

## OFF PARADISE

James Rosenquist: *Waiting for an Idea*  
January 21 — April 21, 2026  
Opening Wednesday, January 21, 4-8pm



Off Paradise is pleased to present “James Rosenquist: *Waiting for an Idea*,” an exhibition curated by Natacha Polaert and organized with the James Rosenquist Estate.

On *Waiting for an Idea*, the exhibition’s title piece, a work created in 1966 and printed on an actual brown paper towel, the artist shares: “It’s really Eastern philosophy. After a day’s work, you march in and wipe your hands on a paper towel. You are wiping off the things you did all day, never knowing when your best gesture is made, when your creative ability might be showing.”

“Sometimes ideas come through the window, floating in from somewhere. That sounds like a poetic way of describing it, but I mean it quite literally. For all I know it might be electromagnetic signals or extraterrestrial rays or, as they used to say in the old days, a visit from your muse. All I had to do was snatch them out of the air and begin painting. Once that idea came to me, everything seemed to fall into place—the idea, the composition, the imagery, the colors, everything began to work.

When a zingy idea enters your head that little initial blip so consumes you it seems like a thread unraveling your belly button. You get up and your ass falls off. It’s just this little hint you’ve found: “Oh, what is this?” It’s like a sudden flash of enlightenment. It always seems to start very small and then grows. Where does that come from? That little juxtaposition of thought and intuition. An illumination. People walk by it, ignore it; but I have a feeling that the most incredible things are around us all the time, and we just don’t have the ability to see them.”

— James Rosenquist, *Painting Below Zero*, 2009

**James Rosenquist** (1933-2017) born in Grand Forks, North Dakota in 1933, is one of the most important American artists of the postwar era.

Rosenquist studied art at the University of Minnesota (1952-54) before enrolling at the Art Students League, New York, also frequenting the Cedar Tavern where he met painters Willem de Kooning, Franz Kline and Milton Resnick. Working as a painter of monumental advertising billboards and painting abstract canvases in his spare time, in 1960 he abandoned commercial painting and set up a studio in Coenties Slip, New York. By cropping, fragmenting and re-colouring images from magazines, combined with the skills and gestures of sign-painting, Rosenquist developed a new language that differentiated him from the second generation of Abstract Expressionists and set him apart from his peers. Utilising techniques borrowed from advertising, described by the late American curator Walter Hopps as 'visual poetry', his work has plumbed questions ranging from the economic, romantic, and ecological to the scientific, cosmic and existential.

Creating seminal work over more than five decades, Rosenquist consistently demonstrated his mastery of painting, collage, drawing and printmaking. His first solo exhibition was at Richard Bellamy's Green Gallery in 1962, followed by his inclusion in *Six Painters and the Object* at the Solomon R. Guggenheim Museum in 1963, curated by Lawrence Alloway and including works by Jim Dine, Jasper Johns, Roy Lichtenstein, Robert Rauschenberg and Andy Warhol. Organised by the Denver Art Museum in 1985, *James Rosenquist: Paintings 1961–1985* travelled to the Contemporary Arts Museum, Houston; Des Moines Art Center; Albright-Knox Art Gallery, Buffalo; Whitney Museum of American Art, New York; and National Museum of American Art, Washington, D.C. In 1991, his exhibition at the Tretyakov Gallery, Moscow was one of the first by an American artist in Russia since the Cold War. Between 2003 and 2005, his work was shown in a career retrospective organised by the Solomon R. Guggenheim Museum, New York, which travelled to the Menil Collection and the Museum of Fine Arts in Houston; Guggenheim Museum Bilbao; and Kunstmuseum Wolfsburg. Following the artist's death in 2017, his work was shown in the survey exhibition *James Rosenquist: Painting as Immersion* at Museum Ludwig, Cologne and ArOS Aarhus Art Museum, Denmark.

**Off Paradise** is a gallery located on Walker Street founded by Natacha Polaert in the fall of 2019. The name evokes the old neighborhood of Five Points, at the center of which was a small, triangular park, full of hopes and grime, called Paradise Square. It also invokes Paradise Alley, the artists' and poets' colony on the then-godforsaken corner of Avenue A and East 11th Street that is referenced in Jack Kerouac's novel *The Subterraneans*. Off Paradise is a fictional place, right *off* Paradise, adjacent to it, but not exactly it.

Images: James Rosenquist, *Dog Descending a Staircase*, 1980–82, color lithograph/intaglio on cream wove Arches, 42 x 70 in. (106.7 x 177.8 cm), published and printed by Universal Limited Art Editions, Inc., 33 Edition Impressions + 4 PPs, 5 APs, 8 AP IIs; *A Drawing While Waiting for an Idea*, 1966, three-color lithograph on tan paper towel, 14 7/8 x 9 5/8 in. (37.7 x 23.7 cm), published and printed by Universal Limited Art Editions, Inc., 52 Edition Impressions + 1 PP, APs; *Nails #2*, 1975, acrylic on canvas, 20 x 36 in. (50.8 x 91.44 cm). All works courtesy of the James Rosenquist Estate. Biography courtesy of Thaddaeus Ropac Gallery.

## OFF PARADISE

James Rosenquist: *Waiting for an Idea*  
January 21 — April 21, 2026

Clockwise



### James Rosenquist

*Dog Descending a Staircase*, 1980–82

Color lithograph/intaglio on cream wove Arches paper  
42 x 70 in. (106.7 x 177.8 cm)

Published and printed by Universal Limited Art Editions, Inc.  
33 Edition Impressions + 4 PPs, 5 APs, 8 AP IIs  
JR1584OP



### James Rosenquist

*A Drawing While Waiting for an Idea*, 1966

Three-color lithograph on tan paper towel  
14  $\frac{7}{8}$  x 9  $\frac{5}{8}$  in. (37.7 x 23.7 cm)

Published and printed by Universal Limited Art Editions, Inc.  
52 Edition Impressions + 1 PP, APs  
JR1585OP



### James Rosenquist

*Pulling Out*, 1972

Four-color lithograph on Arches Cover White paper  
25  $\frac{1}{2}$  x 30  $\frac{1}{4}$  in. (64.8 x 76.8 cm)

Published by Petersburg Press, Inc.; printed by Maurice Sanchez,  
Rosenquist studio, East Hampton, New York  
39 Edition Impressions + 1 BAT, 1 PP, 2 Workshop Proofs, 4 APs  
JR1586OP



### James Rosenquist

*Forehead I*, 1968

Five-color lithograph on Arches Cover White paper  
33  $\frac{1}{2}$  x 24  $\frac{5}{8}$  in. (85.1 x 62.6 cm)

Published by Richard Feigen Graphics, New York; printed by Mourlot  
Graphics, New York  
121 Edition Impressions + 11 HCs, 1 TP  
JR1587OP



### James Rosenquist

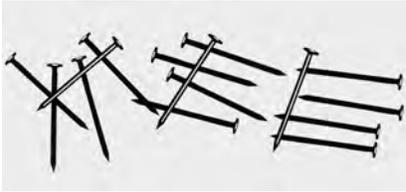
*Forehead II*, 1968

Four-color lithograph on Arches Cover White paper  
33  $\frac{3}{4}$  x 24  $\frac{3}{4}$  in (85.7 x 62.9 cm)

Published by Richard Feigen Graphics, New York; printed by Mourlot  
Graphics, New York  
96 Edition Impressions + 11 HCs, 3 TPs, 6 APs  
JR1588OP



**James Rosenquist**  
*Nails #2*, 1975  
Acrylic on canvas  
20 x 36 in. (50.8 x 91.44 cm)  
JR1590OP



**James Rosenquist**  
*Nails #1*, 1975  
Acrylic on canvas  
20 x 42 in. (50.8 cm x 106.68 cm)  
JR1589OP



**James Rosenquist**  
*Spaghetti*, 1970  
Two-color lithograph on Copperplate Deluxe paper  
31 x 42 1/8 in. (78.7 x 107.0 cm)  
Published by Castelli Graphics/Hollanders Workshop, Inc.; printed by Hollanders Workshop  
50 Edition Impressions + 11 TPs, 2 PPs, 9 HCs, 10 APs, 1 additional proof  
JR1591OP



**James Rosenquist**  
*Off the Continental Divide*, 1973–74  
Multicolor lithograph on Ivory Wove Japan handmade paper  
42 15/16 x 79 3/16 in. (109.1 x 201.1 cm)  
Published and printed by Universal Limited Art Editions, Inc.  
43 Edition Impressions + 5 APs, 9 AP IIs, 8 HCs, 4 TPs, 2 PPs  
JR1592OP



**James Rosenquist**  
*Sheer Line*, 1979  
Ten-color lithograph on Arches Cover White paper  
29 1/4 x 44 7/8 in. (74.3 x 114.0 cm)  
Published by Multiples, Inc.; printed by Aripeka Ltd. Editions/Siena Studio  
100 Edition Impressions + 1 BAT, 6 TPs, 6 CTPs, 3 PPs, 20 APs, 1 Workshop Proof, 3 HCs  
JR1593OP



**James Rosenquist**

*Tube*, 1972

Four-color lithograph on Hodgkinson handmade Wookey Hole paper  
31 ½ x 31 ½ in. (80.0 x 80.0 cm)

Published and printed by Petersburg Press, Inc.

75 Edition Impressions + 1 BAT, 20 APs, 8 HCs, 4 Workshop Proofs, 7  
TPs, 4 Color Separation Proofs

JR1594OP



**James Rosenquist**

*Water Spout*, from *Cold Light Series*, 1971

Ten-color lithograph on Arches Cover White paper

30 ¼ x 22 ½ in. (76.4 x 57.2 cm)

Published by Castelli Graphics/Petersburg Press, Ltd./Graphicstudio  
U.S.F. (subscription program); printed by Graphicstudio U.S.F.

30 Edition Impressions + 30 Roman Numeral U.S.F. Impressions, 1  
BAT, 3 TPs, 1 PP, 2 Presentation Proofs, 1 Workshop Proof, 3 APs, 2

Copyright Proofs

JR1595OP



**James Rosenquist**

Sources for *Dog Descending a Staircase*, 1979

Collages and mixed media, with adventitious marks, on paper

"tin mill," 9 x 13 in. (22.9 x 33.0 cm); "aurora borealis," 7 5/8 x 5 in.  
(19.4 x 12.7 cm); "doll," 6 ¾ x 3 ¼ in. (17.2 x 8.3 cm)

JR1596OP

## OFF PARADISE

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Vitrine



James Rosenquist standing in front of *Growth Plan* (1966) in his Broome Street studio, New York, 1966. Image courtesy of the James Rosenquist Estate, © James Rosenquist Foundation. Used by permission. All rights reserved.



Tatyana Grosman in front of *Waco, Texas; Circles of Confusion and Lite Bulb; and Big Bo* (left to right, each 1966) in Rosenquist's Broome Street Studio, New York, 1966. Courtesy of the Estate of James Rosenquist.



James Rosenquist working on the print *F-111* (1974) in his East Hampton, New York studio, 1974. Photo by Gianfranco Gorgoni, image © The Estate of Gianfranco Gorgoni.



James Rosenquist working on the print *F-111* (1974) in his East Hampton, New York studio, 1974. Image courtesy of the James Rosenquist Estate, © James Rosenquist Foundation. Used by permission. All rights reserved.



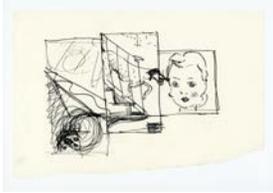
James Rosenquist and Maurice Sanchez under the stilt house at his Aripeka, Florida studio, 1977. Image courtesy of the James Rosenquist Estate, © James Rosenquist Foundation. Used by permission. All rights reserved.



James Rosenquist working on his print *Black Tie* (1977) under the stilt house at his Aripeka, Florida studio, 1977. Image courtesy of the James Rosenquist Estate, © James Rosenquist Foundation. Used by permission. All rights reserved.



James Rosenquist working on his print *Violent Turn* (1977) under the stilt house at his Aripeka, Florida studio, 1977. Image courtesy of the James Rosenquist Estate, © James Rosenquist Foundation. Used by permission. All rights reserved.



Sketch for *Dog Descending a Staircase*, 1982. Pen on paper and black ink. 7 x 10 3/8 in. (17.78 x 26.35 cm). Image courtesy of the James Rosenquist Estate, © James Rosenquist, Inc. Used by permission. All rights reserved.



*Drawings While Waiting for an Idea*, by James Rosenquist. Published by LAPP PRINCESS PRESS LTD, New York, 1979. Image courtesy of the James Rosenquist Estate.



Willem de Kooning and James Rosenquist (left to right) lying on the floor of de Kooning's East Hampton studio, 1968. Image courtesy of the James Rosenquist Estate, © James Rosenquist Foundation. Used by permission. All rights reserved.



Polaroid of the reflection of *Source for Dog Descending a Staircase* at ULAE, Bay Shore, NY 1982. Image courtesy of the James Rosenquist Estate, © James Rosenquist, Inc. Used by permission. All rights reserved.



Letter from Samuel J. Wagstaff Jr. regarding James Rosenquist's installation *Aurora Borealis*, October 31, 1966. Image courtesy of the James Rosenquist Estate, © James Rosenquist Foundation. Used by permission. All rights reserved.

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Artwork text

***Dog Descending a Staircase***, 1980–82. Color lithograph/intaglio on cream wove Arches. 42" x 70" (106.7 x 177.8 cm). Published and printed by Universal Limited Art Editions, Inc. 33 Edition Impressions + 4 PPs, 5 APs, 8 AP IIs.

*Dog Descending a Staircase*, one of James Rosenquist's most celebrated prints, was created after the painting of the same name (*Dog Descending a Staircase*, 1979). The visual elements of this work are representative of a "bleak", as described by the artist, domestic routine: a man (the dog), a woman (the doll), and a job (the tin mill). But, like many of Rosenquist's works, *Dog Descending a Staircase* has multiple connotations. The dog image, sourced from an advertisement in *Life* magazine, is a playful reference to Leo Castelli's Dalmatian; and the title references *Nude Descending a Staircase, No. 2*, by Marcel Duchamp, whom Rosenquist met in 1965 and enjoyed a friendship with through the 1960s.

"People who immediately criticize things or who make judgements too quickly, many of these people are like love at first sight. It can be beautiful, but it cancels something. Marcel Duchamp said to me one time, 'I never do anything fast. I've always worked slow'. It's a good thing. So this picture, maybe it isn't very good; maybe it is. I've finished painting it, and it still bothers the hell out of me. It's not an end sequence for me; it's a beginning." – James Rosenquist on painting and Marcel Duchamp in "Social Realism in Blue: An Interview with James Rosenquist," by Gene Swenson. *Studio International* (London) 175, no. 897 (Feb. 1968)



*Life* magazine source image for the dog in *Dog Descending a Staircase*, *Life* magazine 43, no. 10 (September 2, 1957): 7

***A Drawing While Waiting for an Idea***, 1966. Three-color lithograph on tan paper towel. 14 7/8" x 9 5/8" (37.7 x 23.7 cm). Published and printed by Universal Limited Art Editions, Inc. 52 Edition Impressions + 1 PP, APs.

James Rosenquist created *A Drawing While Waiting for an Idea* in 1966; the same year he traveled to Japan, France, and Sweden, and collaborated with the fashion designer Horst to create his infamous brown paper suit. *A Drawing While Waiting for an Idea* is printed on actual brown paper towel, highlighting Rosenquist's interest in ephemerality, time, and the evanescent quality of the moment of inspiration.

"It's really Eastern philosophy. After a day's work, you march in and wipe your hands on a paper towel. You are wiping off the things you did all day, never knowing when your best gesture is made, when your creative ability might be showing." – James Rosenquist, Art Institute of Chicago Archives

***Pulling Out***, 1972. Four-color lithograph on Arches Cover White. 25 1/2" x 30 1/4" (64.8 x 76.8 cm). Published by Petersburg Press, Inc.; printed by Maurice Sanchez, Rosenquist Studio, East Hampton, New York. 39 Edition Impressions + 1 BAT, 1 PP, 2 Workshop Proofs, 4 APs.

A consistent symbol in James Rosenquist's work after first appearing in, nails often represent the passage of time. Seemingly innocuous or domestic objects in Rosenquist's work frequently have political connotations as well. In 1972, Rosenquist was arrested for protesting the Vietnam War in Washington, D.C., and remarked on the use of nails in his work after that experience: "The nails are asking a question: Are you marking off days, or are you going to use the nails to build something? Sometimes it's hard to tell whether you're wasting time or using it well." – James Rosenquist, *Painting Below Zero*.

***Forehead I***, 1968. Five-color lithograph on Arches Cover White. 33 1/2" x 24 5/8" (85.1 x 62.6 cm). Published by Richard Feigen Graphics, New York; printed by Mourlot Graphics, New York. 121 Edition Impressions + 11 HCs, 1 TP.

***Forehead I*** and ***Forehead II***, comprised of a set of lithographs depicting spaghetti, a face, and the grill of a car, stacked atop each other in a seemingly disparate combination, were created in 1968; the same year as James Rosenquist's first retrospective at the National Gallery of Canada, Ottawa and the exhibition of *F-111* in *History Painting: Various Aspects* at the Metropolitan Museum of Art, New York. Rosenquist often described many works from this period as attempts to go 'below zero': recontextualizing images through configuration and color to create an entirely new form of abstraction.

"I like any medium that suits the idea .... In *Forehead I* it wasn't a matter of size. It was a matter of could I do something with this technique? Could I really bring up an image, which seemed tremendously difficult .... One thing about printmaking is the range and depth you can get from a single color .... In lithography, cyan blue, rose (process) red, a dye yellow, and black are supposed to make everything in the universe, within bounds. In etching, you can etch a plate very deeply, put on yellow, and get a dark almost yellow green, with the same plate, wiped almost clean, you can get a wispy, pale, sunlight lemon yellow." - James Rosenquist on printmaking in *Time Dust Complete Graphics 1962 – 1992*, by Constance Glenn.

"Rosenquist reverses this process and makes of the recognizable an abstraction, by taking details and blowing them up to the scale of Cinemascope close-ups, by dislocating the familiar and placing it in a new context. Thus, specifically, the spaghetti in the *F-III* refers back as much to abstract painting of the fifties as it does to the billboard advertising for spaghetti from which it derives." Henry Geldzahler on spaghetti in James Rosenquist's *F-111*, *The Metropolitan Museum of Art Bulletin*, v. 26, no. 7 (March 1968)

**Nails #1**, 1975 and **Nails #2**, 1975.

*Nails #1* and *Nails #2* were painted a year after *Off the Continental Divide* (1973–74) was printed at ULAE, two years after *Snow Fence* (1973) was painted, and share many conceptual similarities with those works, despite their differences in size and medium. All four works reference the passage of time, and James Rosenquist's experience growing up in North Dakota and Minnesota. *Nails #1*, *Nails #2*, and *Snow Fence* particularly refer to Rosenquist's winter childhood amid blinding snowstorms, in which the only visible signposts to home were objects that were visible in a whiteout, such as snow fences.

**Spaghetti**, 1970, Two-color lithograph on Copperplate Deluxe. 31" x 42 1/8" (78.7 x 107.0 cm). Published by Castelli Graphics/Hollanders Workshop, Inc.; printed by Hollanders Workshop. 50 Edition Impressions + 11 TPs, 2 PPs, 9 HCs, 10 APs, 1 additional proof.

Spaghetti, in various forms, is a frequent presence in James Rosenquist's work; the earliest depiction of which appears in *I Love You with My Ford* (1961). Spaghetti was not only a convenient, inexpensive food for young artists; it was also constantly on display in canned Franco-American form in the advertisements of the 1960s. Its ubiquitous appearance in those now surreal-seeming adverts and the swirling forms of the noodles themselves inspired Rosenquist to conjure abstraction from the concrete.

"When I copied a 1940s spaghetti illustration, I had to ask myself, why am I doing this? I didn't honestly know. It was just an instinct about images as pure form. I'm not in love with spaghetti per se; the spaghetti is there simply as a visceral color field. I think of it in terms of form and color. In a sense the spaghetti is like an abstract expressionist painting. De Kooning loved it. He said it was sexy." – James Rosenquist, *Painting Below Zero*

"If you paint Franco-American spaghetti, no one can make a crucifixion out of it—and who can be nostalgic about spaghetti? They'll bring their own reactions to it, but, probably, they won't have as many irrelevant ones." – James Rosenquist, *Painting Below Zero*

**Off the Continental Divide**, 1973–74. Multicolor lithograph on ivory wove Japan. 42 15/16" x 79 3/16" (109.1 x 201.1 cm). Published and printed by Universal Limited Art Editions, Inc. 43 Edition Impressions + 5 APs, 9 AP IIs, 8 HCs, 4 TPs, 2 PPs.

"What was I going to do? Where was I going to go? Here I was in the middle of the United States, and being smack in the center of the country the big decision was whether to go west to California or head for the East Coast. In 1973 I did a painting called *Slipping Off the Continental Divide*, which was, in part, about my dilemma. The Continental Divide runs down the Rockies from Summit Lake in Wyoming to Antelope Wells on the Mexico border, and if you're standing there and you pee toward the east, your pee goes to the East Coast; if you pee in the direction of California, your pee goes west. I left home when I was twenty-one years old. That was it. I never went back. One way or another, you leave your home; I slipped off the Continental Divide." – James Rosenquist, *Painting Below Zero*.

**Sheer Line**, 1979. Ten-color lithograph on Arches Cover White. 29 1/4" x 44 7/8" (74.3 x 114.0 cm). Published by Multiples, Inc.; printed by Aripeka Ltd. Editions/Siena Studio. 100 Edition Impressions + 1 BAT, 6 TPs, 6 CTPs, 3 PPs, 20 APs, 1 Workshop Proof, 3 HCs.

"The title *Sheer Line* referred to the pen point and writing on the edge. It's not a pun. It's an idea. The sheer line was the top edge of a boat half-sunk in water. The mouth of the bottle was a big soda bottle

that comes in from top to bottom. It was about a lot of things, echoes of shapes and the chameleon nature of color. When I was painting billboards, one day they'd ask me to paint a big orange, the next day they wanted me to paint a big Early Times whiskey bottle. I'd mix the color and realize the whiskey bottle was the same color as the orange. In *Sheer Line* I played with that idea in a blend from one area of paint to another. The idea of transforming things right in front of your eyes just by using color. The woman's skin blends into the color of the sun, the color of the water, and the ripples are echoed in the top of the soda bottle." – James Rosenquist, *Painting Below Zero*.

**Tube**, 1972. Four-color lithograph on Hodgkinson handmade Wookey Hole. 31 1/2" x 31 1/2" (80.0 x 80.0 cm). Published and printed by Petersburg Press, Inc. 75 Edition Impressions + 1 BAT, 20 APs, 8 HCs, 4 Workshop Proofs, 7 TPs, 4 Color Separation Proofs.

About *Tube*, Rosenquist wrote in his autobiography, "The idea behind *Tube* is that of floating around in a bubble, the bubble of traveling—as in the vacuum tubes in a department store where you put an invoice in a container and it goes shooting up a tube to another department. Just that: an idea about floating and traveling. I imagined a car without wheels traveling everywhere." – James Rosenquist, *Painting Below Zero*.

**Water Spout**, from *Cold Light Series*, 1971. Ten-color lithograph on Arches Cover White. 30 1/16" x 22 1/2" (76.4 x 57.2 cm). Published by Castelli Graphics/Petersburg Press, Ltd./Graphicstudio U.S.F. (subscription program); printed by Graphicstudio U.S.F. 30 Edition Impressions + 30 Roman Numeral U.S.F. Impressions, 1 BAT, 3 TPs, 1 PP, 2 Presentation Proofs, 1 Workshop Proof, 3 APs, 2 Copyright Proofs.

In 1971, James Rosenquist began collaborating with Donald Saff at Graphicstudio/University of South Florida, Tampa. The tropical environment of the Gulf of Mexico captivated Rosenquist, who grew up on the flat plains of the Midwest. Waterspouts, a natural phenomenon comprised of a rotating column of air connecting a body of water and a cloud, common in the Gulf of Mexico, were a favorite sighting of the artist. The gradients in *Water Spout* also recall Rosenquist's immersive installation *Horizon Home Sweet Home* (1970), which is made up of multiple color gradient and Mylar panels and cloud-like enveloping fog.

**Sources for Dog Descending a Staircase**, 1979. Collages and mixed media, with adventitious marks, on paper. "tin mill" - 9" x 13" (22.9 x 33.0 cm); "aurora borealis" - 7 5/8" x 5" (19.4 x 12.7 cm); "doll" - 6 3/4" x 3 1/4" (17.2 x 8.3 cm)

*Sources for Dog Descending a Staircase*, like all of James Rosenquist's source collages, was originally created as a template for a final painting, in this case *Dog Descending a Staircase* (1979). Rosenquist would collage, draw, and assemble various elements into a final composition, which he would grid out and scale up using a technique he learned as a billboard painter. Printmaking, unlike painting, often requires composing an image in reverse on the etching plate or lithographic stone to create a correctly oriented final image. Because of this process, and because *Dog Descending a Staircase* was created before the invention of image editing software like Photoshop, *Sources for Dog Descending a Staircase* was disassembled into its different parts, photographed, and used by Rosenquist to create studies and reverse images for the printing plates. During this time, or possibly during Rosenquist's catastrophic studio fire in 2009, the central dog image was lost, but the tin mill, aurora borealis, and doll head survived and are displayed closely to how they were originally composed. In the archival vitrine, there is an ink on paper study for *Dog Descending a Staircase* and a Polaroid study of the doll head reversed in a mirror created by Rosenquist at ULAE. To the left of those studies, there is an image of Rosenquist working on the print of *F-111* in his East Hampton studio, where he is using a mirror (in his hand) to draw the reversed reflection of a portion of *F-111* (taped to his chest) onto a lithographic plate.