



GEMINI G.E.L. AT JONI MOISANT WEYL

REVISITATIONS

February 13 through March 29, 1997

The exhibition, *Revisitations*, is on view at **Gemini G.E.L. at Joni Moisant Weyl** from February 13th to March 29th, 1997. Featured are two works each by David Hockney, Ellsworth Kelly, Roy Lichtenstein, Robert Rauschenberg and James Rosenquist. The exhibition selects a theme or process that each of the five artists have revisited and developed during a span of several years.

The two works by David Hockney, one dating from 1984 and one from 1994, examine his interest in the landscape and demonstrate how differently he approaches the subject ten years apart. In the earlier work, *Mexican Hotel Garden*, Hockney's line is elegant and the imagery quite literal. In a later work dating from 1994, broad painted strokes of lithographic color create what the artist calls an "imaginary landscape", abstractly portraying the California landscape in which he lives. Roy Lichtenstein, in both the *Haystack Series* of 1968 and *Landscape with Boats* of 1996, uses only his familiar dots to create a landscape, but upon close examination the viewer sees how very differently they are used. In the early series, the dots are the same size and interval throughout the image, but overlap or are cut off in order to build up the haystack forms and suggest light and shading differences. In the later work, Lichtenstein achieves similar goals by instead varying the size of the dots and their spacing.

In the works on view, Ellsworth Kelly, Robert Rauschenberg and James Rosenquist each re-examine his own art-making process. In Ellsworth Kelly's two prints, *Yellow/Red-Orange* (1970) and *Green Curve* (1988), the artist never strays from his interest in the relationship between form and color, but in the 18-year time span there is clearly a new technical approach, through the expansion of scale and the introduction of brushstrokes. In the two prints by Robert Rauschenberg, *Test Stone #4* (1967) and *Solitaire* (1993), the process of rubbing and drawing-transfer is evident but the results are quite different. The imagery in the later print is far more specific than in the earlier, and the change is no-doubt influenced by the switch from found imagery to the use of his own photography. James Rosenquist's affection for paper construction is evidenced by *Star Pointer* (1977) and an Untitled example from a series of unique works published in 1996, but there is a dramatic change in the boldness with which the artist layers the paper and the imagery.

Visuals and additional information are available upon request by contacting the gallery.