

GAGOSIAN



TOM WESSELMANN

Still Life #60, 1973

Art Basel Unlimited
June 13–16, 2019, hall 1.1
Messe Basel

Tom Wesselmann, *Still Life #60*, 1973, oil on shaped canvas, in 6 parts, overall: 122 1/4 × 333 × 86 1/2 inches (310.5 × 845.8 × 219.7 cm) © The Estate of Tom Wesselmann/Licensed by ARS/VAGA, New York

Throughout his career, Tom Wesselmann explored the parameters of perception, scale, color, imagery, and genre. Between 1967 and 1981, Wesselmann created a series of “standing still life” paintings, arrangements of multiple shaped canvases depicting intimate objects rendered in massive scale. These monumental works further explore the tensions between two- and three-dimensionality that the artist began exploring in his earliest assemblages. The fusion of painting and sculpture places this series in a category of its own.

Measuring more than 8 meters across, *Still Life #60* essentially dwarfs the viewer. The ring on the right side of the work—the smallest element in the still life—is around two meters tall, and all of the other elements are scaled accordingly. The objects—which include fashionable sunglasses, nail polish, lipstick, and a necklace—suggest a woman’s presence, perhaps a visitor who has placed her belongings on a bedside table. In a sense, the still life has become a stand-in for the nude—perhaps a reference to Wesselmann’s first series, *The Great American Nude* (1961–73).