities. Rosenquist finished in the next year the painting Friction Disappears with his typical juxtaposition of automobile and spaghetti. (Figure 28) The company boasted about the creative freedom and support they offered to each artist, but in fact stipulated the work's relevance to the quote they assigned and supervised the painting's content [42]. The Container Corporate asked Rosenquist to remove from the first version of Friction Disappears the name of a taxi company operated by another patron of the artist, Robert Scull, in order to avoid commercial controversies. Noticeably, Friction Disappears is not the original title of the commissioned work but a name Rosenquist granted after the museum's acquisition, possibly alluding to the commercial dispute while commenting on the "disappearing friction" between art and business. The two cases show that Pop artists' works could be advocated by firms, but at the same time are subjected to their regulations and interventions out of commercial considerations.

Abstract artworks, like their figurative counterparts, were unavoidably incorporated into the commercial system of large corporations. Though not as attractive as representational pictures at first glance, abstract modern art had its marketing advantage because it "might align with a corporate image of modernity and progress" [42]. As early as the 1940s, the American public, guided by magazines like Life, had developed an interest toward modern art. A 1944 issue of the fashion magazine Harper's Bazaar showed a group of dresses against the background of paintings by Fernand Léger and Piet Mondrian, marking an initial attempt to merge fine art with business promotion [12]. The trend prospered in the post-war era. In 1959, in the mansion of the Chase Manhattan Bank, its owner David Rockefeller decorated the reception rooms and offices with abstract works by Mark Rothko, Kelly's friend Jack Youngerman and Alexander Calder. Rockefeller even established a committee composed of professional curators and critics to decide the artworks the company would purchase [42]. In another case, claiming that abstract paintings could relief their employee's exhaustion and refresh their minds at work, the cigarette company Philip Morris hung abstract paintings in their factories. Simultaneously, believing that abstract paintings would improve the

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corporate image in the sense of openness when exploiting European market, Philip Morris invited artists from the countries of the European Economic Community to submit abstract works for company organized exhibitions [42]. In other words, the society in which artists of the 60s lived opened an unprecedented marketplace for them. Marcel Duchamp, by the time an American citizen, who was always aware of artists' increasing interactions with institution and business, affirmed in his 1964 interview that the commercialization of art had blurred the boundary separating artists from other lucrative occupations like lawyers and doctors. Being an artist surrounded by collectors became a popular choice for young men dreaming about their futures: an idea, according to Duchamp, that people of the 1910s would find unimaginable [43]. Starting in the fifties, the expanding labor force accompanying the demand for craft and design-based industry, fostered the symbiosis of fine art and commercial art [44]. The result was that Warhol, Rosenquist and Ed Ruscha who relied on the skills of commercial design learned at Chouinard Art Institute when pursuing his career as an artist, all became leading figures of Pop. Given that Rosenquist was involved in this expending domain of corporations incorporating fine arts, White Bread might be a miniature disclosing the increasing phenomenon of commercial tie-up. Rosenquist's appropriated image of bread demonstrated that an artist could transform an advertisement to an individual artwork, and fine arts like an abstract painting could facilitate corporations' selling of products. By turning a margarine poster into a parody/imitation of Kelly's painterly abstraction, Rosenquist achieved a hidden juxtaposition of a kitsch and an avant-garde painting, unifying them in a new work named White Bread. He implies that abstract art, at that moment, already had a closer relationship with commercial activities like that of Pop art. Art and business were becoming increasingly indivisible.

11. Conclusion

Scholars and theorists are always aware of the trend of ambiguity White Bread reveals. Arthur Danto in his book After the End of Art has claimed that by the end of the 50s, the development of art forms in the U.S. already showcased a tendency of becoming increasingly multifarious and unpredictable that went beyond what Clement Greenberg anticipated in his essays on Partisan Review decades ago [45]. In Greenberg's quintessential statement applauding flatness and abstraction as unique characteristics of painting, Greenberg explicated a linear evolution of modern painting beginning at Paul Cézanne's explorations of forms and coming to a crescendo with the advent of Abstract Expressionism. He declared that modern painters' creations are closer to the essence of painting than those of "old masters'" of the Renaissance in that they deliberately abandoned visual elements like depth and space as well as narrative elements like metaphor and symbolism. These features are shared effects that sculpture and literature could also convey, and by inhibiting and discarding them, modern painting explores the real limits of its two-dimensional medium by continually criticizing and challenging itself [46]. So far, Greenberg established a distinction, if not total separation, between representational, illusionary pre-modern works and abstract, flat works standing for modernism. However, the flaw of this argument has been pinpointed as Leo Steinberg refuted, disagreeing with Greenberg's theoretical division by proposing a straightforward question: what if viewers first consider an old master's painting as a plane filled with lines and colors instead of concentrating on its illusionary content like Greenberg envisions? Would paying attention to lines and shapes rather than objects and landscapes make a sketch by Rembrandt become "modern" [47]? Thereupon, a painting's frame becomes a symbiotic area for both abstraction and figuration in which they vie constantly in viewers' sights, so what they often see is a conglomeration of both, just like what White Bread has demonstrated. The dual implications of White Bread are a testimony of the coexistence of abstract and figurative elements that are mutually complementary. While a viewer may not discern the hidden reference to Ellsworth Kelly, he or she still gaze at the hybrid ambiguous visual effect the painting conveys.

Nevertheless, formal concern, like the essay has argued, is not at all the only crucial point of Rosenquist's painting. What Greenberg prognosticated, if not elaborated, in his eloquent Avant-garde and Kitsch, was the convergence of elitist modern art and lucrative mass-production. In his words, the former (avant-garde) is the imitation of the very processes of creating art, constantly refining and questioning its definition and limitation, while the latter (kitsch) only mechanically duplicates the outcomes of art [46]. If kitsch is essentially a product of the capitalist market targeting the working class, the 50s, 60s American society has confirmed that avant-garde art was also vulnerable to the game of business. Meanwhile, the increasing

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interaction between art and commerce paralleled with the art's tendency of becoming more socially-oriented as an alternative to Abstract Expressionism's alienation [48]. In the politically active era of the 60s, as Henry Geldzahler claimed in his 1968 journal, Pop art is a transformed, concise version of modern American landscape on which this commercial culture is burgeoning social wide [49]. Rosenquist invited viewers to look, think and interact with these miniatures of objects that constitute their lives while being neglected. Though more than half a century has passed, the everlasting process of consumption and the public's endless complicity with the industrial apparatus displayed through White Bread, like a prophecy, is not obsolescent. For this single painting, whether Rosenquist was indifferently representing, deliberately criticizing or emotionally deriding the symbiosis of commoners and commodities in a capitalist society, it is a flat mirror in which we see the expanding market and its civilian participants.

12. Figures

Figure 1. James Rosenquist, White Bread, 1964, oil on canvas, 138.43 x 154.31 cm. National Gallery of Art, Washington DC.

Figure 2. Poster of the National Association of Margarine Manufacturers, Life, June 21, 1948

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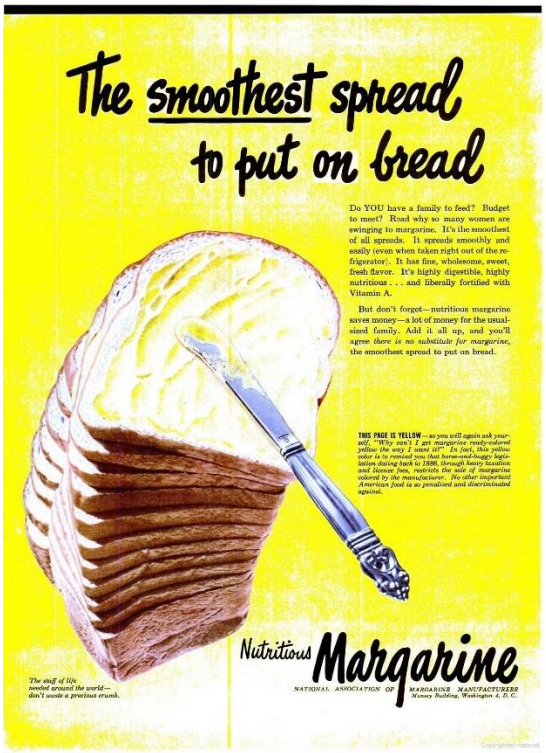

Figure 3. Poster of the National Association of Margarine Manufacturers, Life, January 19, 1948.

Figure 4. Poster of the National Association of Margarine Manufacturers, Life, February 23, 1948.

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Figure 5. Bread Advertisement, Life, February 28, 1949

Figure 6. James Rosenquist, I Love You with My Ford, 1961, oil on canvas, 210.2 x 237.5 cm
Moderna Museet, Stockholm

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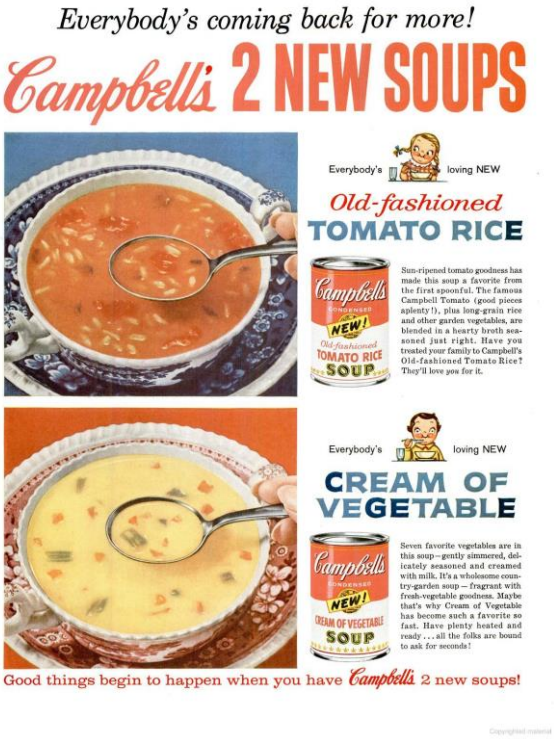

Figure 7. Campbell Soup Advertisement, Life, Feb 8, 1960

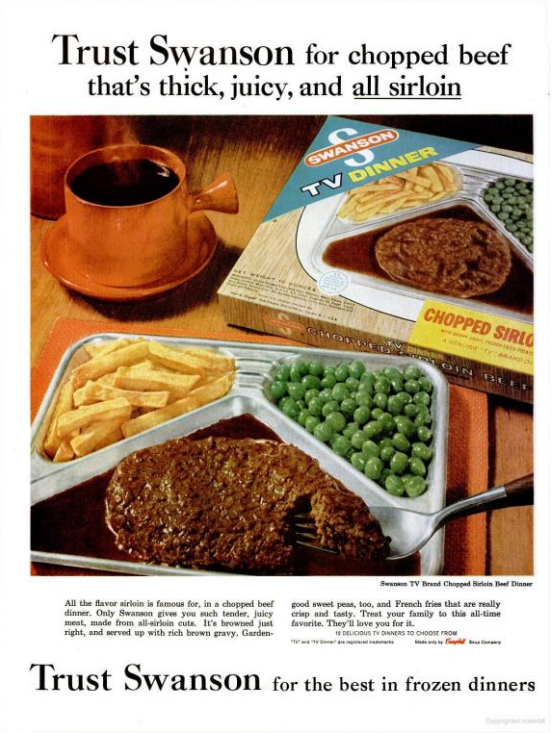

Figure 8. Frozen Dinner Advertisement, Life, Jan 4, 1963

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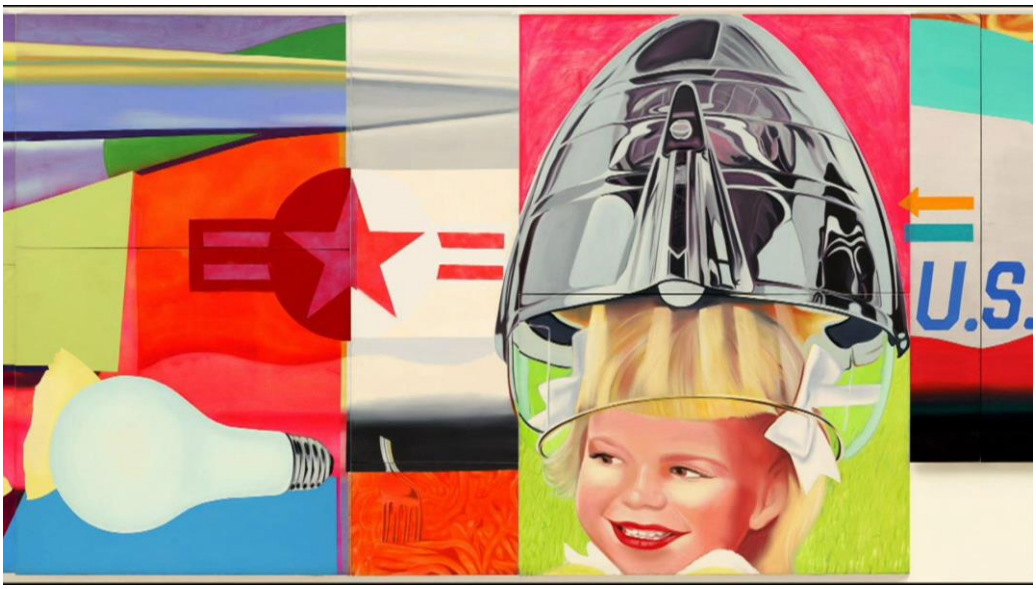

Figure 9. James Rosenquist, F-111 (partial) ,1964–65, oil on canvas and aluminum (multi-panel room installation), 304.8 x 2621 cm. The Museum of Modern Art, New York

Figure 10. James Rosenquist, 1947-1948-1950, 1960, oil on Masonite, 76.2 x 221.9 cm. Private collection

Figure 11. James Rosenquist, Painting for the American Negro, 1962–63, oil on canvas, 203.2 x 533.4 cm. National Gallery of Canada, Ottawa

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Figure 12. James Rosenquist, Source for White Bread, 1964, collage on paper, 12.7 x 13.0 cm. Courtesy Harriet and Frank Stella

Figure 13. James Rosenquist, Untitled, 1957, oil on paper, 18.9 x 23.7 cm. Collection of the Estate of James Rosenquist

Figure 14. Cameron Booth, Vertical, 1958, Acrylic on linen, 121 x 94 cm. Private collection

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Figure 15. James Rosenquist, Flower Garden, 1961, oil on canvas, 182.3 x 243.8 cm. Collection of the Yale University Gallery

Figure 16. James Rosenquist, Pushbutton, 1961, oil on canvas, 210.2 x 268 cm. The Museum of Contemporary Art, Los Angeles

Figure 17. James Rosenquist, Hey! Let's Go for a Ride, 1961, oil on canvas, 86.7 x 91.1 cm. Private collection

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Figure 18. James Rosenquist, Women I, 1962, oil on canvas, 183.2 x 213.4 cm
Will Holkin Family Collection

Figure 19. James Rosenquist, A Lot to Like, 1962, oil on canvas. 236.2 x 518.2 cm
The Museum of Contemporary Art, Los Angeles

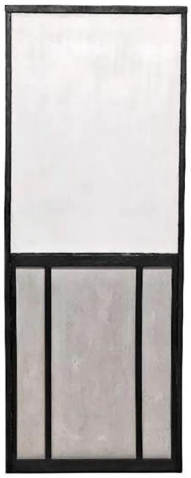

Figure 20. Ellsworth Kelly, Window, Museum of Art, Paris, 1949, oil on wood and canvas, two joined panels, 128.3 x 49.5 cm. Centre National d'art et de culture Georges Pompidou, Paris

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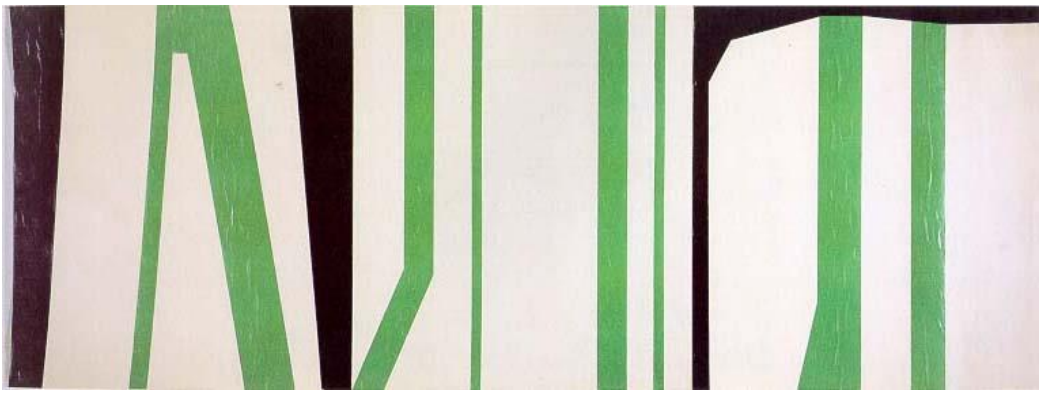

Figure 21. Ellsworth Kelly, Study for Ormesson, 1950, collage on paper. 55.8 x 149.8 cm. Collection Patricia and William Wilson III. Fractional and promised gift to San Francisco Museum of Modern Art

Figure 22. Ellsworth Kelly, Shadows on Stairs, Villa La Combe, Meschers,1950, gelatin silver print, 35.5 x 27.9 cm. private collection

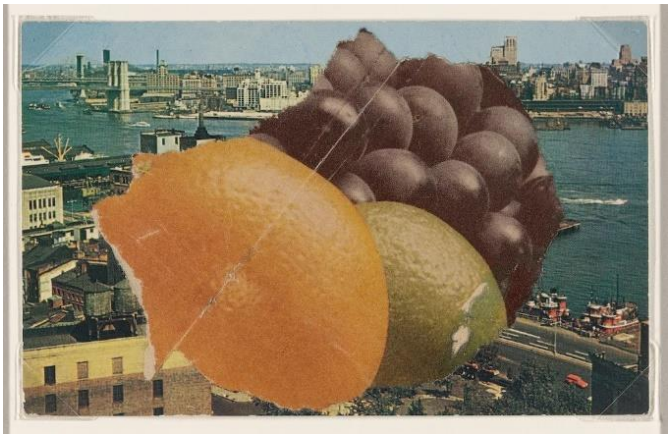

Figure 23. Ellsworth Kelly, Coenties Slip, 1957, postcard collage. 9 x 14 cm. Private collection

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Figure 24. Ellsworth Kelly, Study for a Yellow and White Sculpture for the Eiffel Tower, 1964, postcard collage.
8.6 x 13.7 cm. Private collection

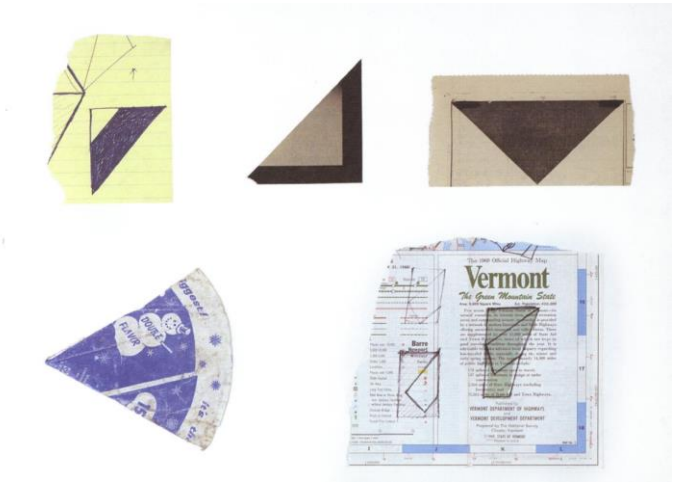

Figure 25. Ellsworth Kelly, Tablet # 34 from Tablet, 1948-1973, 1950 or 60s, ink and printed paper, 39.4 x 53.3 cm. The Drawing Center, New York

Figure 26. Mustard on White, 1963, magna on Plexiglas, 62.3 x 77.5 cm. Private collection.

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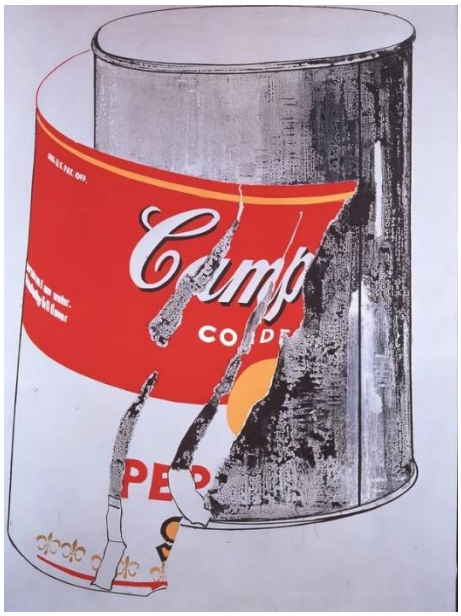

Figure 27. Andy Warhol, Big Torn Campbell's Soup Can (Pepper Pot), 1962, Acrylic on canvas. Private collection

Figure 28. James Rosenquist, The Friction Disappear, 1965, oil on canvas, 122.2 x 112.4 cm. Smithsonian American Art Museum, Washington DC.

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