ROY LICHTENSTEIN (1970-1980)

1981

LICHTENSTEIN

ROY LICHTENSTEIN 1970–1980 · JACK COWART

ROY LICHTENSTEIN 1970-1980

ROY LICHTENSTEIN 1970-1980

LICHTENSTEIN

PUBLISHED BY HUDSON HILLS PRESS, INC., NEW YORK

1970–1980

BY JACK COWART

IN ASSOCIATION WITH THE SAINT LOUIS ART MUSEUM

Published in the United States by
Hudson Hills Press, Inc., Suite 4323,
30 Rockefeller Plaza, New York, NY 10112

Editor and Publisher: Paul Anbinder
Copy-editor: Harriet Schoenholz Bee
Designer: James Wageman
Composition: U.S. Lithograph Inc.
Manufactured in Japan by Toppan Printing Company

This book was published on the occasion of the exhibition
"Roy Lichtenstein 1970–1980," organized by Jack Cowart for
The Saint Louis Art Museum, with the following itinerary:

The Saint Louis Art Museum, May 8–June 28, 1981
Seattle Art Museum, July 16–September 6, 1981
Whitney Museum of American Art, New York,
September 22–November 29, 1981
Fort Worth Art Museum, December 16, 1981–February 7, 1982

In addition, selected works will travel to:

Museum Ludwig, Cologne, Spring, 1982
City of Florence, Summer, 1982
Musée des Arts Décoratifs, Paris,
Festival d'Automne, Fall, 1982
Fundación Juan March, Madrid, Fall, 1982
Seibu Museum, Tokyo, Winter, 1983

LIBRARY OF CONGRESS CATALOGUING IN PUBLICATION DATA

Lichtenstein, Roy, 1923–
Roy Lichtenstein, 1970–1980.

Published in conjunction with an exhibition held
May–June 1981 at The Saint Louis Art Museum, and at
other museums.

Bibliography: p.
Includes index.

1. Lichtenstein, Roy, 1923– I. Cowart, Jack.
II. St. Louis Art Museum.
ND237.L627A4 1981 709'.2'4 80-28348
ISBN 0-933920-14-8

Frontispiece: *Artist's Studio, the "Dance."* 1974.
Oil and magna on canvas, 96 × 128".
Collection Mr. and Mrs. S. I. Newhouse, Jr., New York.

CONTENTS

LIST OF ILLUSTRATIONS

Colorplates are preceded by a bullet (•)

FOREWORD

Roy Lichtenstein challenges us to look at the world and art itself from new viewpoints. This first comprehensive exhibition of works from the past decade allows us to broaden our perception of Lichtenstein as a Pop artist and to understand more fully the accomplishments of this vital contemporary painter and sculptor.

American Express Foundation, along with the National Endowment for the Arts, is honored to support "Roy Lichtenstein 1970–1980." The organization of this important exhibition is a tribute to the collaboration between the artist and Jack Cowart, Curator of 19th & 20th Century Art at The Saint Louis Art Museum. We would like to extend our sincere appreciation to them and to the Museum staff.

"Roy Lichtenstein 1970–1980" offers a rare opportunity for the American, European, and Japanese public to see the work of an innovative American artist. For American Express, the exhibition reinforces our continuing commitment to support the arts and to broaden cultural perspectives worldwide.

James D. Robinson III
Trustee, American Express Foundation
Chairman, American Express Company

ACKNOWLEDGMENTS

First and most sincere thanks to Roy Lichtenstein, who three years ago agreed to this project and has had the patience to endure the long process of its coming together. In Southampton, Olivia Motch has provided constant aid and counsel. In New York, Leo Castelli has helped in every way, and it has been a pleasure to work with him and his staff.

Thanks also to the lenders to the exhibition, whose generosity made both the exhibition and this book possible. James D. Burke, Director of The Saint Louis Art Museum, and James N. Wood, the former Director at Saint Louis and now Director of The Art Institute of Chicago, have supported this project from the beginning. Others who rendered particular assistance are: Dorothy Lichtenstein, Southampton; James Mayor, London; Xavier Fourcade, New York; Susan Brundage and Debbie Taylor of the Leo Castelli Gallery, New York; Daniel Templon, Paris; Rudolph Zwirner, Cologne; Ronald Greenberg, St. Louis; James de Pasquale, Southampton; Mary-Edgar Patton, Ann Abid, Mary Ann Steiner, and the curatorial, registration, library, public relations, development, and installation staffs of The Saint Louis Art Museum; and the directors and curators of the participating museums: Arnold Jolles, Bruce Guenther, and former curator Charles Cowles at Seattle; Tom Armstrong and Richard Marshall at the Whitney; David Ryan and Marge Goldwater at Fort Worth; Karl Ruhrberg and Evelyn Weiss at Museum Ludwig; François Mathey at the Musée des Arts Décoratifs, with Michel Guy and Marie Collin at the Festival de Paris; José Luis Yuste and José Capa at Fundación Juan March; Seiji Tsutsumi and Ken-ichi Kinokuni at the Seibu Museum, with Michiko Miyamoto of M & M Arts Management, New York.

Special thanks are due the American Express Foundation and its officers and staff for their enthusiastic and substantial support of this exhibition and publication. This project has received additional funds from the National Endowment for the Arts and the Missouri Arts Council.

Final thanks to my colleagues and those close to me who have indulged and suffered my preoccupation.

Jack Cowart

ROY LICHTENSTEIN 1970-1980

BEYOND POP: INTRODUCTION

In the 1960s, Roy Lichtenstein, with other contemporary Pop artists, astounded the public and made art history. Lichtenstein became the preeminent painter of comic and advertising-derived images, and he, most clearly of all, identified and rendered those single objects which had become central parts of our consumer mentality. In these unorthodox but compelling subjects we now see the artistic attitudes of our present-day culture. The changes effected in the subjects come from Lichtenstein's intuitive grasp of both the nature of visual communication and the abiding legitimacy of previous modern art movements.

Throughout this text, Lichtenstein's earlier works are illustrated for comparison with his later pieces. The '60s subjects were Comics, Still Lifes, Landscapes, Works of Art, Explosions, Brushstrokes, Stretcher Frames, Modern Paintings, and Serial Paintings. Actively shifting subject types while refining his idiomatic representation, he soon became an acclaimed Pop artist with broad international museum and critical response. His exhibitions, at The Tate Gallery, London, in 1968, and at The Solomon R. Guggenheim Museum, New York, in 1969, set a distinct, albeit now stereotyped, image of the artist. This study aims to establish a different balance and to demonstrate Lichtenstein's new and surprising investigations. Today the artist need not fight the same battles; now he challenges our nostalgic tendencies by his select bits and pieces of history. We are moved to question what it is, after all, that has made modern art movements significant or attractive. His imagery consistently refers to the phenomenon and effects of the current deluge of illustrated art books in which everything is changed by small scale, juxtaposition, black-and-white cuts, or four-color process plates and where all visual realities are annulled. Ironically, these items will, no doubt, remain our primary vehicles for learning about and "seeing" art, including the art of Roy Lichtenstein.

In the 1970s, Roy Lichtenstein lived and worked in his controlled studio environment in Southampton on Long Island. During this time he developed a stylistic immediacy and economy which allowed him to pack numerous artistic decisions into seemingly simple forms and clearly visible subjects. He has developed a new complex system of "equivalences" which masks indications of his actual sensitivity and misleads many to think of him only as a technician of style. But his language is art, his idiom is broadly flexible and acquisitive, and he is an independent creator. Tomorrow he could take Renaissance, Classical, or other known subjects, or, on the other hand, quickly invent a new vocabulary of images.

This survey of work made during an active 11-year period, 1970–80, is arranged by thematic groupings and demonstrates that Lichtenstein's essential responses need not be related from one move to the next. From the highly original Mirrors, Entablatures, Still Lifes, Abstractions, Brushstrokes to his daring art history coloring book of subjects (Cubism, Futurism, Purism, Surrealism, Expressionism), different things in any group may provide points of focus, in any order. This inherent unpredictability is an essential, modern ingredient, restating Lichtenstein's quality as *provocateur*.

Various reproductions of other artists' works seem related to reproductions of Lichtenstein's (see Appendix). But for him they are compositional characterizations, mere starting points for subsequent work which must be strong in its own right. And when his work is seen in color and at full scale the similarities end, since the changes of palette, size, line, pattern, texture all identify the new work as Lichtenstein's. This process forces the question about the relevance of who or what has been used as a style or subject reference. Lichtenstein overloads the issue, playing the traditional and tedious art historical game of source so constantly against itself that the point is eventually negated. His antiquarianism is his own peculiarly radical vernacular and he leaves us with source/antisource/nonsource, establishing in this way a contemporary non sequitur. In this detailed text, numerous references are made to the nominal subjects of Lichtenstein's works since they display his personal values. But works by other artists are not illustrated here because each of Lichtenstein's works stands alone. Encountered face to face these paintings display their direct execution, brush marks, pencil lines, and irregularities. They are studio made, in a style which is increasingly autographic and self-referential. He establishes his own tension between the definitions of his art and the viewer's first rush of associations, ideas, and dialogue. He manipulates his personal, intelligently creative repertoire in such a seemingly natural way that the messages border on the invisible.

Viewing Pop art as a constructive art but one with an absurd subject in the inevitable history of vulgarization, Lichtenstein in the 1970s has freed himself from certain conventional obligations. These include the public's expectations of naive originality and the critics' demands that artists demonstrate proper art historical manners. He is now working in a contemporary attitude of confrontation, putting things in more current terms.

DECISIVE APPEARANCES: THE PAINTINGS

MIRRORS, 1970–72

Roy Lichtenstein began the decade 1970–80 with a visually and intellectually tantalizing subject: mirrors. The nominal sources of these images, advertising illustrations, were first seen in the 1960s in Lichtenstein's comic manipulations of reflections and mirrors. But in the 1970s the style became less Pop/advertising-derived and more assertive, as the early graphic symbols became mere technical expedients. The artist's photographs of real mirrors, a round magnifying makeup mirror and an oval beveled-edge mirror, indicate the distinct effects of distortion and abstraction that appear in the paintings: in the magnifying mirror, short focal length, bent lines, and obscured details outside its focus; in the oval beveled-edge mirror, visual direction and activity, an axis that can be manipulated to give straight slices of image across the face of the glass, and a beveled edge that fractures continuity. The oval mirror was also photographed facing skyward to catch pure light and cloud effects.

In this group of paintings Lichtenstein establishes a new idiom to denote mirrors, glass, reflections, and the fall of light. The Benday dots convey the glass surface, the mirror silver, and a sense of shadow. The linear elements, pseudo-beveled-edge illusions, and shaped canvases refer to round, oval, or rectangular mirrors. Zones are sometimes completely painted, and solid-color tondos contrast with others which are virtually blank and colorless. Needless to say these works are not mirrors but graphic renderings of some real but mostly imagined reflective effects together with references to the idea of the viewer looking in a mirror and at a painting of a mirror. The interpretation is further loaded by the implied allusion to the histories of art and literature which are stocked with mirrors and mirroring, whether it be Mannerist or Baroque painting; references to Pablo Picasso, René Magritte, Henri Matisse, Michelangelo Pistoletto, Lucas Samaras, Richard Estes, and Larry Bell; or the Surrealist mirror metaphors of André Breton and Philippe Soupault.

The Mirror canvases are predominantly intuitive, invented compositions. They appear to be disorganized if compared to either Lichtenstein's earlier work or most of his later paintings. They are the least preplanned or sketched and were worked out directly on canvas, painted at final scale. It is inaccurate to say that the artist devised the Mirrors as an excuse for abstraction. Rather, these works evolved as a mix of an aggressively

Girl in Mirror. 1964.
Enamel on metal, 42 × 42".
Edition of eight.

Magnifying Glass. 1963.
Oil on canvas, 16 × 16".
Collection Gian Enzo Sperone, Turin

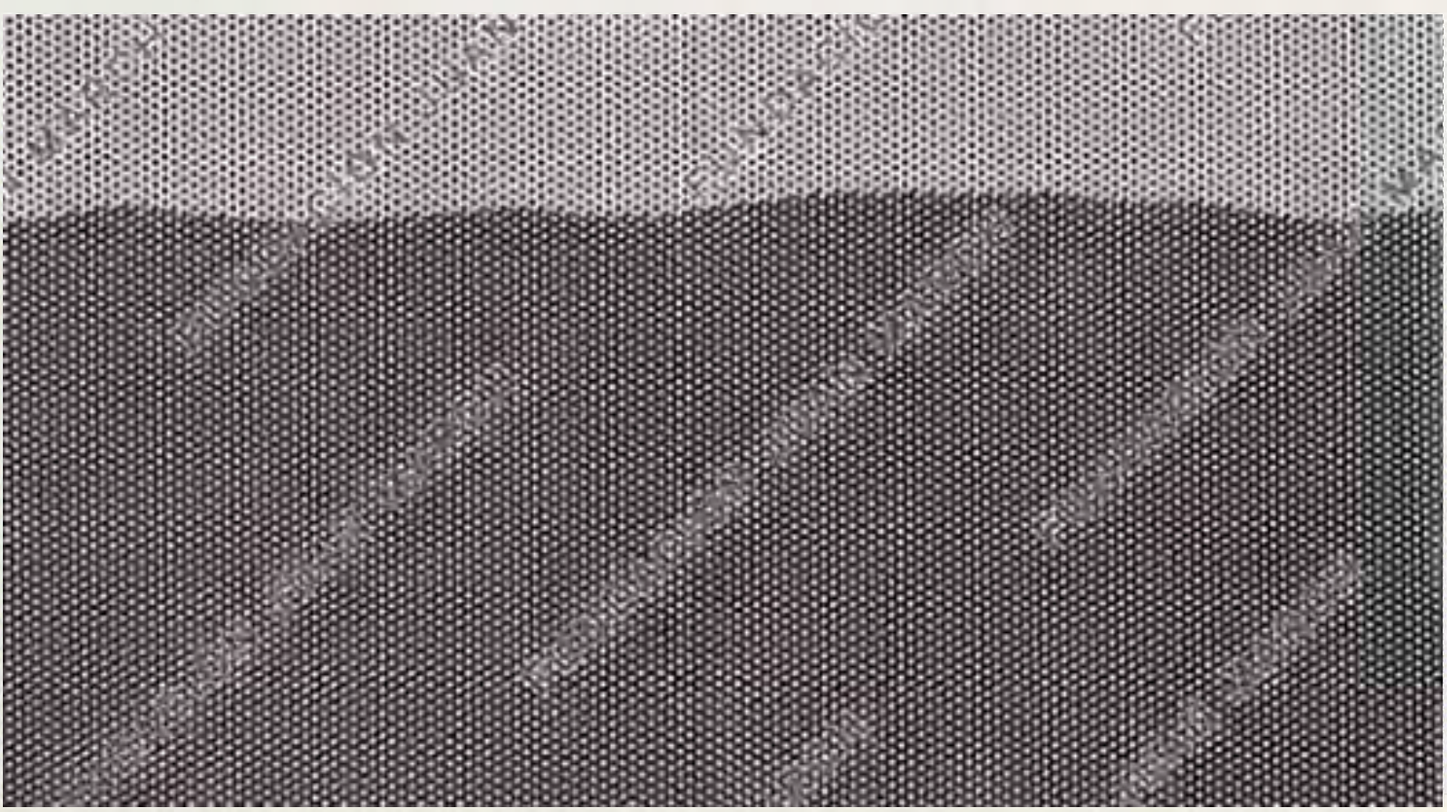
Mirror in Six Panels #1. 1970.
Oil and magna on canvas, 96 × 108".
Museum Moderner Kunst, Vienna; Ludwig Collection, Aachen.

Him. 1964.
Graphite and touche on paper, 21⅝ × 16¹⁵⁄₁₆".
The Saint Louis Art Museum.

Littoral. 1964.
Oil and magna on canvas, 36 × 68"
Walker Art Center, Minneapolis;
Gift of the T. B. Walker Foundation.

modern blankness with his characteristic, decisive-looking surprise. In the Mirrors Lichtenstein consciously develops a new sense of stylization. His expanded technical range establishes independent and unexpected graphic conventions that trigger conflicting notions in the viewer's mind. The oddity of freezing reflection on canvas is a move away from his Pop Rowlux, kinetic seascapes of 1965–66. The Mirrors assert a firm ordering of sensation. At the same time they can be said to be broadly elusive, audacious, and disconcerting. Having wittily negated a common utilitarian object, Lichtenstein makes concrete things which are otherwise fleeting. Furthermore the artist, in more ways than one, is out of view.

But why mirrors? Precedents exist in his earlier work where at least three Pop paintings (*Woman in Window*, 1963; *World's Fair Mural*, 1964; *M-Maybe*, 1965), a drawing (*Him*, 1964), and a portion of *Preparedness*, 1968, are concerned with rendering the effects of light upon glass. Mirroring occurs in his glass and polished metal Modern Sculptures and in the actual reflections of some ceramics, for example, the gilt element in *Ceramic Sculpture 15*, 1965. The circular shapes of Lichtenstein's ceramic plates prefigure the form of a tondo or oval mirror if tipped upward. Shaped paintings exist also, as in the circular *Cat*, 1962, or elsewhere when the canvas forms



Mirror #1. 1969.
Oil and magna on canvas, 60 × 48".
Private collection, Italy.

Mirror #1. 1970.
Oil and magna on canvas, 36" dia.
Private collection.

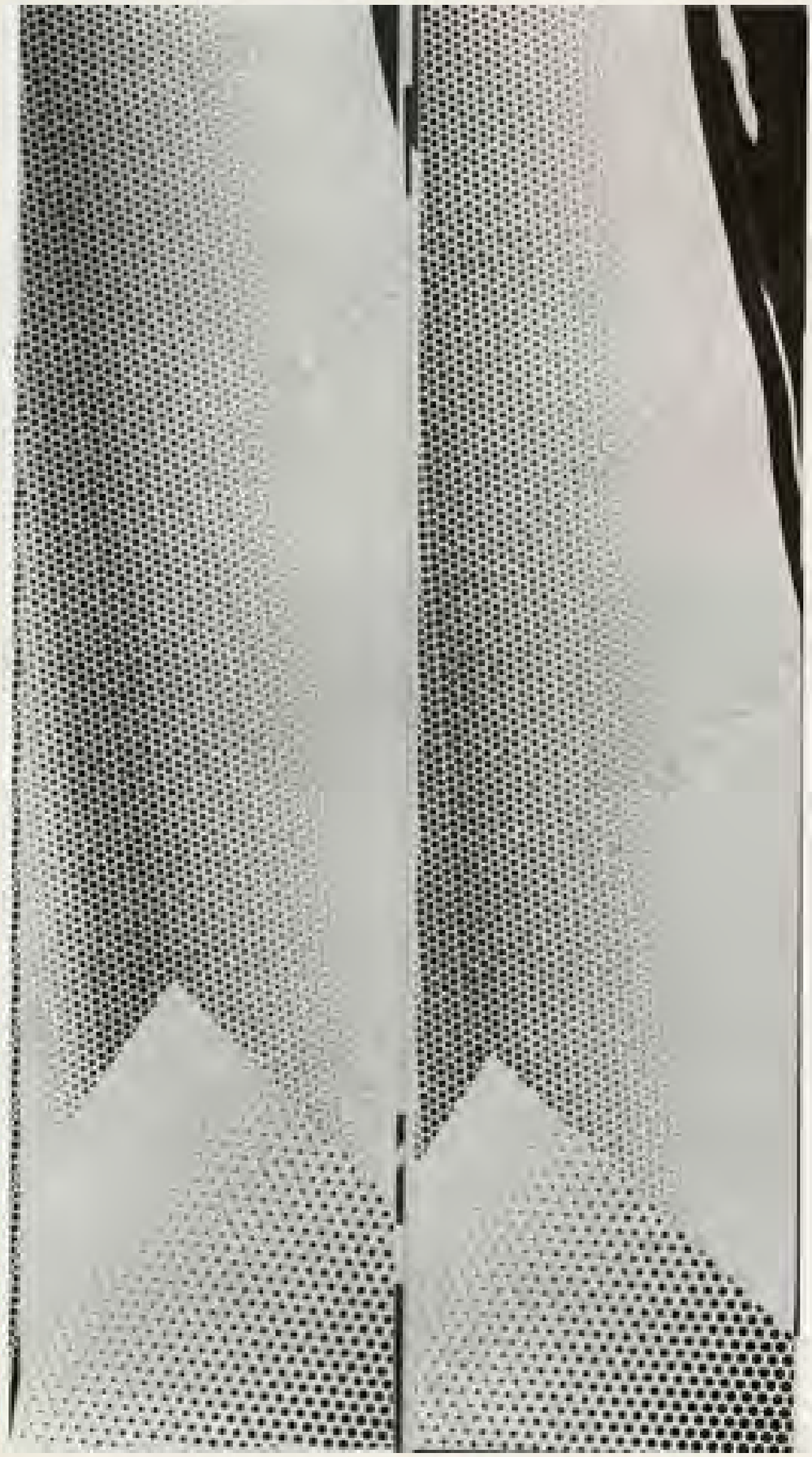
and the portrayed objects are congruent: *Transistor Radio,* 1961; *On*, 1962; *Compositions I* and *II*, 1964; and by an extension of logic, the Stretcher Frames of 1968. Other works have dominant internal circular formats or depicted mirrors: *I Can See the Whole Room and There's Nobody in It*, 1961; *Tire*, 1962; *Christmas Tree Ornament*, 1962; *Mustard on White*, 1963; *Girl in Mirror*, 1964; and most importantly, *Golf Ball*, 1962 (see p. 56), and *Magnifying Glass*, 1963.

Lichtenstein deals selectively with themes or compositions about light. The artist has said that he doesn't think in terms of light and its local effects; he thinks of colors, as they come out of the tube and are spread on the canvas. Only in the Stretcher Frames of 1968 and the black-and-white Entablatures of 1970–72 is there a consistent regard for the direct effects of light and cast shadow. Light activity and source is expressed at another level in his Rouen Cathedral and Haystacks series of 1969, after Claude Monet, where Impressionist fallibilities are featured. Elsewhere, Lichtenstein was applying graphic renditions of light reflections to three-dimensional objects and creating actual shadows with his perforated metal reliefs. Other paintings such as *Littoral*, 1964, *Untitled*, 1965, or works with clouds and vapors (*Desert Landscape II*, 1964, and *White Cloud*, 1964) establish a pervasive film of dots and reflectionlike incidents. Following the heavily patterned Modern Paintings of 1967, the point of transition is the Pop *Mirror #1*, 1969, with its evenly dotted veil, heavier dotting for dark tone, and some solidly painted areas. The pictorial elements are positioned to suggest a cartoon convex mirror, as its forms swell and meld into the edge design or swirl slightly away from the center.

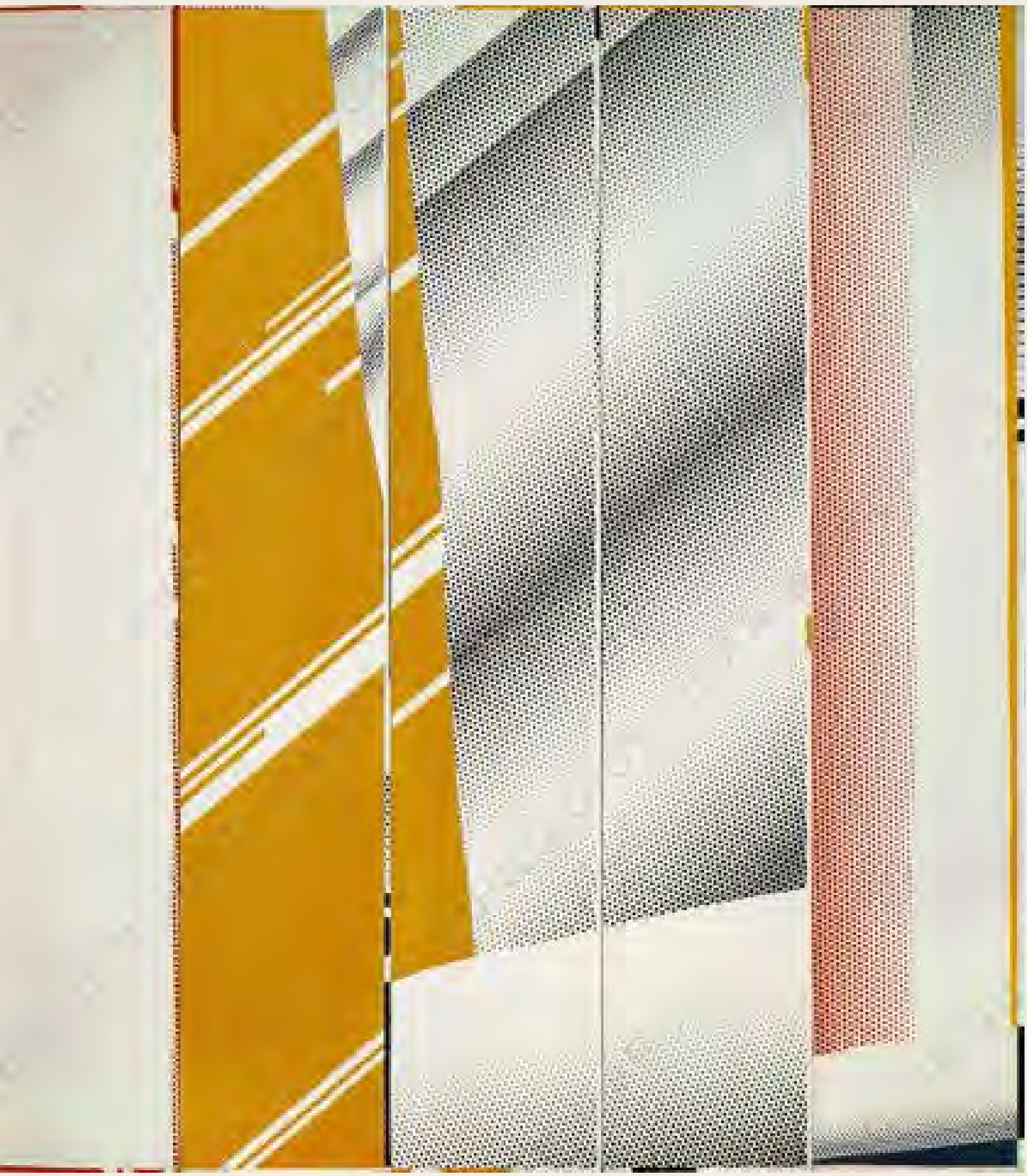
By 1970 the artist had left a Pop style and begun to employ new compositional ideas. Benday dots were graduated in size and applied in shimmering shifts of gray tone, as a code reference that mirrors have no inherent color. Some works look like steamy mirrors, a few have swipes across them. The tondo and oval Mirrors give the predominant illusion of flat, beveled-edge objects with straight reflection zones. Wavering or curved lines still exist but they seem to refer to magnification optics rather than to the artist's apparent need in 1969 to illustrate convexity.

The two-, three-, four-, and six-panel Mirrors as compositions of multiple canvases follow from his Modern Paintings with the significant difference that in the Mirrors Lichtenstein usually denies any matching of edge or panel design. Rather, there are facetings and slipped images. These large-scale works imply folding Art Deco

Double Mirror. 1970.
Oil and magna on canvas, 66 × 36".
Collection the Werner-Erhard Charitable Settlement.



Mirror in Six Panels. 1971.
Oil and magna on canvas, 120 × 132".
Private collection.



Photograph of a round magnifying mirror by Lichtenstein.

Photograph of an oval mirror by Lichtenstein.

Mirror #3. 1971.
Oil and magna on canvas, 72 × 36".
Collection Irving Blum, New York.

Multiple sketches of Brushstroke, oval Mirror, six-panel Mirror. 1971.
Graphite and colored pencil on paper, sheet: 20½ × 25½".
Private collection.

screens, mirror walls, store dressing rooms, and Minimal and Color-Field paintings. The panel schemes evolve from the artist's studio experiments with individually adjustable hinged mirrors. With these planes at different angles, radically unrelated images would emerge or carry over onto the next glass. Circular and oval mirrors function as apertures or portholes which puncture the wall surface with light and stylistically refer to a 1940s domestic interior fashion. Some of the Mirror tondos are painted solid colors (green, yellow, blue) with only the edges treated in dots or lines. With this clearly unrealistic color the artist breaks away from making neutralized pictures of mirrors and implies an outside form, a worrisome kind of presence, something large enough to obscure the face of the glass.

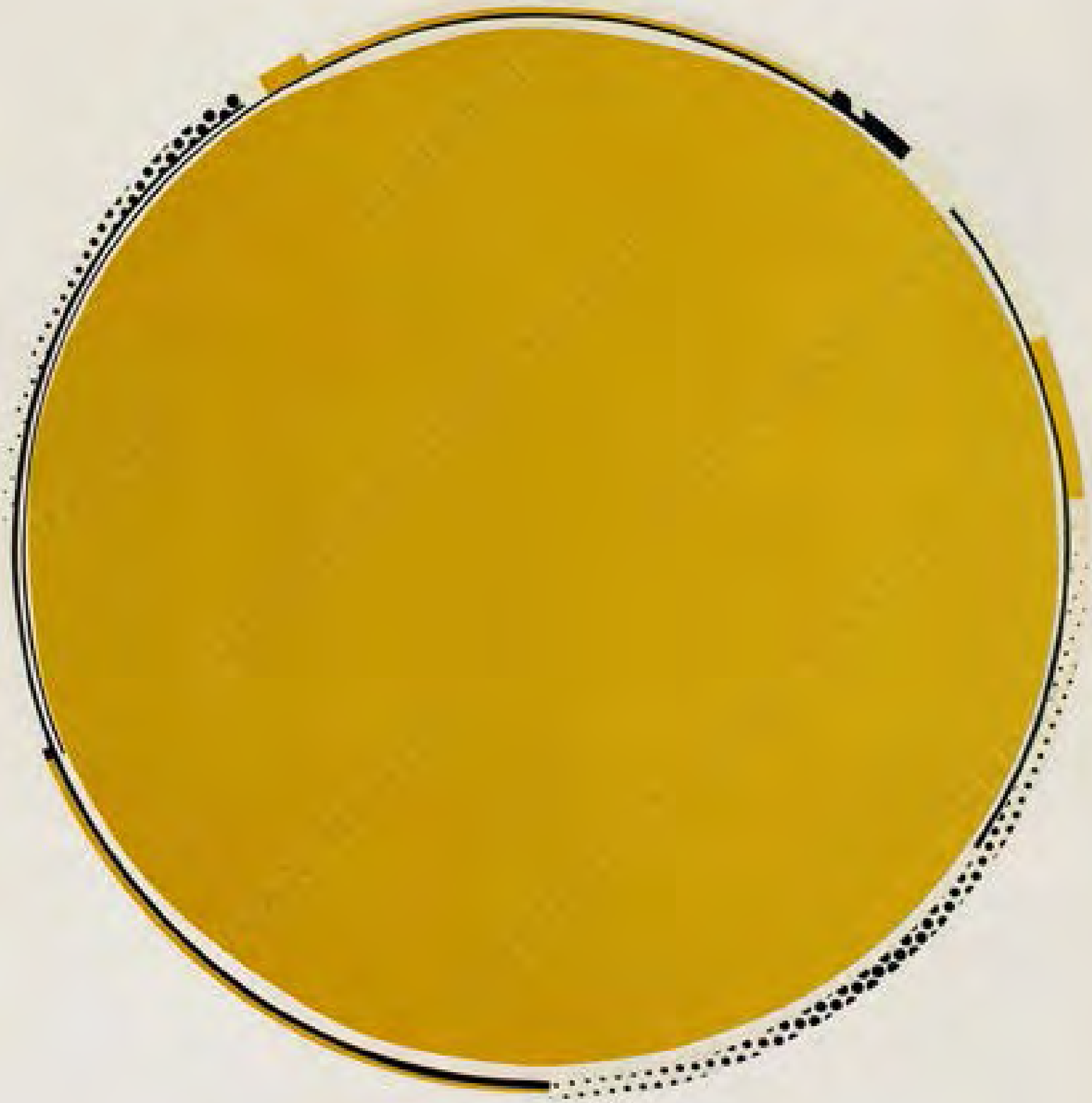
The Mirrors are manipulated freely for their implied narratives in terms of both composition and symbol. Since we know that normal mirrors throw back only what is placed before them, there is the added tendency to compare and contrast the very different effects of the almost 50 Mirrors of 1970–72. One hopes to discover the intent of the artist, the forms he has manipulated, or the feelings presumed to be present and expressed. Yet the sheer variety and perfect finish of the tondos, ovals, and panels restrict the search, and the viewer realizes that the Mirrors are indeed objects of trickery, made to conflict with all expectations. One would not actually stand in front of a Lichtenstein Mirror to straighten one's hat, but one does think about it. The truth is confounding, Lichtenstein having shrewdly bent the rules.

Mirror #1. 1971.
Oil and magna on canvas, 72 × 36".
Private collection.

Mirror #2. 1971.
Oil and magna on canvas, 72 × 36".
Collection Mr. and Mrs. Robert Kardon, Philadelphia.

Mirror #6. 1971.
Oil and magna on canvas, 36" dia.
Private collection.

Mirror #3. 1971.
Oil and magna on canvas, 48″ dia.
Collection John Bedenkapp/Douglas Courtnier, New York.



Mirror. 1972.
Oil and magna on canvas, 48" dia.
Private collection.

Photographs of entablatures, New York, by Lichtenstein.

ENTABLATURES, 1971–72

The black-and-white Entablatures begin a series which eventually totaled 28 works executed between 1971 and 1976. The ten initial paintings of extreme horizontal format were painted in Southampton during the same years Lichtenstein was producing the Mirrors. Indeed, the extensive Benday dot screening for a middle tone, the Entablatures' assertive blankness, and the primary concern for references to light and shade, reflection and shimmer, are equivalent to issues encountered in the Mirrors. And it is doubtful that anyone would seriously think these paintings—any more than the Mirrors—are literally what they portray. There is, however, at least one notable contrast between the Mirrors and the Entablatures. In the Mirrors the canvas is meant to represent fragile glass. But in the Entablatures the canvas is intended to represent the opposite: stone and concrete. Although the artist used the same technical tools to suggest both glass and concrete, the Entablatures have been given a firm evenness of dots, a large scale, and an association with architectural sources, all of which foster the transformation of paintings into objects.

The Entablature paintings and drawings find their sources in photographs taken by the artist in the vicinity of Wall Street and around 28th Street. It was from these photographs that Lichtenstein then improvised. Later, in the 1974–76 Entablatures, he more freely invented arrangements, textures, and color. The photographs show the artist's preferred shooting time of midday, which allowed him to obtain definite shadows with minimum distortion. A variety of classicistic architraves, cornices, dentils, capitals, fretwork, quoins, wall scorings, keystones, overdoors, roundels, and pilaster and column footings were photographed. Not one of these details is authentic; all are 20th-century adaptations applied as surface decorations to mercantile structures, shopping malls, and subdivision houses. Often oddly imaginative, these bastardized carvings and concrete castings are not related to modern steel construction methods but were chosen as façades to express power, wealth, and stability. Lichtenstein photographed several flamboyant Renaissance and Mannerist derivations and a few Art Deco details, but he sought primarily Greek and Roman inspired orders and running motifs. Some of his earlier paintings contain renderings of entablatures (*Temple II*, 1965), and there were certain entablaturelike indications in his 1961 drawing, *Couch*, and in the later Modern

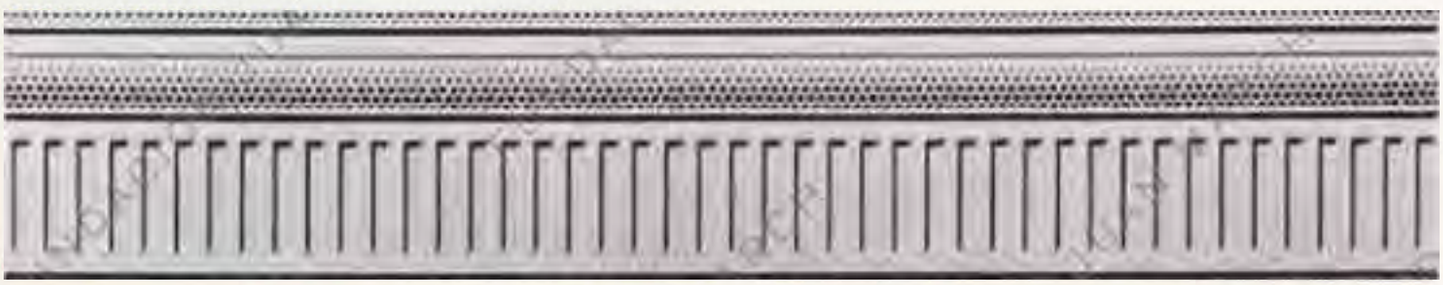
Temple II. 1965.
Oil and magna on canvas, 80 × 68".
Collection Dr. André Esselier, Zurich.

Paintings. But the issues were forced in the 1970s as the Entablatures were motifs related to art museums, banks, libraries, and courthouses, our contemporary temples adorned with a popular style oddly imported to a new place from another time.

Lichtenstein took this ersatz classical New York subject for its hard edge, clean line, distinct pattern, and confused provenance. The elaborate implications of relief, which in themselves are already a kind of visionary architecture, are recombined further by the artist in the paintings. His view, as portrayed in the first set of Entablatures, is from slightly below. Yet the intention is that we view the works head-on as paintings and not as architectural fragments in an archeological reinstallation. In these paintings the artist has worked in a kind of visual reverse. That is, the positive areas are created by inference, since they are not literally painted. It is the shadows which are painted, defined by black lines or dotted screens, and these shadows convince the viewer that the relief exists. The artist began with a white primed canvas and then "carved" into it with black. This process is easier to see in his graphite drawings, where only the shadows are drawn onto an otherwise clean sheet. The elements suggested by shadow in the paintings become punctuations, like percussive notations or metronomic beats, consuming real time to scan; regular visual rhythms and alternates are set at a consistent level across each of the black-and-white Entablatures.

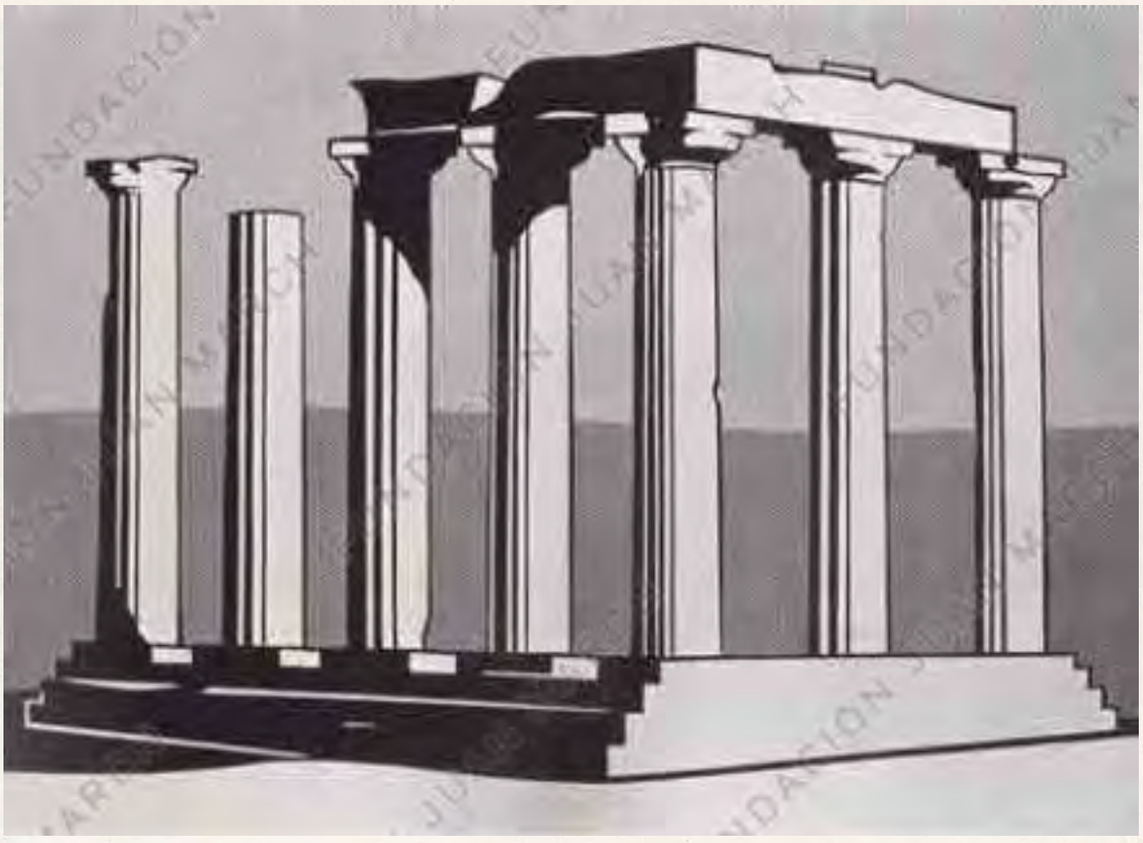
The entablature subject ceased in 1972 but frieze and detail elements common to these works and to the 1974–76 color Entablatures became stock fragments in numerous other paintings. Lichtenstein used the entablature idea as an almost appropriate subject for the ceiling molding in *Artist's Studio, Look Mickey*, 1973 (see p. 74), along with a requotation of that false entablature of upholstery skirt pleats from his 1961 *Couch* drawing; as a chair rail in *Artist's Studio/A Still Life*, 1973 (see p. 73); in *Artist's Studio with Model*, 1974 (see p. 76); in many of the Cubist works and Abstractions; and in several of the Surrealist paintings. The ambiguity of source is heightened where the references may include his own paintings, drawings, or photographs; architecture; or even works by other artists.

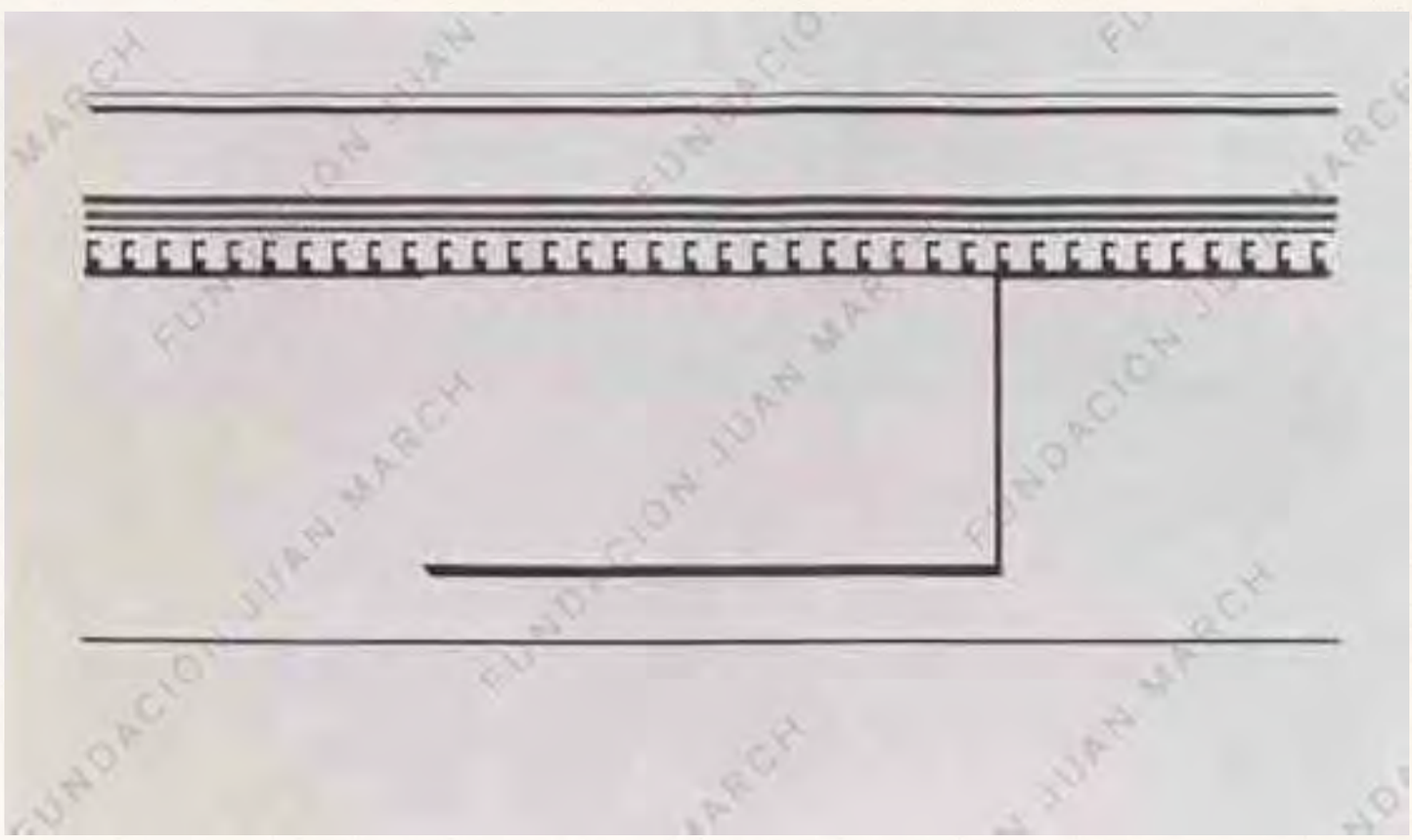
Entablature #7. 1971.
Oil and magna on canvas, 18 × 96".
Galerie de Gestlo, Hamburg.



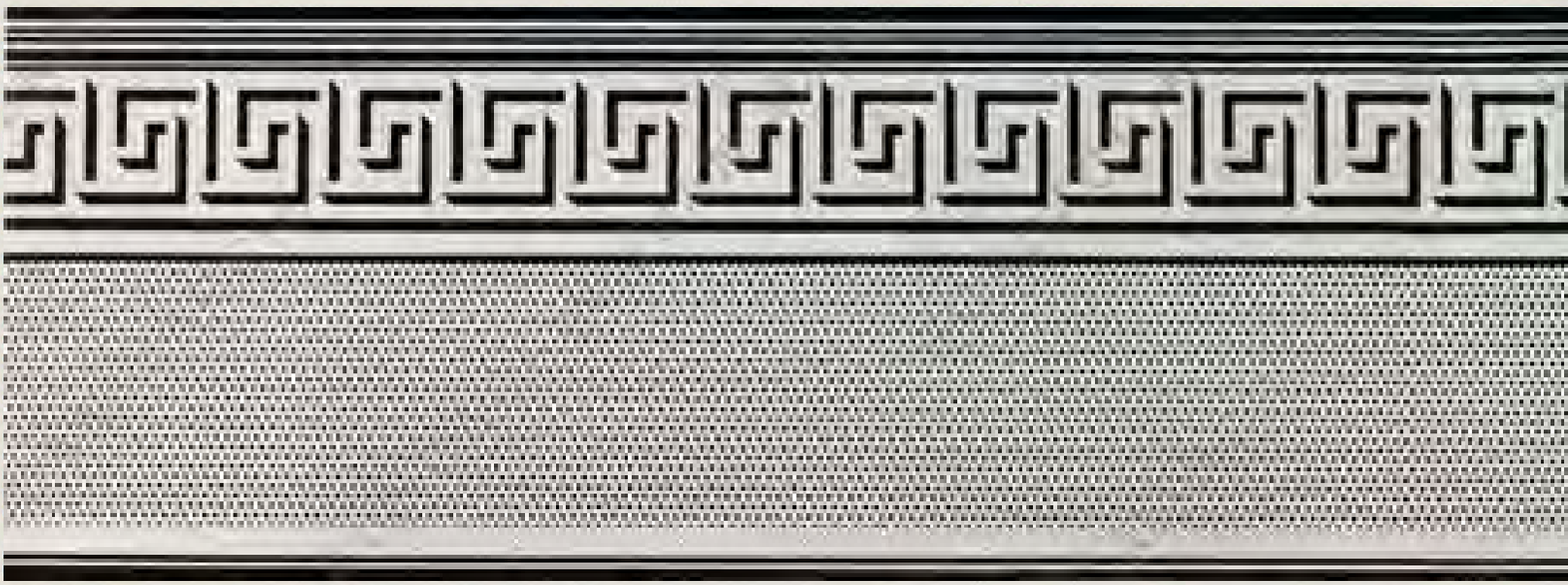
Temple of Apollo. 1964.
Oil and magna on canvas, 94 × 128".
Collection Mr. and Mrs. Joseph Pulitzer, Jr., St. Louis.

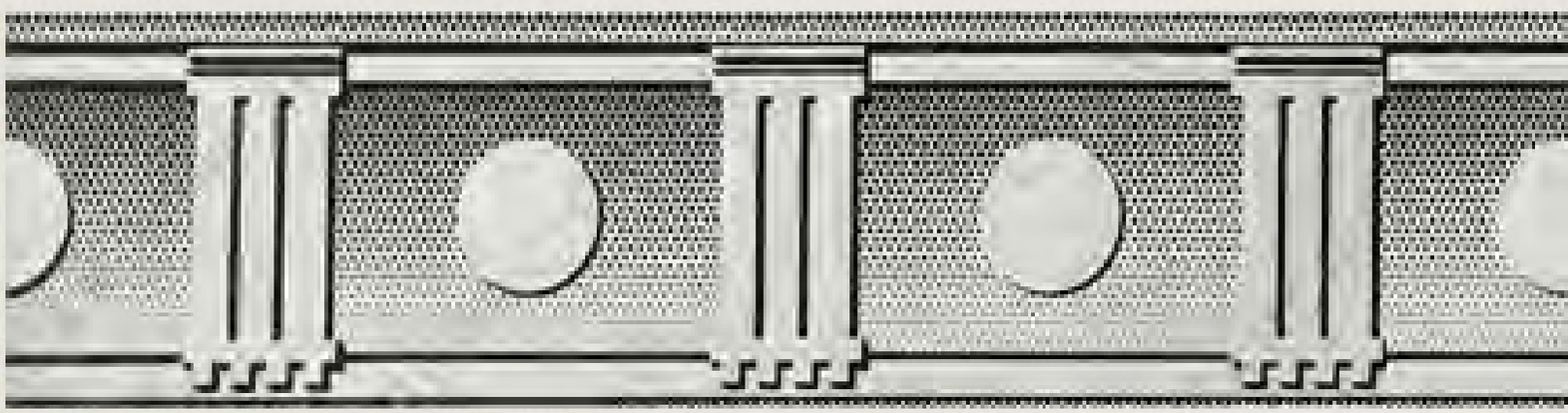
Entablature. 1971.
Graphite on paper, sheet: 28 × 40¾".
Private collection.



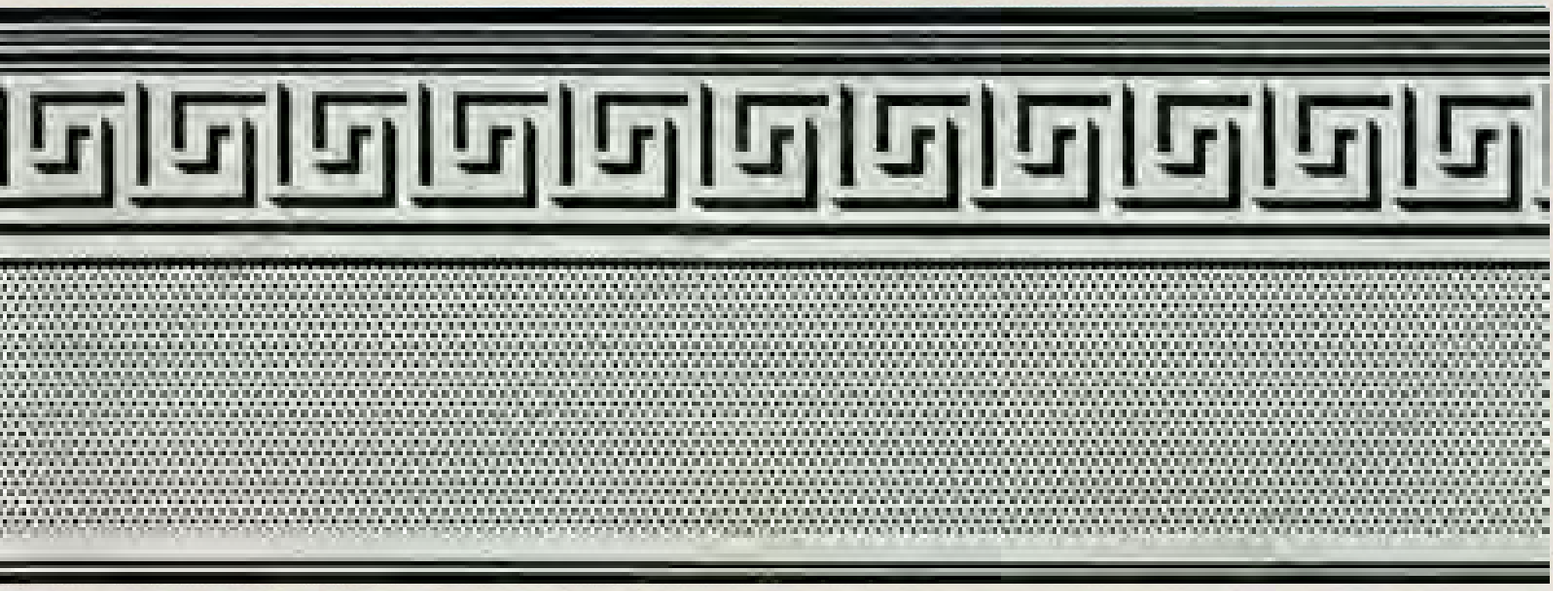


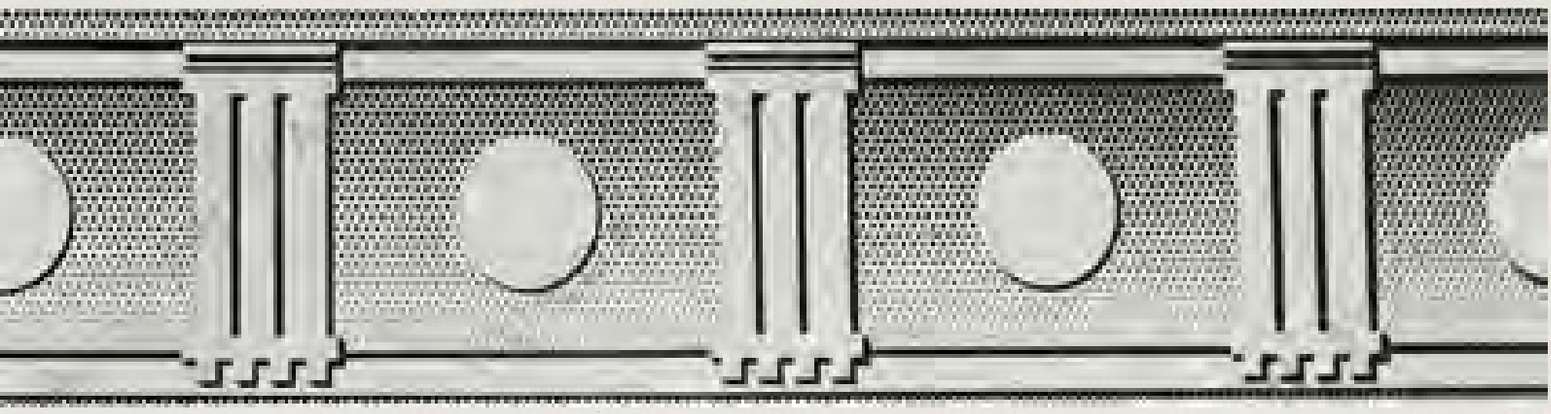
Entablature #10. 1971.
Oil and magna on canvas, 30 × 144".
Private collection.





Entablature #4. 1971.
Oil and magna on canvas, 2'2" × 18'.
Collection Corrado Levi, Turin.



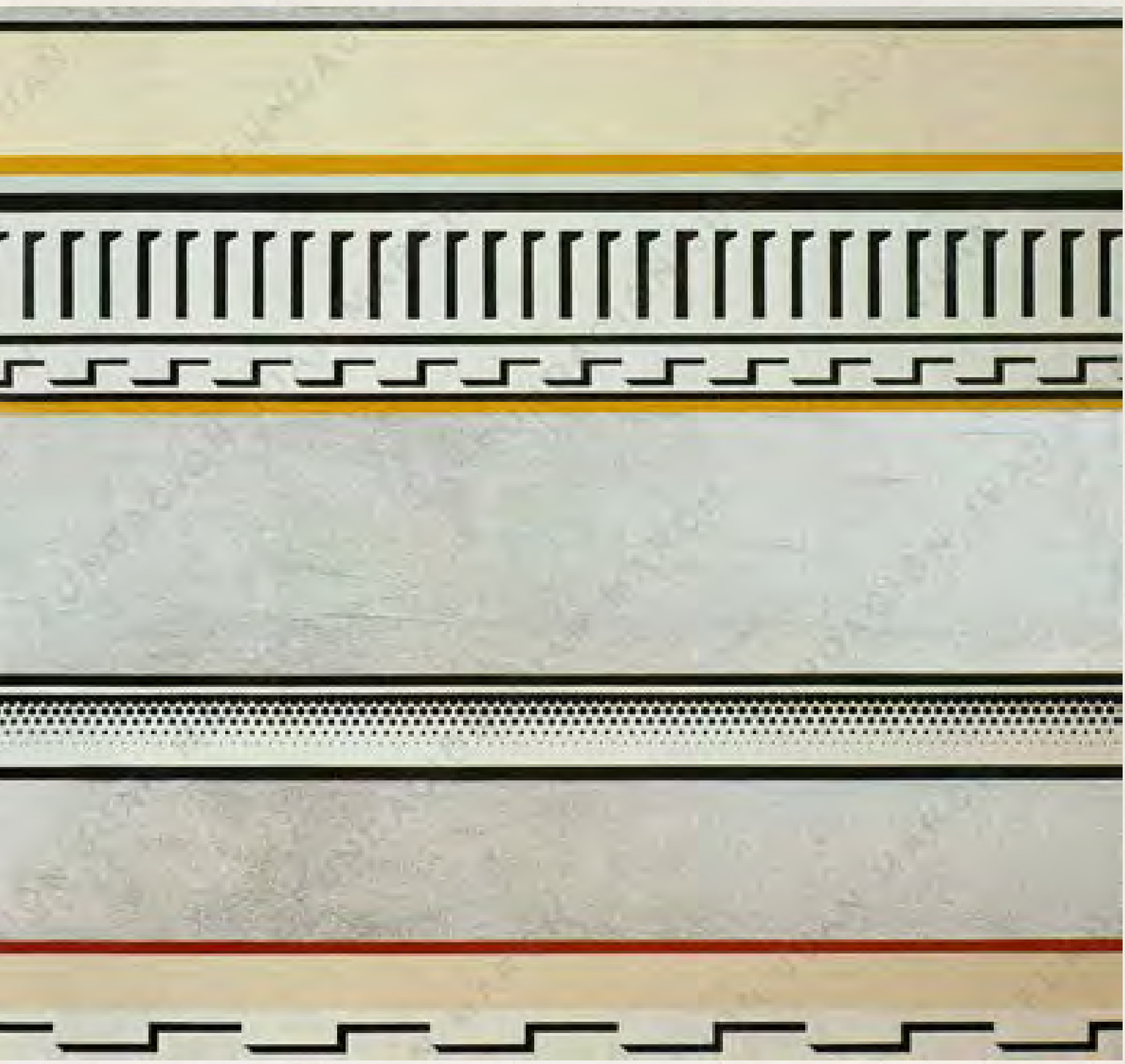


ENTABLATURES, 1974–76

Full color, metallic paint, and illusionistic and real textures playing against one another are the new qualities of the second set of Entablatures. In these 18 paintings the expanded palette includes new shades, some light and frosty, some dense and dark; between large color zones there are thin lines of black, yellow, red, or blue. There is a diminished use of graduated Benday dots, and in some there are recently appropriated diagonal stripings. In many of these Entablatures the artist leaves behind his so-called World's Fair classicism and creates objects whose design and texture are closer to a Viennese Art Deco. In this military bunker style their squared or rectangular elements are made to look severe, mechanically form-cast, heavy, and durable. (Conversely, there are other contemporary Entablatures which are overly decorated and seductive, with airy colors and bands of pastrylike molding.) The stretcher proportions are less elongated than those of the first Entablatures, and the artist inclines more toward colored abstract painting, as he admits to thinking, in an offhand fashion, of Kenneth Noland and serial and Minimal art. The color and textural zones become increasingly dominant as the compositional elements become more artificial. To the casual viewer such intuitive invention gives the deceptive appearance that the juxtapositions are random. But the ordering of the motifs, colors, and textures developed through a process of trial and error in many small, colored pencil drawings where elements were flipped, erased, and shifted around. Lichtenstein's general attempt has been to bring things to a conclusive appearance. If the Entablatures were not worked out, they would be, in the artist's opinion, relatively meaningless.

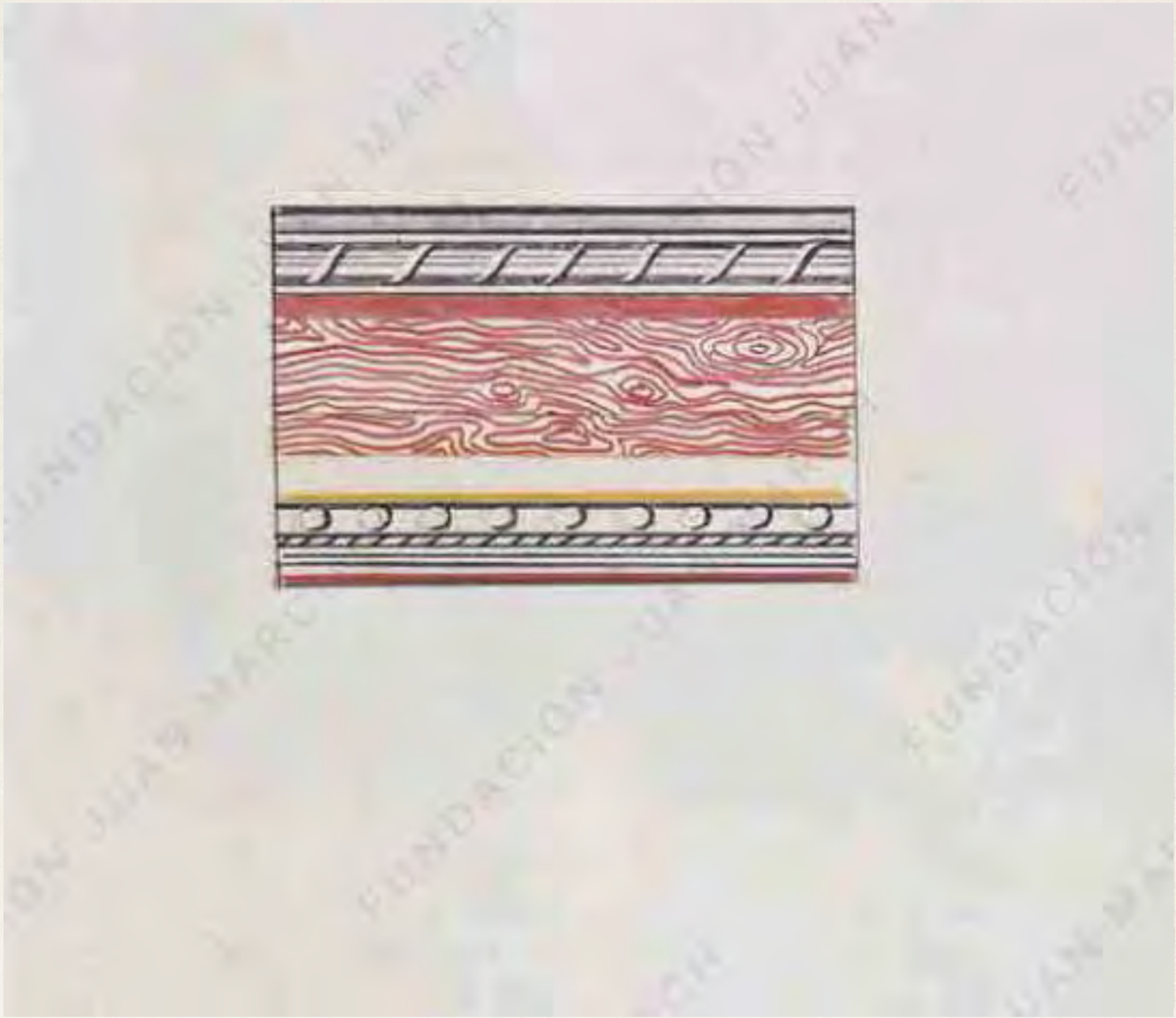
While in these works the artist moved farther from any direct reference to real architecture, he, contrarily, mixed sand, mica, and paint to create textures which quite literally relate to actual building materials. The squeegee sometimes trapped a large particle and dragged it across the texture zone, making a cut or score, a chance incident retained by the artist. These later Entablatures also contain the largest areas of unmodulated color in any of Lichtenstein's works. The fact that the classical Greek entablatures originally had dramatic, vivid colors is not a significant factor to him. Such information is not today common knowledge, and the artist only draws and paints things as he thinks people see and think of them. The palette change was, therefore,

Entablature. 1974.
Oil, magna, and metallic paint, with sand, on canvas, 60 × 100".
Private collection.

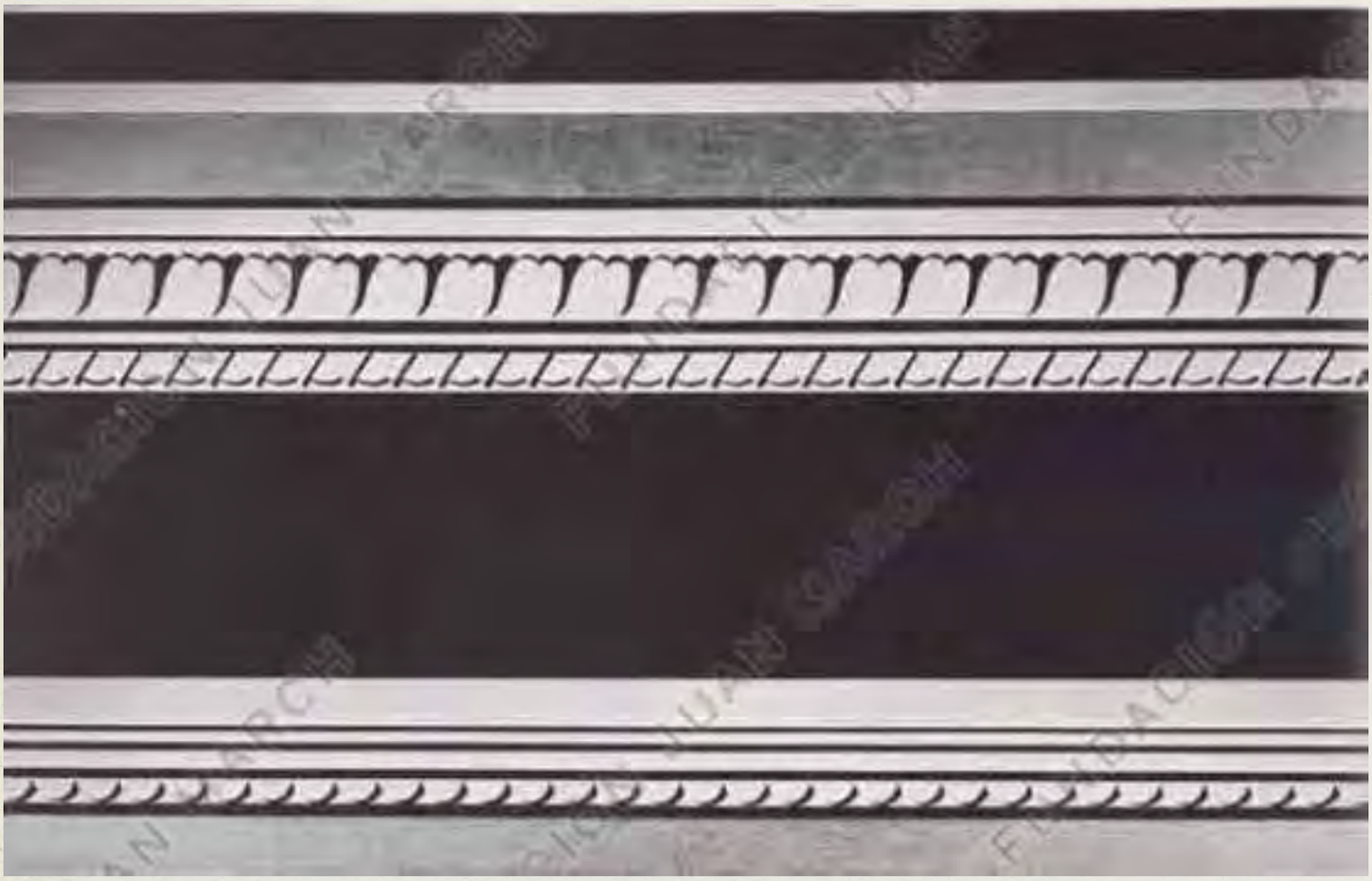


Entablature. 1974.
Magna and metallic paint, with sand, on canvas, 70 × 112".
Private collection.

Entablature. 1975.
Graphite and colored pencil on paper, sheet: 9 1/16 × 10 15/16"; image: 3 1/4 × 5".
Private collection.

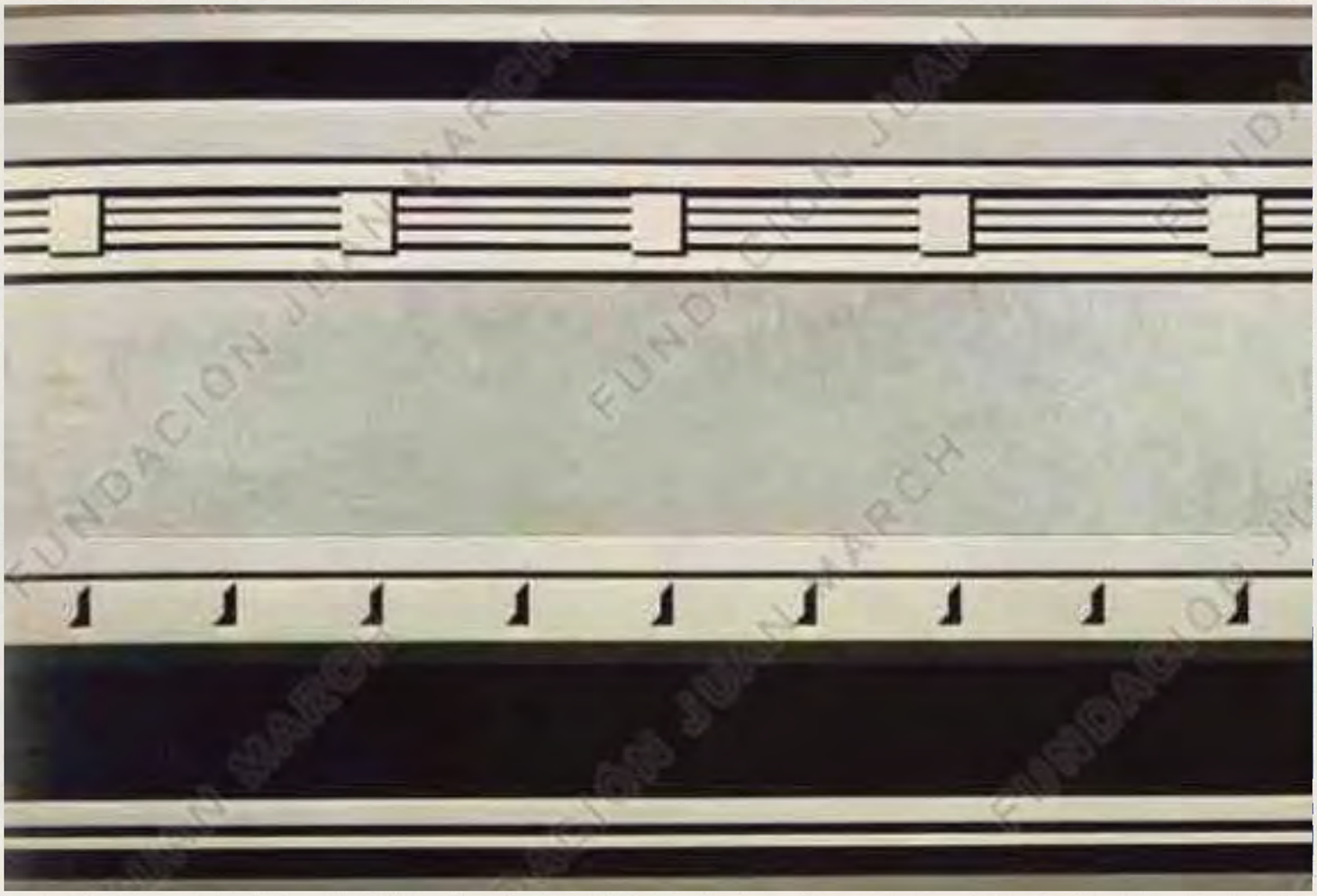


Entablature. 1975.
Magna and metallic paint, with sand, on canvas, 70 × 122".
Ace Gallery, Vancouver, B.C.

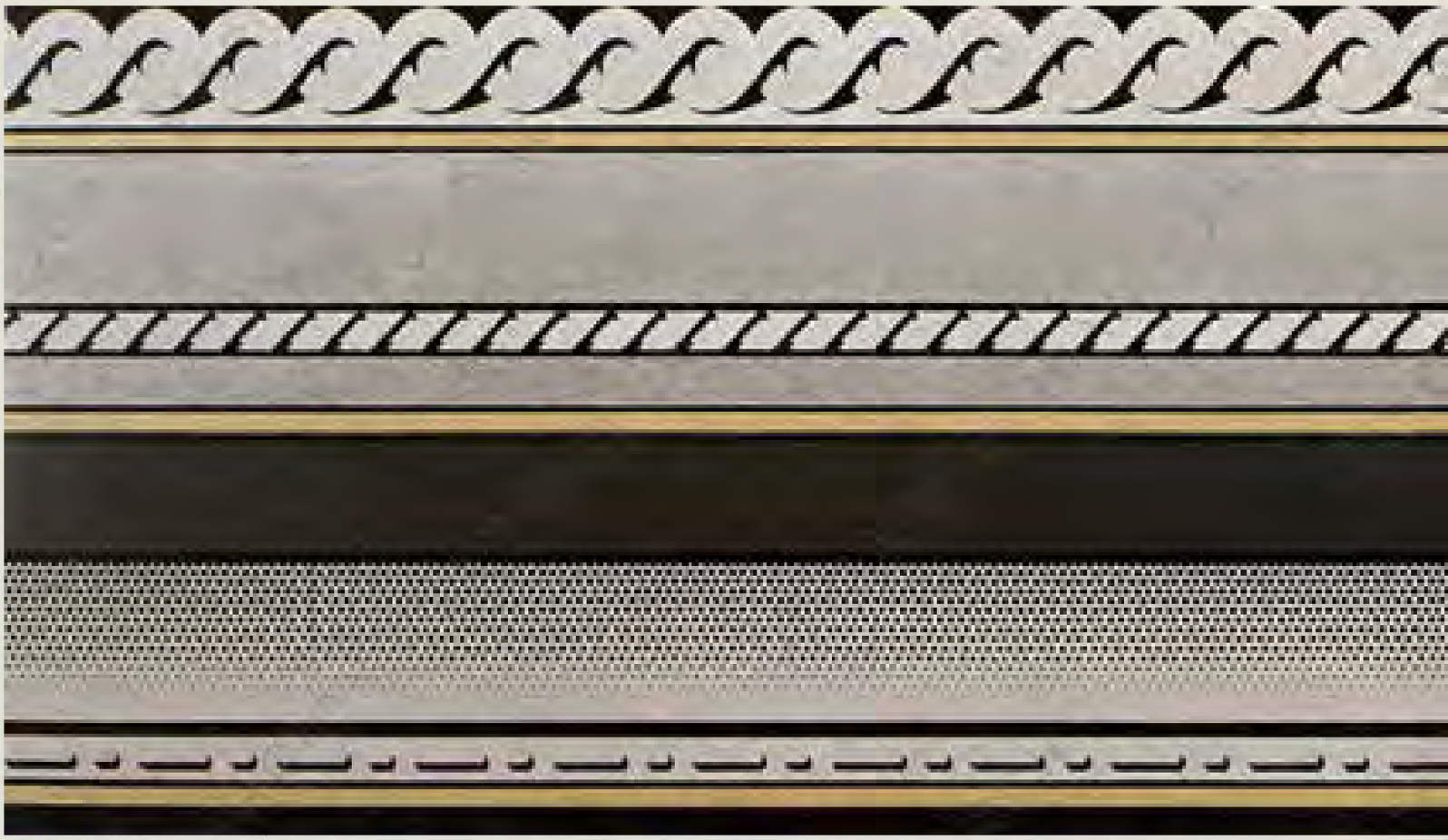


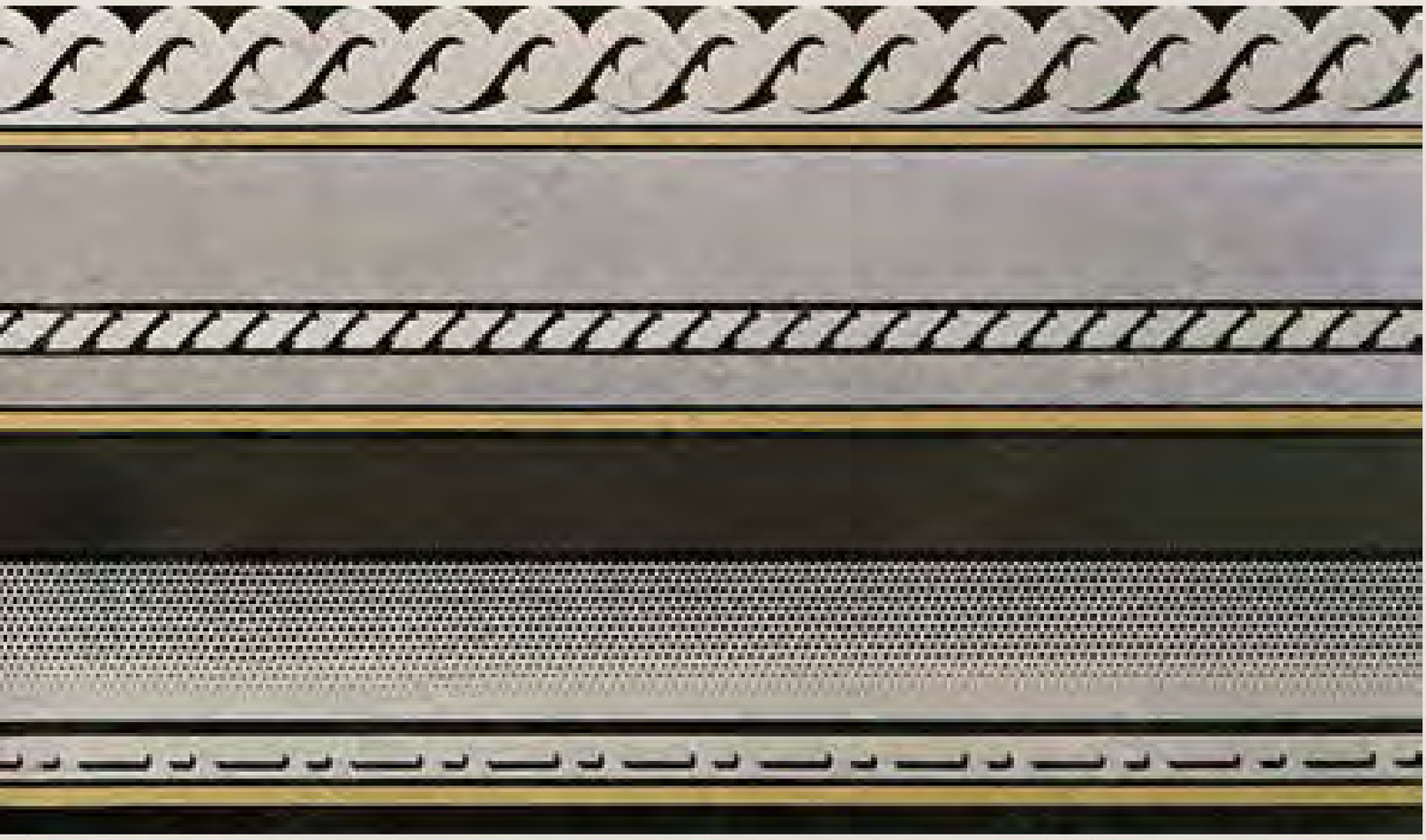
made by the artist because he needed to get back to dominant color after the severity of the black-and-white Entablatures, most of the Mirrors, and even the early Still Life and Studio paintings. Lichtenstein pushed the format of broad bands of one color against thinner stripes of another color, tuning his eye, learning the varying qualities and potentials, without interference of subject matter, iconography, Pop message, or convention. This activity formed an effective counterpoint to the restricted visual experiments of the Mirrors and earlier Entablatures. He had begun the Entablatures attracted by the idea of doing something which had been done countless times before, from Greek art to today. And the paintings carry part of this historical charge no matter how much he subsequently improvised on the theme or turned these Entablatures into Color-Field landscapes.

Entablature. 1974.
Magna and metallic paint, with sand, on canvas, 60 × 90".
Private collection.



Entablature. 1976.
Oil, magna, and metallic paint, with sand, on canvas, 54 × 192".
Private collection.





Bottom: *Roller Skates*. 1961.
Oil on canvas, 42 × 40".
Collection Mr. and Mrs. George Schlapp, St. Louis.

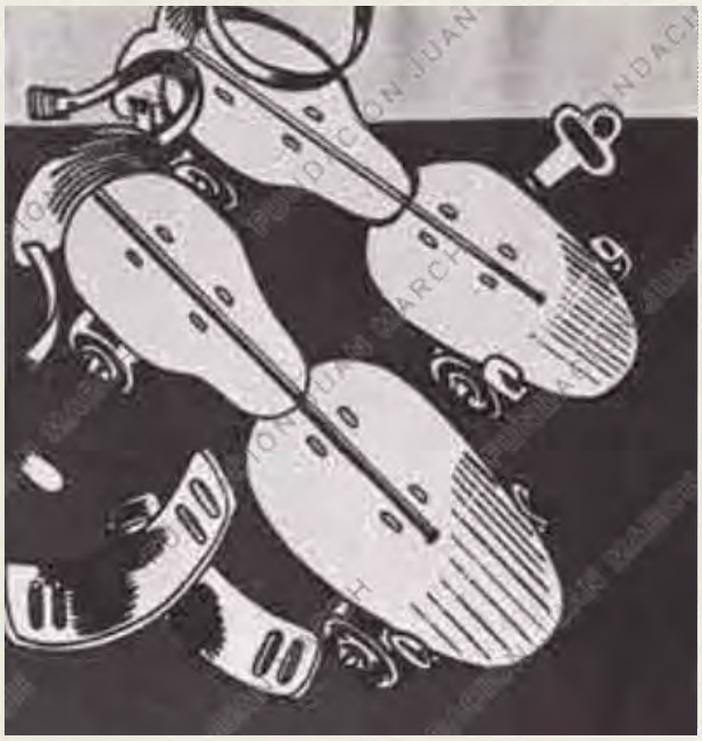
Jewels. 1963.
Oil on canvas, 68 × 36".
Museum Ludwig, Cologne.

Turkey. 1961.
Oil on canvas, 26 × 30".
Private collection.

STILL LIFES, 1972–74

Lichtenstein's Pop works of the 1960s presented a new kind of still life in the selection and rendering of specific single objects, for example, *Roto Broil*, 1961; *Tire*, 1962; and *Jewels*, 1963. This radical format established great flexibility for further exploration and indicated a context for the more complex still life paintings of the 1970s. Other possibilities were created by a series of scenographic still lifes, like *Roller Skates*, *Black Flowers*, and *Turkey*, all 1961, or his 1964 untitled screen print (sandwich, glass, straws, plate), where the elements were placed into a setting, in this case a table edge, not floating in space. Lichtenstein's use of a Picasso still life for his own *Still Life*, 1964 (see p. 82), seems to bring together his new intentions to continue the modernist tradition of still life while substantially changing illustrational and symbolic values.

The subsequent Still Lifes of 1972–74 began with highly simplified, isolated objects, some of which came from actual studio or kitchen still life setups: *Bananas & Grapefruit #1*, 1972; *Still Life with Red Wine*, 1972; and *Bluefish*, 1973. Lichtenstein expropriates and recombines into new settings stemware, trays, crystal bowls, candy jars, silver pitchers, coffee pots, and things which interest him. His scale is larger than life, and at this size the



Bananas & Grapefruit #1. 1972.
Oil and magna on canvas, 20 × 28".
Private collection.

Glass and Lemon Before a Mirror. 1974.
Oil and magna on canvas, 52 × 42".
Private collection.

works are first perceived in terms of dominant color and idiosyncratic details of design and execution. In still other works of 1972–74 there is a tendency toward multifigured, artificially composed scenes. *Cape Cod Still Life I* and *II*, 1973, effectively satirize many amateur seascape and nautical paintings; *Still Life with Longhorn Skull and Cactus*, 1972, is a Western subject reminiscent of his own 1951–57 themes; and the Oriental Still Lifes (for example, *Oriental Landscape*, 1973) establish different areas of patternizing. In each type Lichtenstein contrasts flat unmodulated fruit or plant shapes and background colors against graphically complicated objects which give no sense of personal ownership. Unlike Matisse, for example, who portrayed objects clearly loaded with private, even sentimental, value, Lichtenstein uses objects as if they arrived via a clipping service that borrows from banal catalogues of housewares.

Lichtenstein's drawings of still lifes are almost always preliminary ideas for paintings, executed in neatly ruled rectangles, worked and reworked toward his desired compositional plan. For any given painting there are not numerous individual drawings, but only one or two, bearing evidence of the artist's process, showing multiple erasures and additions in a free working method. The scale of these images at first drawing is rarely more than 4 x 6 inches, and as thumbnail sketches they have a special energy and potency, with an intuitively correct ratio between a single pencil-stroke width and the painting's final line. The small format fits Lichtenstein's rudimentary opaque projector (purposely not a very good one) with which he produces an enlarged image upon the canvas. The next drawing sequence occurs on the canvas, the artist fully redrawing, adjusting, replanning, and taping in color areas of painted paper, with the small drawing hung up beside as a reference. For larger compositions intermediary drawings of larger scale are produced from which slides are shot, then projected. These more finished, presentationlike drawings tighten up the free sketches with new details or revisions, sometimes added by collage. The striping of the '70s came out of the drawings, since previously the artist had used stripes to indicate dots, but then literally took the slashes on their own merit. While linked to line, of course, Lichtenstein's drawings have much to do with color. In them he imagines the size of the color area, the juxtapositions of colors, and the kinds of shapes. The little drawings are uniformly less intense in color but their internal relationships are equivalent to those of the paintings.

Some artists draw incessantly to keep creating, whether in or out of the studio, others to practice and develop their representational skills with the model or still life. But Lichtenstein disregards drawing as a cherished intellectual discipline. He also attaches relatively little importance to the studio sketches that previously were used up, lost, or thrown out. Today they are more likely to be stored, but only as souvenirs of favorite paintings or ideas for future work. Lichtenstein is an uncommon draftsman, but he is one who draws primarily to paint. (For a period in the 1960s Lichtenstein made independent drawings which functioned as black-and-white pictures, not intended to be rendered as paintings. There are few such drawings in the 1970s; only the early Entablature drawings and several Surrealist drawings stand apart from the painting process.)

The artist's Still Lifes avoid almost all indication of fruit textures. Lichtenstein creates, rather, standard indications of type, systems of reference which make the rendering economic and directly legible, as well as pleasant looking. A shape becomes, for example, a lemon, because it is ovoid, yellow, and has a nipple; an apple, because it is a flattened heart shape, red, and

Still Life with Silver Pitcher. 1972.
Oil and magna on canvas, 50 × 60".
Collection Mr. and Mrs. Bagley Wright, Seattle.

Still Life with Longhorn Skull and Cactus. 1972.
Oil and magna on canvas, 42 × 52".
Collection Mr. and Mrs. Ronald K. Greenberg, St. Louis.

Oriental Landscape. 1973.
Oil and magna on canvas, 70 × 42".
Private collection, Norway.

Cape Cod Still Life II. 1973.
Oil and magna on canvas, 60 × 74".
Private collection.

Multiple sketches for Still Lifes. 1972.
Graphite and colored pencil on paper, sheet: 13¾ × 11".
Private collection.

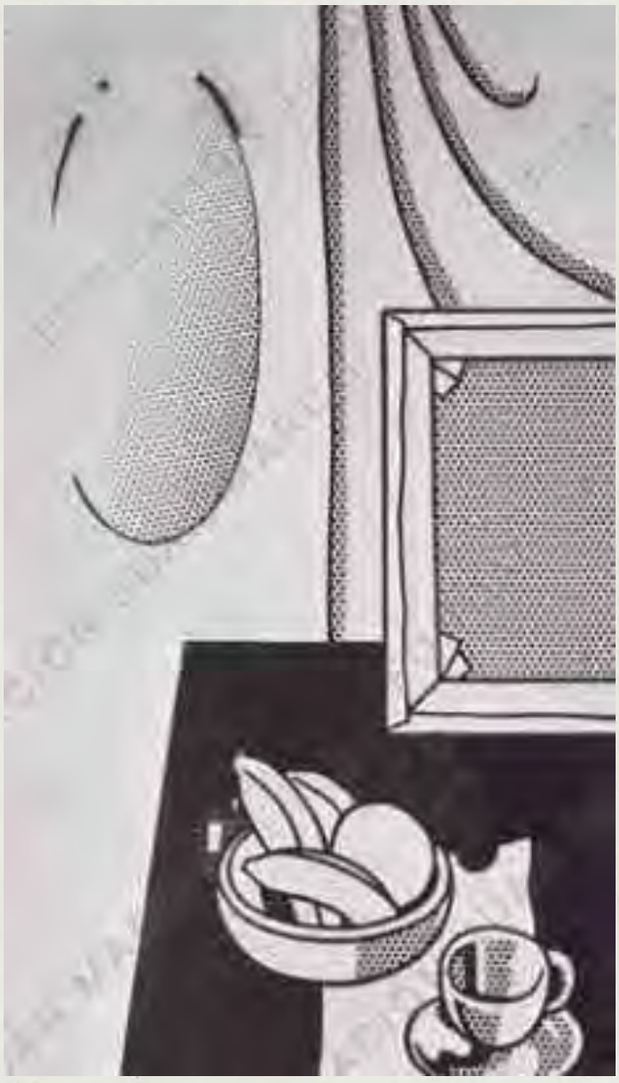
Grapes. 1972.
Oil and magna on canvas, 20 × 28".
Collection Holly and Horace Solomon, New York.

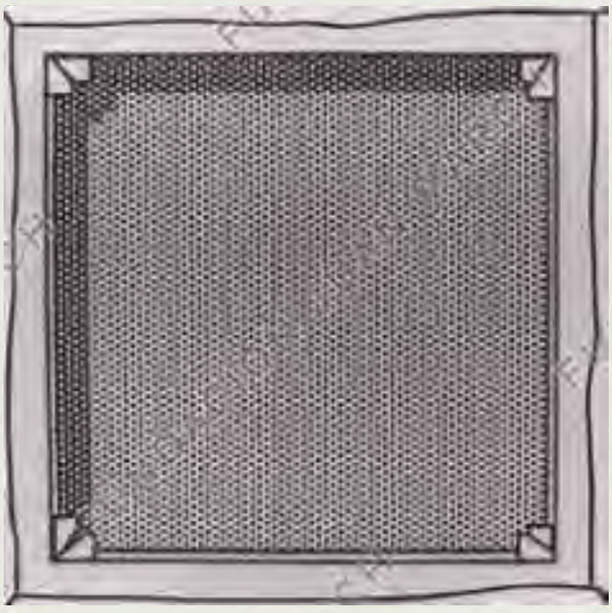
has a curved reflection window; a grapefruit, because it is purely round and yellow; a grape, because it is bunched, purple, and has a reflection window (where an olive would not); a banana, because it is a long, flattened crescent with a bisecting edge, and yellow; and so on. The subjects in the paintings are arranged to present these characteristics, and the paintings assume a kind of intellectual validity by flash association, rather than by photographic illusion. Realism is, after all, whatever a given community at a given time believes to be realistic.

Produced during the same years as the Mirrors and Entablatures, this suite of 36 Still Lifes presents the most consistent imagistic subject theme for Lichtenstein since his cartoon Pop paintings. Emphasis is placed on glass or metal reflections and the transparency of objects by means of experiments with new background stylizations, new patterns, striping, or dots, and new lines and colors. Iconography is secondary in these works; there is an inherent risk of relying on Lichtenstein's subject matter as the sole meaning. As always, he creates a personalized amalgamation of his view of a variety of historical and contemporary movements and personalities, with an interest in what is different rather than what is the same. But it is fair to say that this period may be his most "Matissian." This 1972–74 group contains a number of paintings dealing with Matisse-like

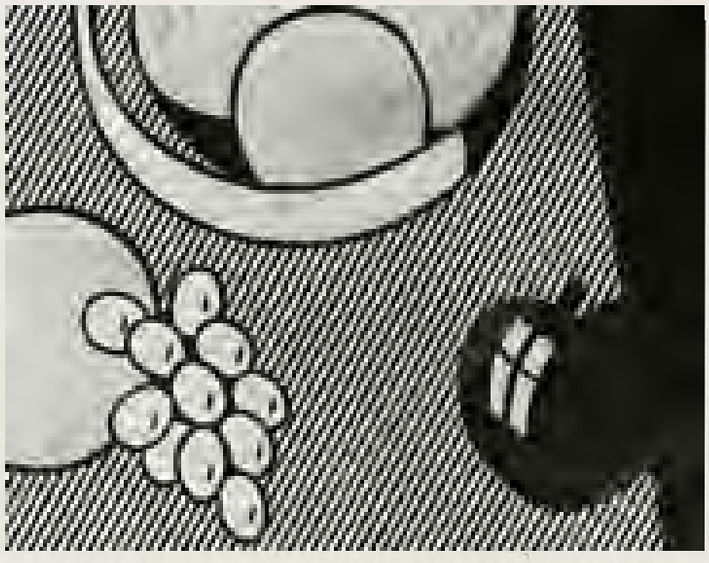
Still Life with Stretcher, Mirror, Bowl of Fruit. 1972.
Oil and magna on canvas, 96 × 54".
Collection Sydney and Frances Lewis.

Stretcher Frame. 1968.
Oil and magna on canvas, 36 × 36".
Private collection.





Apple, Grapes, Grapefruit. 1974.
Oil and magna on canvas, 40 × 54".
Private collection, London.

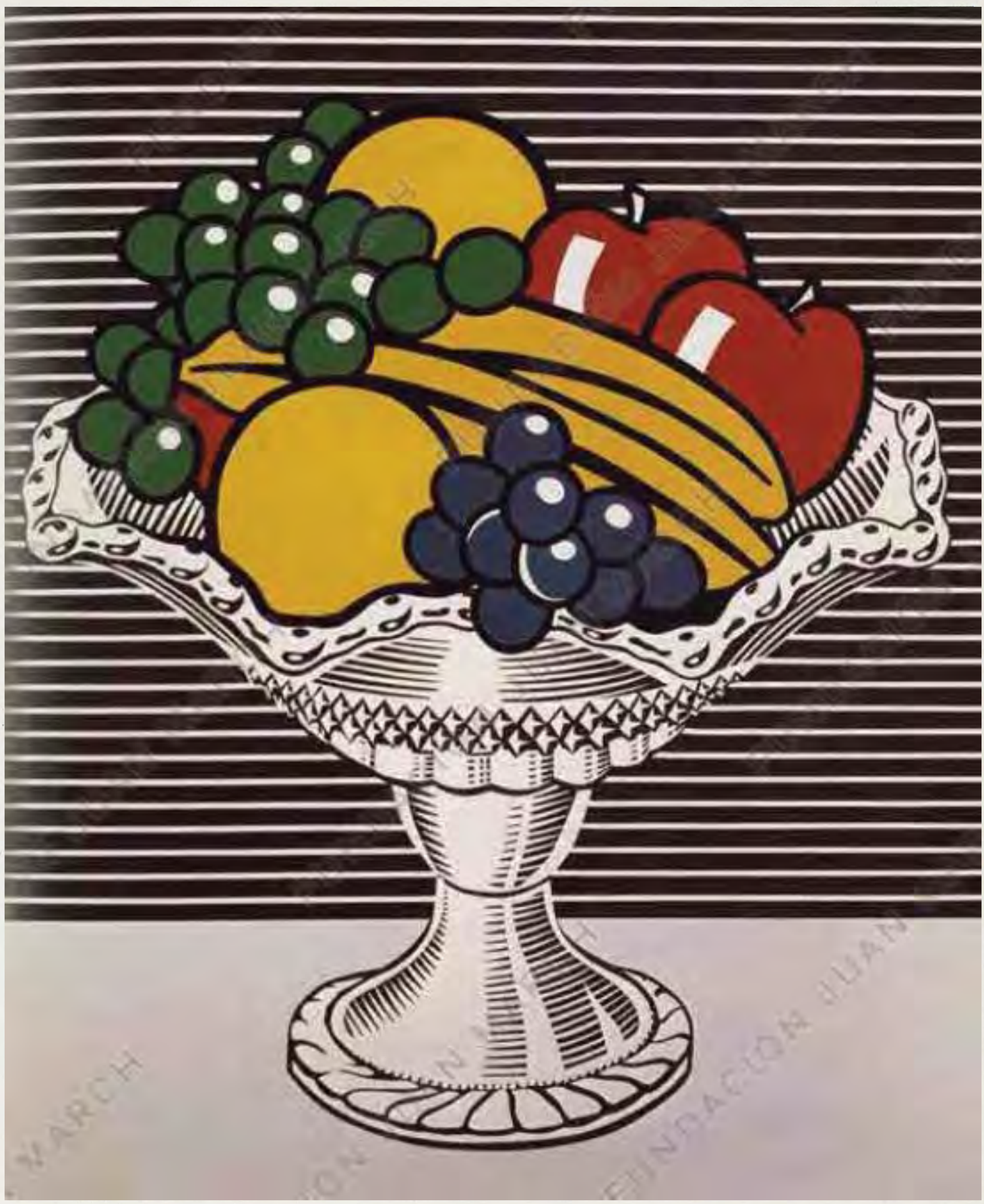


studio interiors, where Lichtenstein establishes a referential kind of art-as-art dialogue where realities are confused. Such issues find their most complete statement in the five 1973–74 artist's studio paintings, but even at this moment in the earlier Still Lifes Lichtenstein has begun to manipulate two or three different ways of reading the portrayed objects.

One of the earliest of these contradictory paintings is *Still Life with Stretcher, Mirror, Bowl of Fruit*, 1972. The depicted oval mirror may refer to an actual mirror or to a Mirror painting. The canvas back portrayed may depict an actual canvas turned with its back out or the face of Lichtenstein's 1968 painting *Stretcher Frame*. The fruit in the bowl may be a motif from another Still Life painting. The cup and saucer may derive from a Lichtenstein ceramic cup sculpture of 1966, an item from his production of Durable Dish settings, an actual cup, or all of the above. Comparable manipulations exist in *Still Life with Artist's Tools*, 1972, with the additional piquant items of an engineer's drafting triangle (which was not in the original drawing for the painting), a newspaperlike, graphic, black-and-white flower arrangement, and a drape behind the scene that is clearly reminiscent of Raphaelle Peale's anecdotal painting *After the Bath*, 1823.

In his suite of three fishbowl Still Lifes Lichtenstein broadly quotes Matisse sources. *Still Life with Goldfish*, 1972, appropriates Matisse's *Goldfish*, 1911, with an emphasis on the compositional ploy of cutting the front edge of the bowl, also found in Matisse's *Goldfish and Sculpture*, 1911; *Goldfish*, 1912; and *Interior with Goldfish*, 1914. The portrayed golf-ball image does not cor-

Still Life with Crystal Bowl. 1973.
Magna on canvas, 52 × 42".
Whitney Museum of American Art, New York; Gift of Frances and Sydney Lewis.

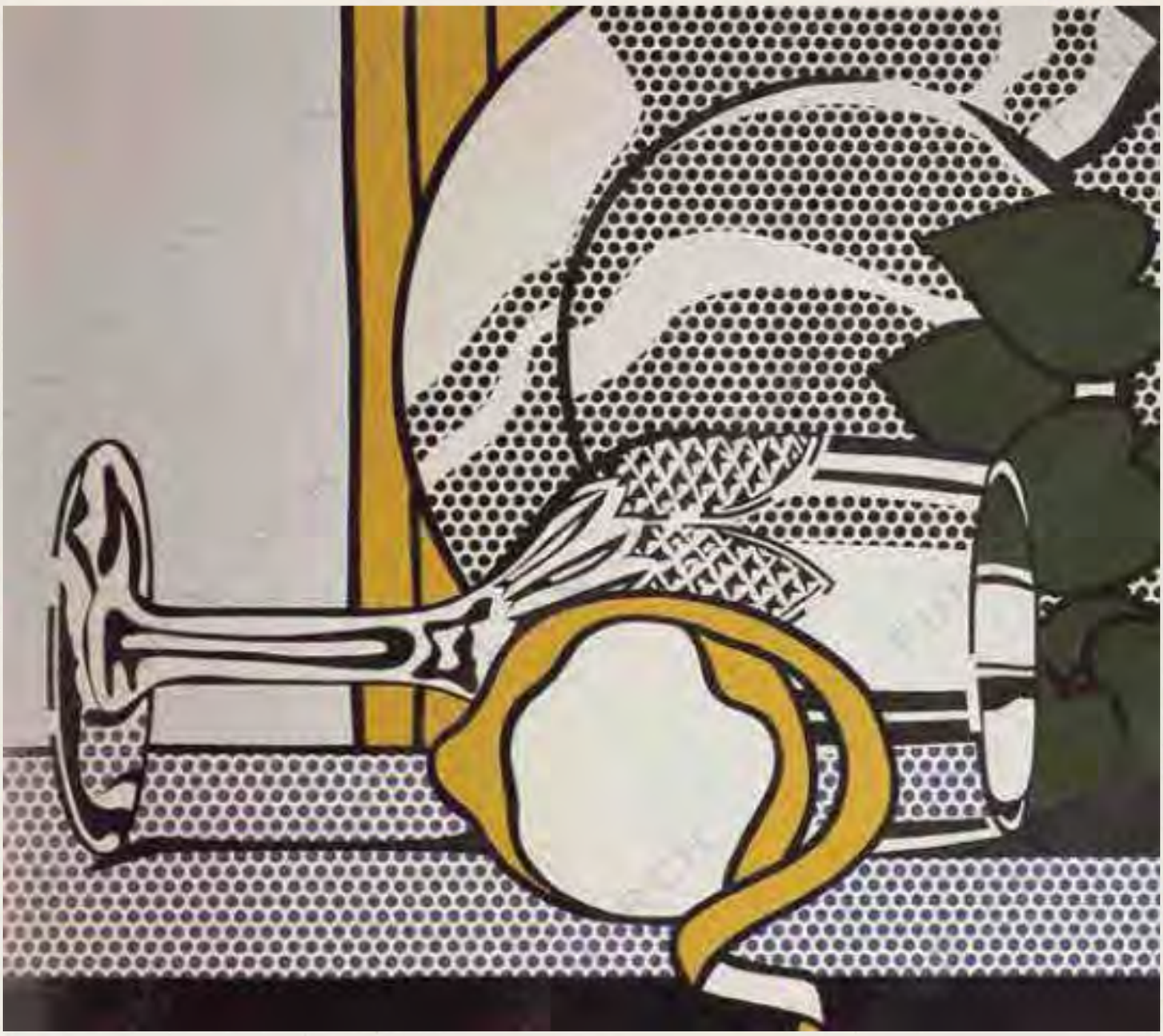


Still Life with Artist's Tools. 1972.
Oil and magna on canvas, 60 × 96".
Collection Enrico Carimati, Milan.

respond exactly to Lichtenstein's *Golf Ball*, 1962, but it is close enough to make a clear reference. The moonlike sphere suggests also a view seen out a window, a device often used by Matisse but most dramatically by Magritte. Lichtenstein's 1974 *Still Life with Goldfish* (Philadelphia Museum of Art) relates to Matisse's *Interior with Goldfish*, 1914, except the interior perspective has been flattened out. The small nude image at the top is more like those of William Copley than Matisse, while the larger black-and-white image on the left is clearly like those of the latter. *Still Life with Oysters*, 1973, contains a reference to Lichtenstein's *Black Flowers*, 1961, and, with *Still Life with Goldfish*, 1974, arrives at the preliminary solution for the design of the 1977–78 goldfish-bowl bronze sculptures, as the diagonal stripes establish the allusion to tone and reflections suspended in water. Lichtenstein's *Still Life with Sculpture*, 1974, has certain references to Matisse's *Sculpture and Persian Vase*, 1908, and the vase in the Lichtenstein is borrowed from *Still Life with a Greek Torso*, 1908. Lichtenstein admires both the transcendent apolitical, artistic, and historical role of Matisse and his formal goals and techniques. Of interest are the dozens of other known Matisse works where the painted object is so construed as to give a dominant and clear chromatic atmosphere with exquisite line, pattern, and intuitive spatial sense.

In addition, Lichtenstein's later Studio paintings of 1973–74, various drawings, and at least two sculptures indicate further Matissian appropriations. In his still lifes Matisse's compositional and aesthetic sense is consistent with Lichtenstein's pursuits, even as Lichtenstein's tight finish moves far away from Matisse's painterly, transparent facture. The artist realizes, of course, that Matisse is regarded so universally today that the "look" of his art is validated at all levels. Lichtenstein places these validated items in our contemporary domain. He can then subversively load, and sometimes only appear to load, new issues into a dated Matissian nomenclature.

Still Life with Glass and Peeled Lemon. 1972.
Oil and magna on canvas, 42 × 48".
Collection Joseph Helman, New York.



Golf Ball. 1962.
Oil on canvas, 32 × 32".
Collection Mr. and Mrs. Melvin Hirsh, Beverly Hills.

Multiple sketches for Artist's Studios, Still Lifes. 1972.
Graphite and colored pencil on paper, sheet: 21 7/16 × 27 3/4".
Private collection.

That such fundamental relationships are elusive and so finely mixed is regarded as a success by Lichtenstein, for he has arrived at the point of being able simultaneously to affirm and deny his seriousness.

The issues of Lichtenstein's Still Lifes, however, are too broad to be limited to a relationship with Matisse's work. Rather, there is an extensive chain of association, as a variety of references from the educated viewer come into play with those of the artist. Lichtenstein's actions ultimately refer to the larger category of still life, a format with one of the longest traditions in art. Furthermore, the history of American still life is of particular relevance to Lichtenstein, considering Raphaelle Peale for his placement and restricted number of objects; folk art with its direct, naive, craft approach to the subject; and modern still life examples from Charles Sheeler through Pop artists like Jim Dine, Tom Wesselmann, and James Rosenquist.

Still Life with Goldfish. 1972.
Oil and magna on canvas, 52 × 42".
Private collection.

STUDIO WALLS AND TROMPE L'OEILS, 1973

Lichtenstein's Trompe l'Oeil, Cubist, Futurist, Purist, Surrealist, or Expressionist paintings are neither part of those particular art historical movements nor intended as works passively under their influence. His treatment of these styles is intended to negate the movements' historical, technical, social, and political concerns. He responds not to the art as such but rather to the illustrations of it; his use of isolated features of composition allows him to pursue his own interests from an established base. Some of Lichtenstein's other choices highlight various futilities of modern art: those movements which had stirringly romantic vanguard notions or anarchistic polemics, but which did not and, in truth, could not have the necessary visual and technical means to embody them.

By the choice of the Studio Wall and Trompe l'Oeil formats Lichtenstein confronts historical trompe l'oeil, as it aimed at creating something which looked real enough to be real, and his work in this group adopts some of those compositions and subjects. But beyond this his more direct aim is to create still lifes in which the objects can be placed all around the picture plane, immune to the logic of scenographic tradition or the force of gravity. He is testing his skills within an existing art style which comes with its own set of preconceptions. With the advantage of knowing what comes later, one can see that the sense of format developed here may indeed have fostered Lichtenstein's subsequent Cubist Still Lifes, where the elements also are somewhat openly placed about the picture field in larger units and greater dispersion than in actual Cubist works.

As noted previously, the Still Lifes, with their relationship to Matisse, are the first of Lichtenstein's 1970s works to raise the issue of art historical sources. Similar points occur with the seven Studio Wall and Trompe l'Oeil paintings. The artist slightly emphasizes the play of light and shadow and the indications of perspective and space, but the works do not literally fool the eye. At best they coerce one into thinking about other things; in this case it is our art historical bias making associations to the actually illusionistic and deceptive still lifes of European and especially the American 19th-century trompe l'oeil painters John Frederick Peto, John Haberle, William Michael Harnett, and F. Danton, Jr. Another issue in this Lichtenstein painting group concerns how we reinterpret and apply other meanings to earlier art. The original impact of American 19th-century trompe l'oeil is diminished today; but in the 1930s and '40s it was fashionable, and in a certain way legitimate, to impose meanings in terms of the then-current Surrealist vanguard. Artists such as Peto, Harnett, and Haberle were viewed as precursors of Max Ernst, Magritte, Pierre Roy, and others. This process can be extended to Lichtenstein. His Studio Wall and Trompe l'Oeil works, with their actual and ersatz realities, can be seen as providing an instructional artistic link between 19th-century trompe l'oeil, Surrealism, 1960s Pop art picture/object-making, and, finally, his own dreamy, obscure, but significant Surrealist paintings of 1977–79.

Lichtenstein admires Peto, an artist administratively forgotten to art history, his oeuvre erroneously attributed to his famous rival Harnett. Peto was not resuscitated until the 1950s when luck and some close analysis identified his generally more abstract style, as compared to the literally microscopic treatment of Harnett. Like Peto, Lichtenstein has painted pictures of stretcher backs (Peto's *Lincoln and the Pfleger Stretcher*, 1898); a still life with high shelf and books (Peto's *Old Companions*, 1904; Lichtenstein's *Studio Wall with Hanging Pencil and Three Sketches*, 1973); and strings coiled and hanging from nails (the two versions of Peto's *Old Time Letter Rack*, both 1894; Lichtenstein's *Studio Wall with Hanging String*, 1973, and *Studio Wall with Pocket Watch, Fly, Sketch of Lemon*, 1973). Elsewhere, concerning these Lichtensteins, one could note Haberle, who painted *Time and Eternity*, c. 1890, with a hanging pocket watch and rosary, nails at the edges, cards, tickets, and reproductions, and F. Danton, Jr., whose *Time Is Money*, 1894, shows an allover wood graining with splinters, nails, and a hanging clock motif. Other references include Haberle's *Slate*, ca. 1895, with its detail of an illusory hanging pencil, and currently, Jasper Johns's painting *No*, 1961, and 1969 print of the same title, with actual hanging letters.

In the provocative and spacious *Things on the Wall*, 1973, the major images refer to the horseshoe of Harnett's *Golden Horseshoe*, 1886; the collage of cards, envelopes, and drawing fragments common to Peto and Haberle; nail heads and cast shadows found in various 19th-century trompe l'oeil works and in some Cubist paintings as well; and the starfish and shell drawing fragment from the artist's own *Cape Cod Still Life II*, 1973, and the head image coming from Fernand Léger's *La Danse*, 1942. In *Trompe l'Oeil with Léger Head and Paintbrush*, 1973, we can determine that the Léger head is a detail from

Trompe l'Oeil with Léger Head and Paintbrush. 1973.
Magna on canvas, 46 × 36".
Private collection.

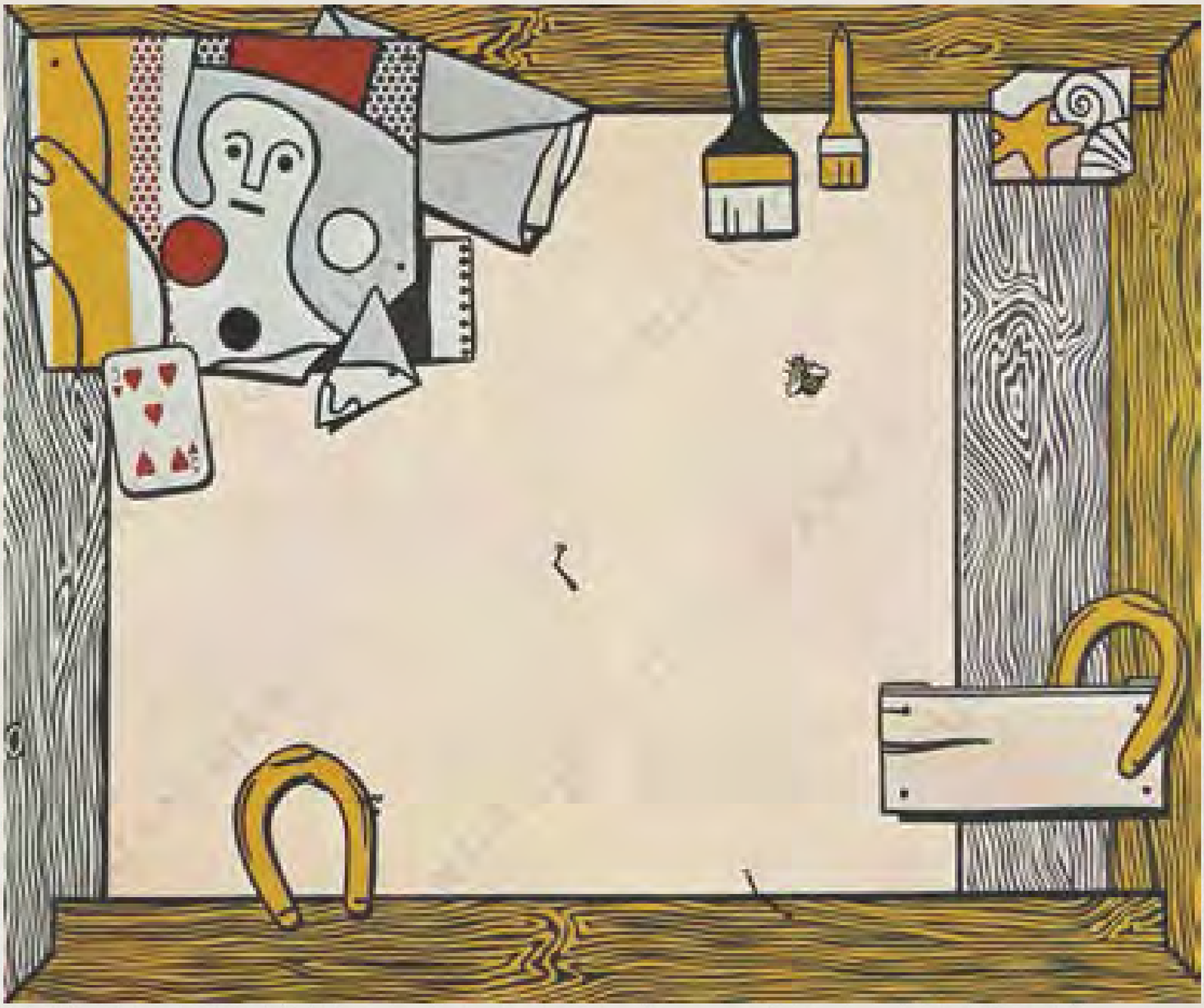
Study for *Things on the Wall*. 1973.
Graphite and colored pencil on paper, sheet: 4 13/16 × 8¼"; image: 4¼ × 5¼".
Private collection.

Studio Wall with Pocket Watch, Fly, Sketch of Lemon. 1973.
Magna on canvas, 30 × 24".
Collection Gordon Locksley and George Shea, Cannes.

Marie l'acrobate, 1933; with the butterfly coming perhaps from the Léger *Big Julie*, 1945. The wood grain is an element common to F. Danton, Jr., or his contemporaries, Magritte's textures in works like *A Courtesan's Palace*, 1928–29, and Cubist composite still lifes by Braque and Picasso.

Realist trickery is advertised in the artist's trompe l'oeil title. He tells us to expect illusionism but the works are, by current standards, actually abstract. In these and the remaining two paintings of the 1973 group (*Stretcher Frame Revealed Beneath Painting of a Stretcher Frame* and *Fragmented Paintings of Lemons and a Melon on a Table*), the twist of logic redoubles and becomes even more abstruse. We are left with a contemporary statement about our patterns of perception, our concepts of illusion, and the ultimate willfulness, if not vindictiveness, of Lichtenstein, the object-making artist.

Things on the Wall. 1973.
Oil and magna on canvas, 60 × 74".
Collection David Whitney.



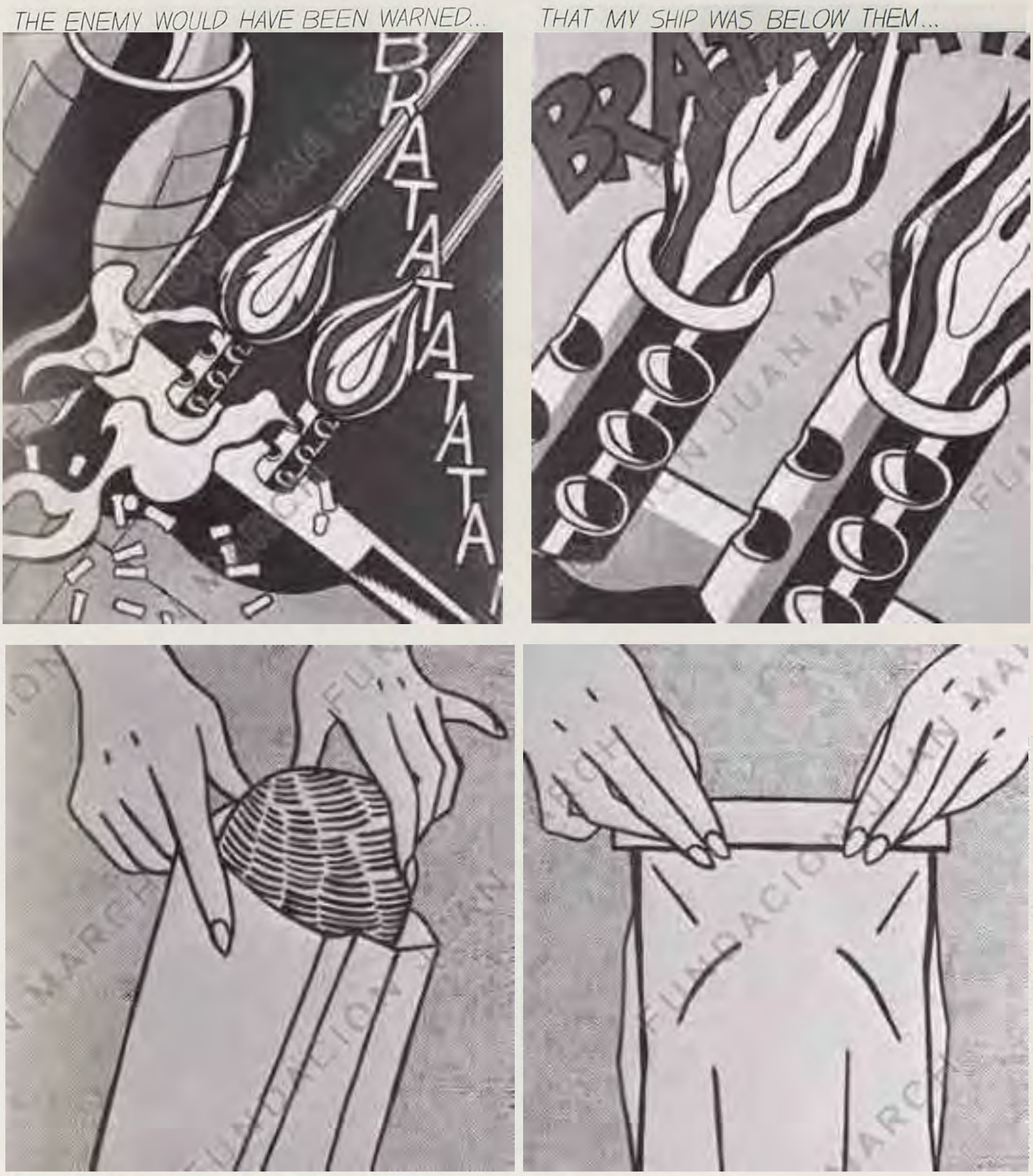
Below and opposite: *As I Opened Fire*. 1964.
Oil and magna on canvas, 68 × 178".
Stedelijk Museum, Amsterdam.

TRIPTYCHS, 1972–74

Lichtenstein has used multiple panels since his early Pop works. In his two-panel pieces there is a common before and after, either as action begun, then completed, or as cause and effect: *Step-On Can with Leg*, 1961; *Bread in Bag*, 1961; *Like New*, 1962; and even *Whaam!*, 1963, where on the left the plane fires and on the right the target explodes. The Pop three-panel work *As I Opened Fire*, 1964, is the best compositional precedent for the 1970s work, as the first panel gives an informative view of an airplane fuselage, and the subsequent panels show increasing close-ups of the wing guns. As the scale of the portrayed units increases, the composition acquires a dominant sense of abstraction. The five panels of *Live Ammo*, 1962, are the most disjunctive in their stream-of-consciousness, idiosyncratic mix of views and subjects. However, here the artist still follows his general pattern of establishing complicated compositions in the left-hand panels and less complex ones in the right. As one scans the images, equivalent decisions are found later, too, for example in *Preparedness*, 1968. The Rouen Cathedral paintings, 1969, establish a serial image with various points of view and compositional changes and a direct statement about process, with their Monet-derived scenario. And as in the Haystacks, 1969, the tonal density is attributed to what colors were chosen, the number of screens printed, or where the dots intersect.

Like many of the 1960s multipanel works, the 1973–74 Triptychs appear as if each panel could stand alone as an individually representative Lichtenstein painting, except that now each may have a different stylistic period. In *Pitcher Triptych*, 1972, the left panel would be a Still Life of the same year, the other two would be closer to the 1960s Modern Paintings. In *Portrait Triptych*, 1974 (see study), the left panel would be a Pop art comic book image, the center would be either a Modern Painting or sculpture or a clearer rendering of Lichtenstein's 1950s Indian subjects, and the right panel would be associated with de Stijl or Russian Constructivism, as a prototype for the artist's 1975 Abstractions. The *Cow Triptych*, 1974, starts from the same Pop base, and the subsequent panels evolve in an abstract direction. The exception that lights the interpretive way is the *Grapefruit Triptych*, 1973. Compositionally, Lichtenstein places the three, four, and two yellow circles, respectively, within each of the three canvas rectangles, establishing a sense of instinctive equivalences—to themselves and

Bottom: *Bread in Bag*. 1961.
Oil on canvas, 28½ × 57".
Collection Al Ordover, New York.



then the parts to the whole—even though the number of elements changes. In trying to create a rationale for this triptych two possibilities occur. The first view may be that each panel is a segment of one large panorama of nine grapefruits from which we are missing the intervening space. In this view the scene is static. The second view may be that each panel is literally the same picture but that some unseen event has taken place so that it is the grapefruits that have moved or been moved. In this case, we are missing the intervening time. While *Grapefruit Triptych* remains provocatively mute about these questions, the three other triptychs in the group show a clear kind of sequential animation.

Comic strips commonly offer a kind of narrative animation or passage, though in a highly abridged fashion. Also, hand-held flip books offer sequential images which our vision connects into a generally smooth flow of motion. Lichtenstein's triptychs combine not only these sources but several others. The most quoted for the *Cow Triptych* are, of course, the painting and related drawings by Theo van Doesburg, *Composition (The Cow)*, 1916–17, and the Picasso lithograph series *Bull*, 1945–46, though all three artists arrived at different solutions. Lichtenstein also refers to concepts found in "How to Draw" books and plays them against a diagram analysis of composition (as one sees in his *Portrait of Madame Cézanne*, 1962). In a "How to Draw" book one often sees, for example, that in drawing a rabbit one begins with circles or other abstract shapes and then progressively effaces the abstraction to achieve a so-called realistic rendering. Lichtenstein reverses this process. Another direct reference for the Triptychs is contemporary film animation which provides examples of fantasy, humor, and the grotesque while being able to effect similar metamorphoses of the original subjects.

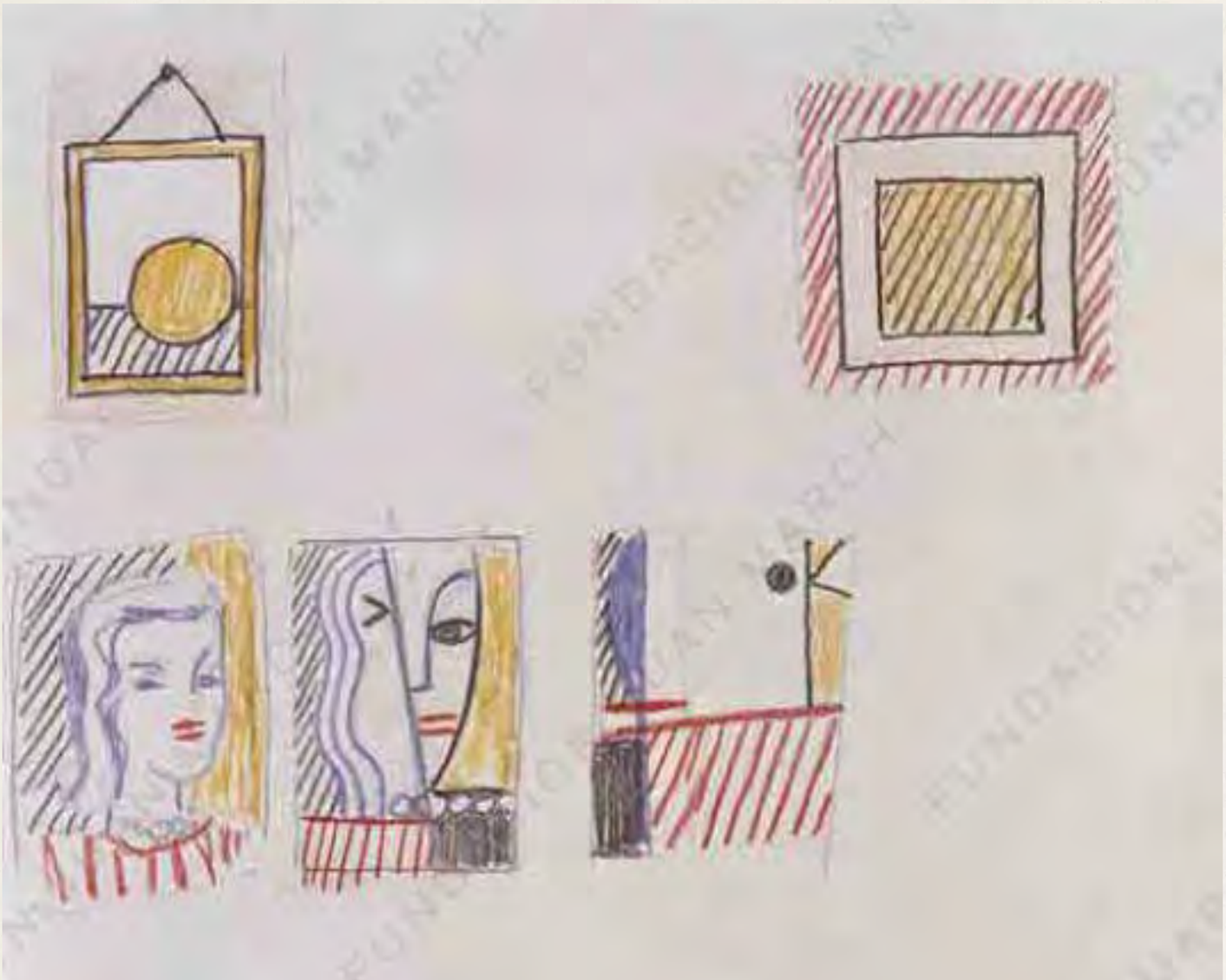
The *Cow Triptych* is a classic of its kind, where a dumb and bucolic subject, after the seeming psychic breakdown or explosion in the central panel, has its apotheosis as a piece of venerable abstraction in the last. This camp evolution to the spiritual absolute, with companion examples in the Lichtenstein print series *Bull I–VI* and *Abstract Bull's Head I–III*, reminds one of his Piet Mondrian–like works, *Non-Objective I* (see p.86) and *II*, 1964, but now with an even more absurd conclusion. The woman subject of the Lichtenstein *Portrait Triptych* is rife with implication. Before this triptych, women had been portrayed in cartoon; later, they will be symbolically indicated by other attributes of line, shape, or fragment. One is inclined to apply all the standard literary metaphors as well as questions of physical and spiritual beauty. Other far-flung sexist projections are occasioned by his use of female codes in his Surrealist paintings.

In the suite of *Cow, Pitcher,* and *Portrait* Triptychs the artist's final twist occurs when it is recognized that in each of these "going-abstract" works he has created a wonderful perceptual joke. In truth the initial image is, in reference to virtual reality, no less abstract than the nominally abstract image depicted at the end. It is the same reality except for the difference of stylistic nomenclatures. The artist loads the story to confuse, amuse, and upset our present hierarchies.

Modern Painting with Clef. 1967.
Oil and magna on canvas, 100 × 180".
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

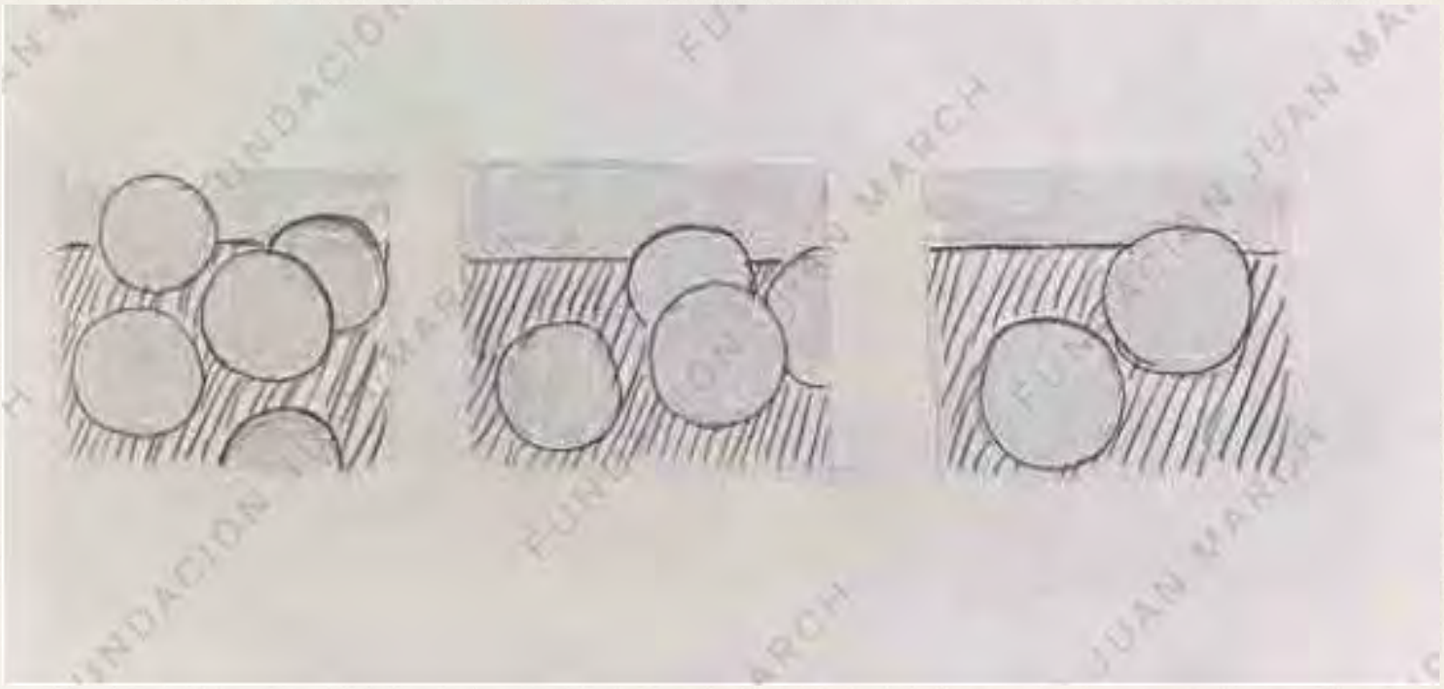
Modern Painting with Nine Panels. 1968.
Oil and magna on canvas, 126 × 126".
Collection Irving Blum, New York.

Study for *Portrait Triptych* and paintings. 1974.
Graphite and colored pencil on paper, sheet: 7 × 9".
Private collection.

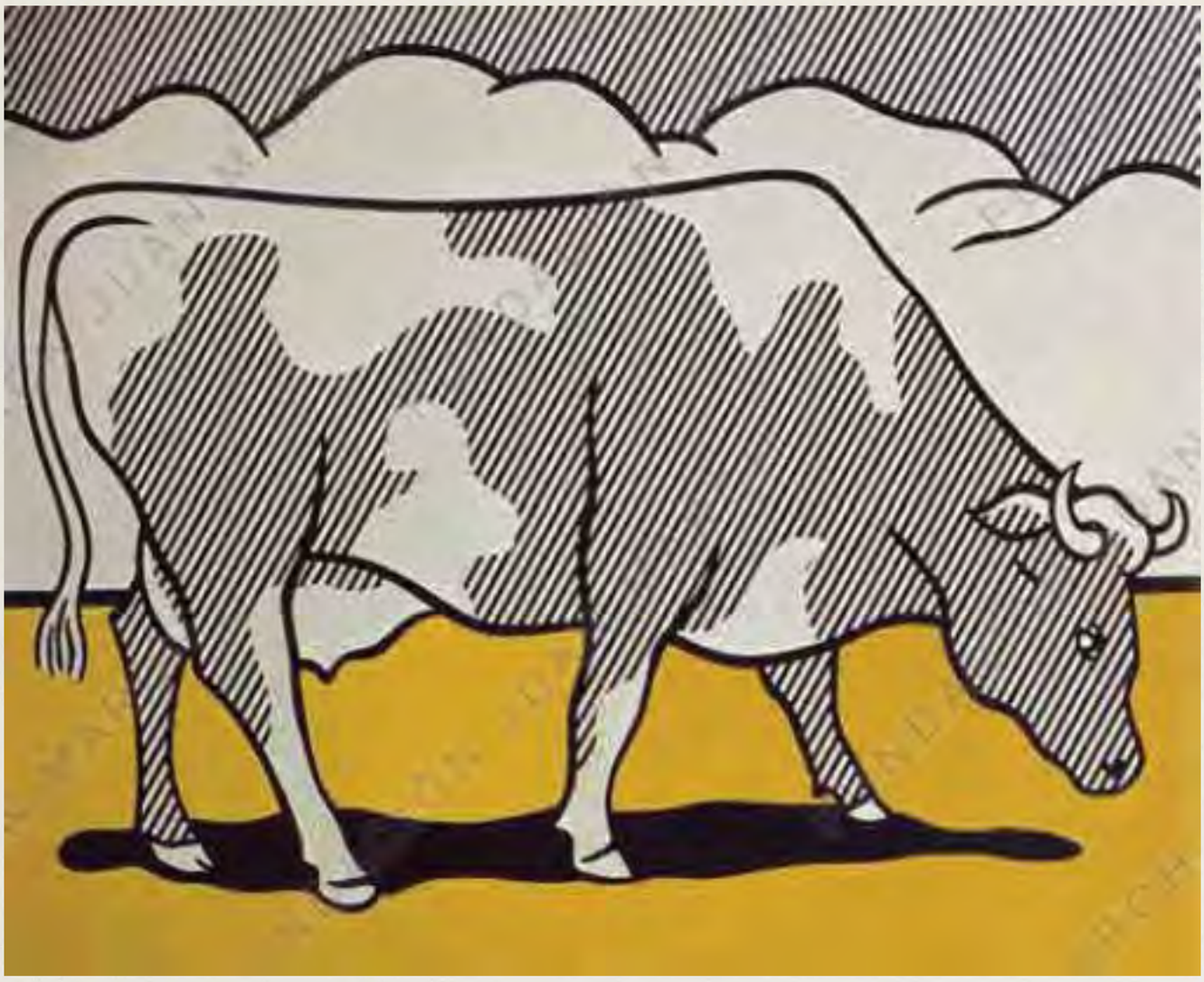


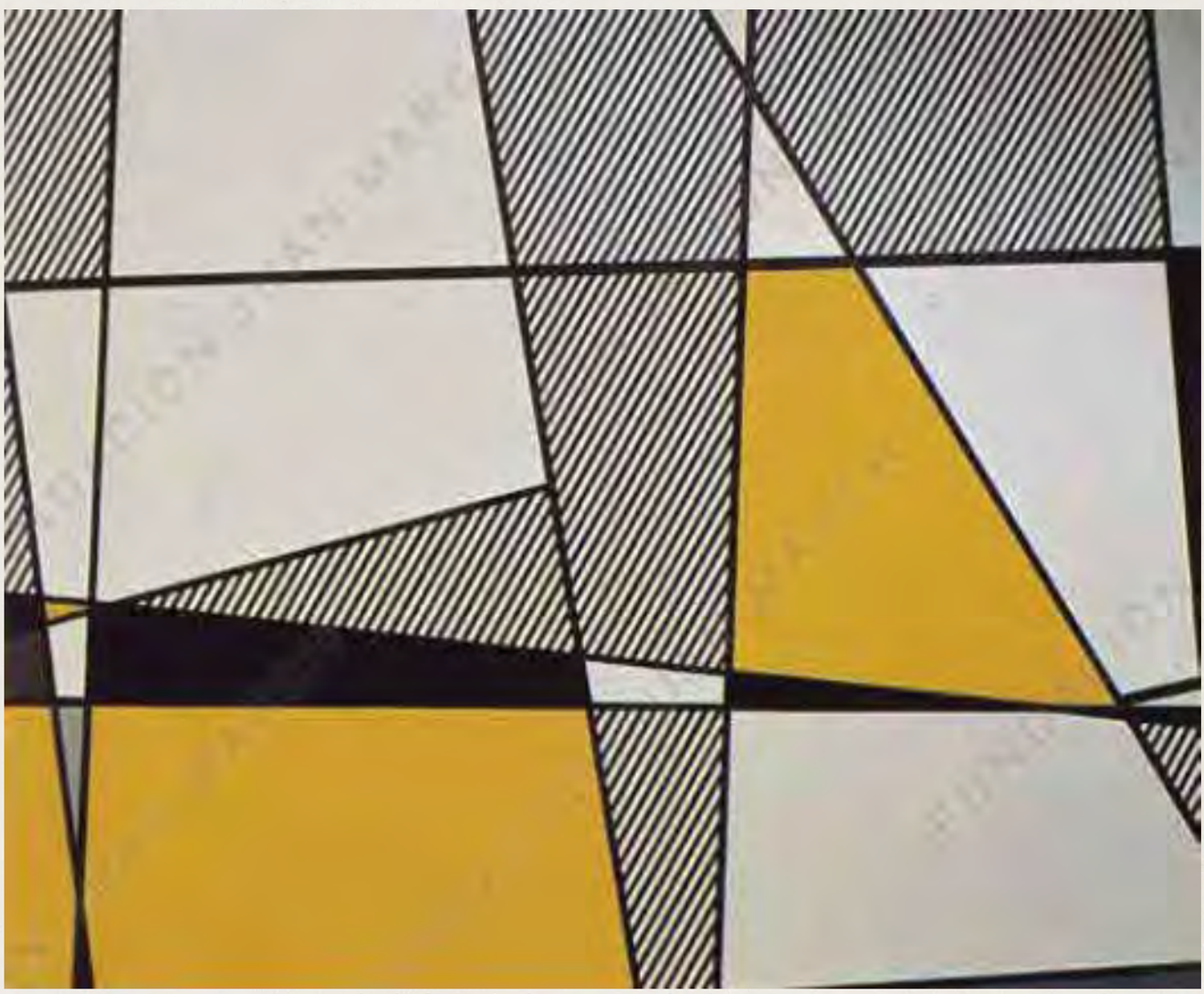
Grapefruit Triptych. 1973.
Oil and magna on canvas, 24 × 84".
Collection Felicity Samuel, London.

Study for *Grapefruit Triptych*. 1972.
Graphite and colored pencil on paper, sheet: 7¼ × 15⅜".
Private collection.



Cow Triptych (Cow Going Abstract). 1974.
Oil and magna on canvas, 68½ × 246".
Private collection.





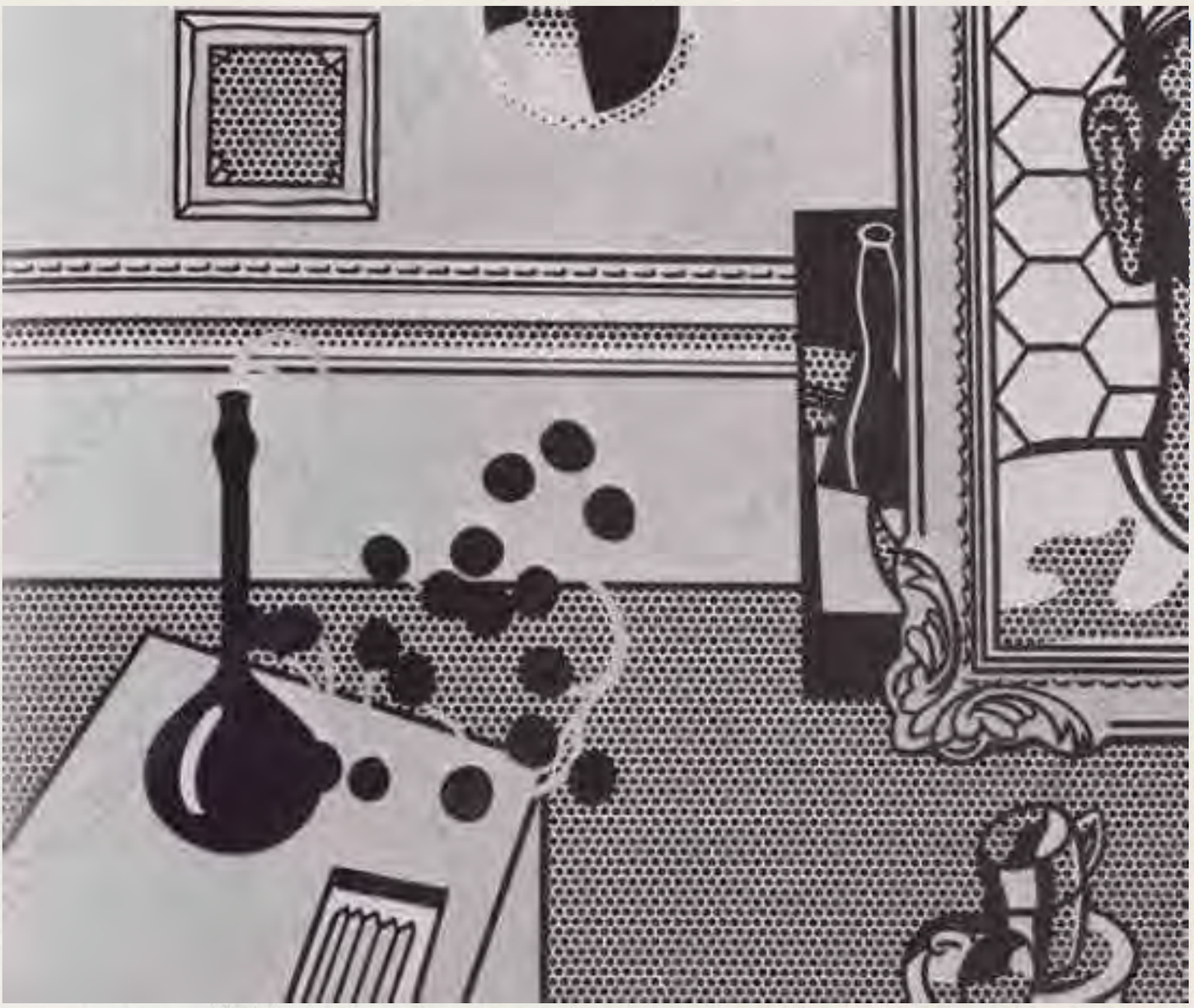
STUDIOS, 1973–74

A studio painting is a nice conceit for an artist. He can, while creating an independent piece, repaint previous work or ideas about his work, indicate his actual or illusioned ambience, and show imaginary work or the works of another artist. The setting can be simultaneously truthful, deceptive, allegorical, yet in general terms the public will view the studio as a private, highly charged, and romantic place of creation. Such paintings are the kind of material documentation that art historians delight in finding. In scenes of artists' studios or collectors' homes one can try to identify and discover works, states of completion, iconographic or personal artifacts, and indications of society, life style, and work habits. Examples of this format range from the 17th-century Dutch vogue for pictures-within-pictures to Giovanni Paolo Panini's *The Gallery of Cardinal Valenti-Gonzaga*, 1749; Gustave Courbet's *Interior of My Studio, A Real Allegory Summing Up Seven Years of My Life as an Artist*, 1854–55; Vincent van Gogh's *The Artist's Bedroom*, 1889; numerous Picasso and Braque studio paintings; as well as photographs of Gertrude Stein's rue de Fleurus residence and the Moscow villas of Sergei I. Shchukin and Ivan A. Morosov.

Lichtenstein produced five large-scale studio interior paintings in 1973–74, which were extensions of a preceding group of 1972–73 still lifes that had included renderings of his paintings. But in the later works his explicit reference concerns Matisse's four so-called Symphonic Interiors of 1911 (*The Pink Studio, The Painter's Family, Interior with Eggplants, The Red Studio*) and one earlier Matisse, *Still Life with the "Dance,"* 1909. Compositionally, Lichtenstein's *Artist's Studio, Look Mickey*, 1973, is the only one of these paintings that shows a room corner as in his *Bathroom*, 1961, and Matisse's *The Red Studio*. Three others—*Artist's Studio, Foot Medication*, 1974; *Artist's Studio with Model*, 1974; and *Artist's Studio/A Still Life*, 1973—mix the *Red Studio* table top placed in the lower left with a spatial situation closer to Matisse's *The Pink Studio*. There are good reasons to catalogue the known, unknown, and borrowed objects in these especially self-referential Lichtenstein paintings. The depicted contents are, after all, de facto indicators of artistic choice and intention, not unrelated to the oddly emptied, floating compositional sense, for example, of his *Things on the Wall*. The issues of both the Trompe l'Oeil and Studio paintings culminate in the freeform self-referrals of the 1977–79 Surrealist paintings where the artist directly incorporates all elements without the orthodoxy of making them look like pictures of pictures. *Artist's Studio/A Still Life* contains depictions of three known Lichtenstein paintings: *Stretcher Frame*, 1968; edges of his *Picasso Still Life*, 1964; and *Baseball Manager*, 1963, the last in a florid frame which becomes something more like an Entablature. The illustrated mirror could be a Mirror painting or refer to an actual mirror, and there is an entablaturelike chair rail. In the foreground is a cup-stack, relating to both actual stacked cups and his 1966 ceramic sculptures. On the table top is a vase and tendril-like flowers and a box of crayons borrowed from Matisse's *The Red Studio*. In this case and others, Lichtenstein, however, renders his old paintings in his current style. *Artist's Studio, Look Mickey* contains an indication of the painting *Look Mickey*, 1961, and a telephone reminiscent of his 1961 painting *R-R-R-R-Ring*. Several images are derived from known drawings: the door is close to his 1961 drawing *Knock, Knock*, and the couch is from his 1961 drawing *Couch*, with its quasi-entablature pleated skirt. There are several general references to painting groups: an Entablature molding above, a Still Life arrangement on the floor, a double Mirror panel or a real mirror, and a Stretcher Frame or the actual back of a canvas. Two imagined works are a landscape with birds which will not become a real painting until 1974 and another image showing his thoughts about doing a painting which is only text in a word balloon, which he relates to Art and Language and other conceptual art movement idioms. This word picture has an odd scale, implied scene, and role of text. Borrowings from other artists in this work are explicit. The tabouret, under the phone, is a stock item in Matisse studio depictions, especially in his *Nasturtiums and the "Dance" I*, 1912. The oversized covered pot by the couch is similar to Matisse's *Pewter Jug*, 1916–17, and the balustrade element on the far right is a fragment of Léger's *The Baluster*, 1925.

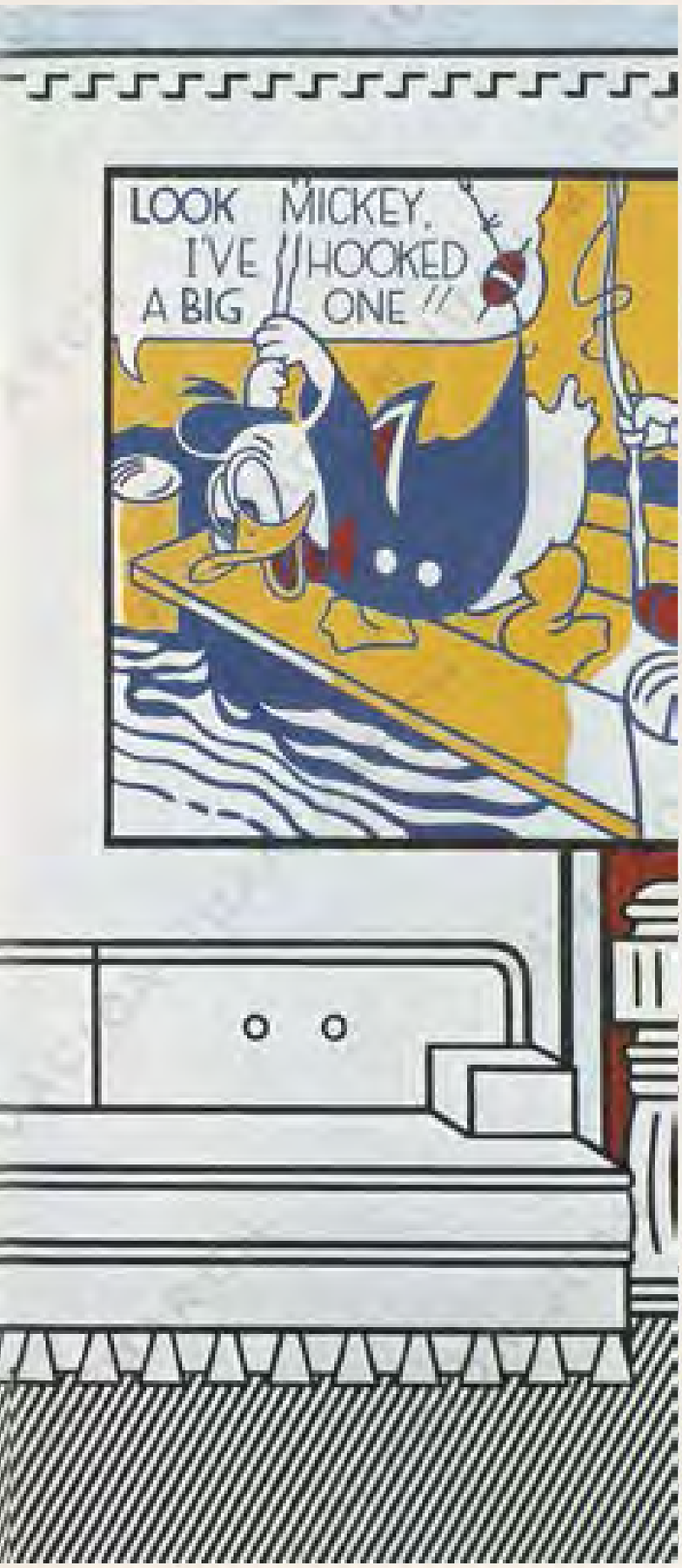
Artist's Studio, the "Dance," 1974 (frontispiece), is closely related to Matisse's *Still Life with the "Dance,"* 1909, except the Matisse image is now further cropped. Lichtenstein then adds Sausalito-style still life elements (Chianti bottle and driftwood) and a detail of one of his own paintings, *Sound of Music*, 1964, whose window

Artist's Studio/A Still Life. 1973.
Oil and magna on canvas, 60 × 74".
Collection Mr. and Mrs. David A. Wingate, New York.



Artist's Studio, Look Mickey. 1973.
Oil and magna on canvas, 96 × 128".
Private collection.

Look Mickey. 1961.
Oil on canvas, 48 × 69".
Private collection.

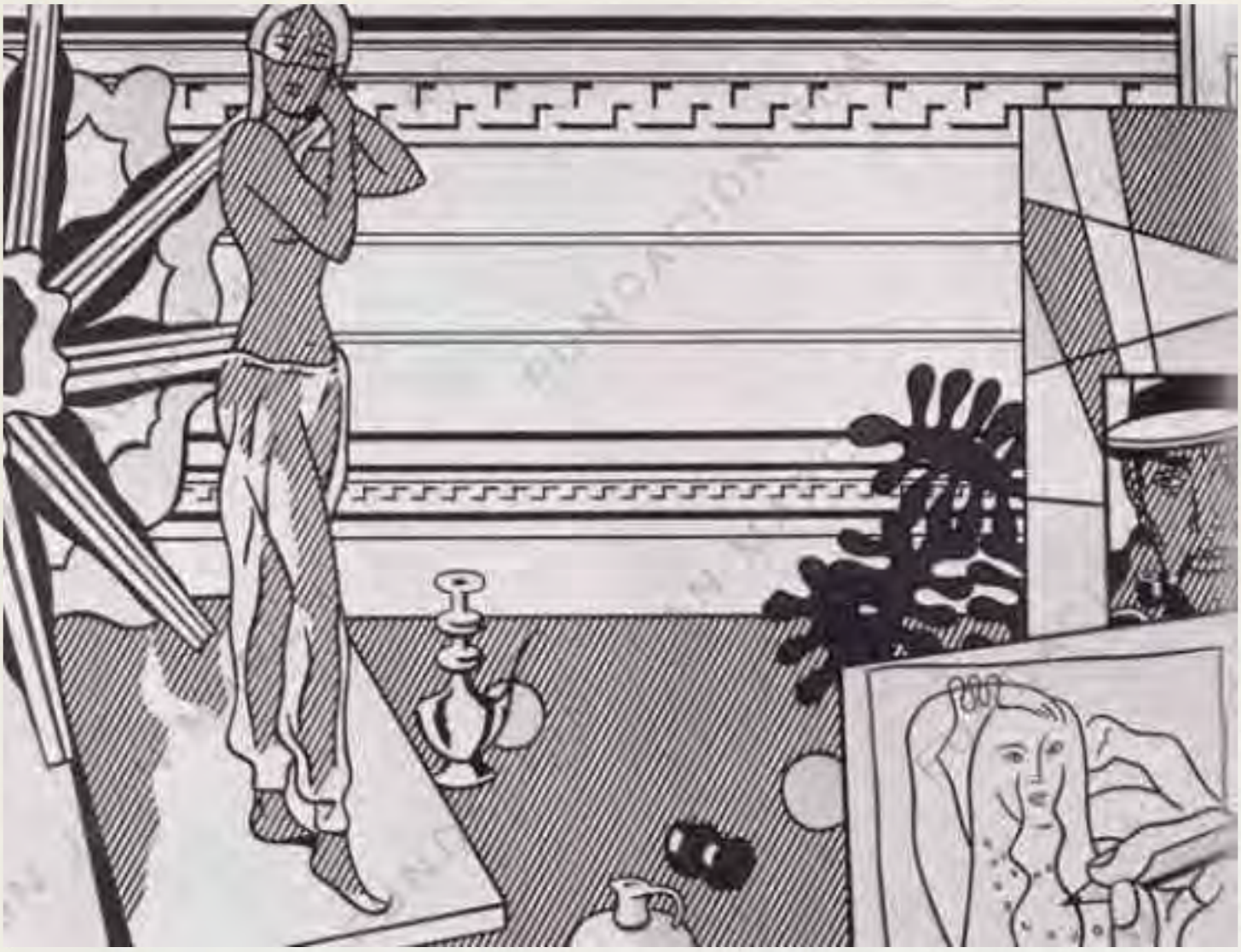


frame relates to the rectangular framing elements of the original Matisse while also providing, no doubt, the tune for the dancers. The small blank-looking rectangular element in the upper right-hand corner began, in the original drawing for the painting, as an image of a tea cup but evolved into something closer to a painting by Josef Albers.

Artist's Studio with Model, 1974, contains specific references to Lichtenstein's metal Explosions and two Still Life apples with a more general indication of an Entablature painting and a grapefruit Still Life. The abstract painting in the right-hand corner develops a new kind of independent painting, before the fact. This image and a related image in the center of *Artist's Studio, Foot Medication* prefigure the third panels of *Portrait Triptych, Cow Triptych*, and the later 1975 Abstractions. References to Matisse include the vase from his *Sculpture and Persian Vase*, 1908, and the drawing image from his *Veiled Woman*, 1942. The Lichtenstein version places consciously large-scale emphasis on Matisse's continuous line drawing technique, with the zigzag mouth and the silly looping wrist ruffle. The standing model is an American fashion model of the 1960s and '70s who then becomes "Matissified" in the drawing, not unlike many cartoons of an artist painting directly from the posed figure but translating the form into a stylized or virtually nonobjective composition on the canvas. Lichtenstein's depiction of a painting with a man in a hat has no known reference.

Artist's Studio, Foot Medication, 1974, contains a newly

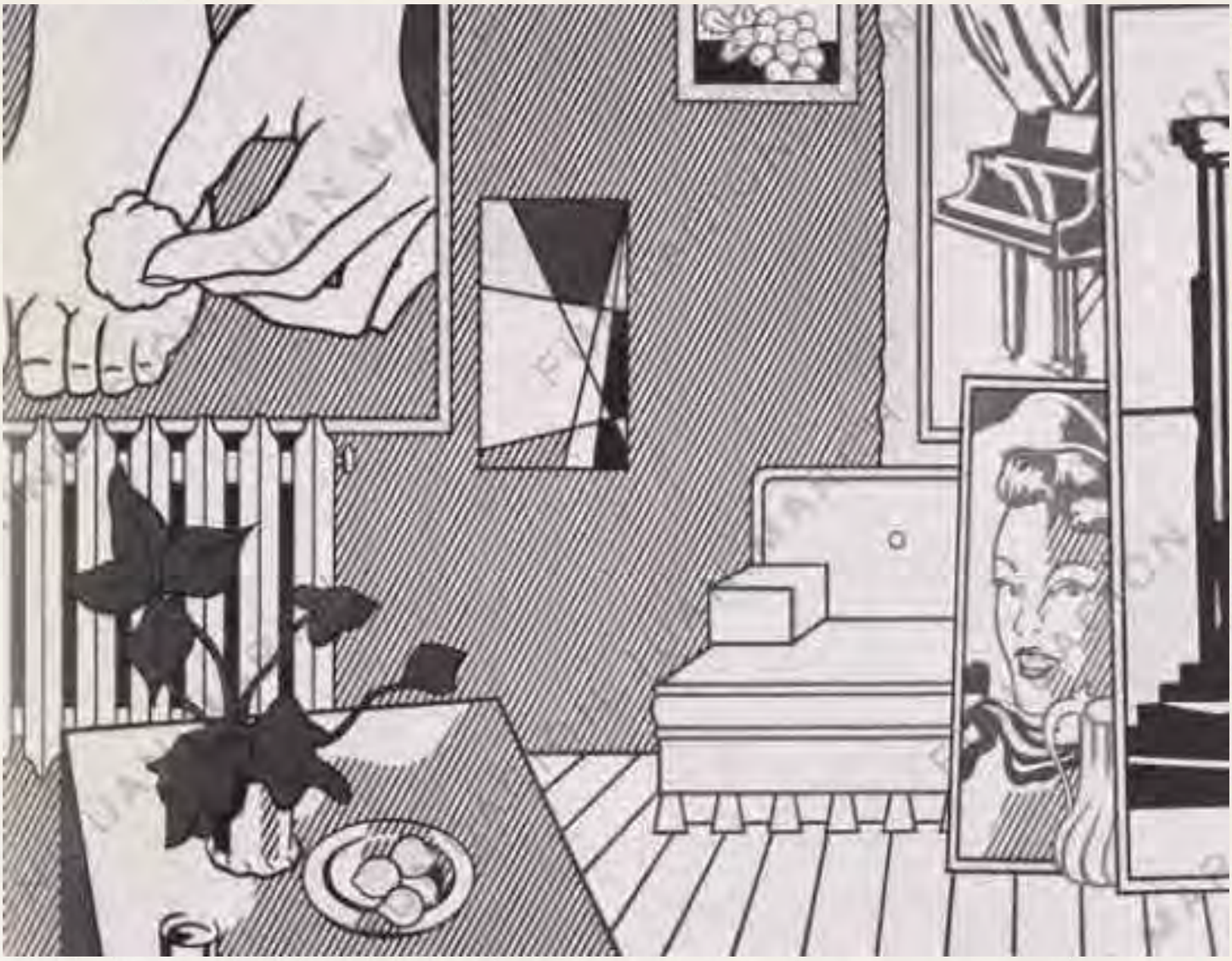
Artist's Studio with Model. 1974.
Oil and magna on canvas, 96 × 128".
Private collection.



imagined painting deriving from his 1962 drawing *Foot Medication*, a new Abstraction, a couch from his 1961 *Couch* drawing, closer references to a grape Still Life, an edge of his 1964 masterpiece *Temple of Apollo* (see p. 33), and, on the table, a plate of lemons like that in his *Artist's Studio, the "Dance"* with a glass of water later made into sculpture in 1977. The advertising-image-like fragments of the piano and the female head are invented works.

In the imagined paintings, and the unidentifiable inclusions of the Studios, it is as if the artist is slipping in decoys, happily creating a false oeuvre, though less elusively than Richard Hamilton's Pop interiors do. With the supposedly large-scale paintings made from known earlier drawings Lichtenstein may be demonstrating that these Pop drawings could now be effectively rendered in his present style. The specific items of furniture and architecture coming from known drawings or paintings establish an odd challenge by implying that there would be objects in the world like them. The results are literal collages of elements whose sense of improvisation contradicts strict relationship to Matisse (who gave every appearance of being truthful). Lichtenstein, no doubt, found ample compositional reasons for his paintings in this group but it is equally apparent that, in his psychological confrontations with the traditions of the genre, he denies by technique and color the romance and personality of the artist's studio.

Artist's Studio, Foot Medication. 1974.
Oil and magna on canvas, 96 × 128".
Private Collection—James and Gilda Gourlay, London.



Sailboats III. 1974.
Oil and magna on canvas, 70 × 80".
Collection Carter Burden, New York.

Pink Flowers. 1974.
Oil and magna on canvas, 80 × 60".
James Corcoran Gallery, Los Angeles.

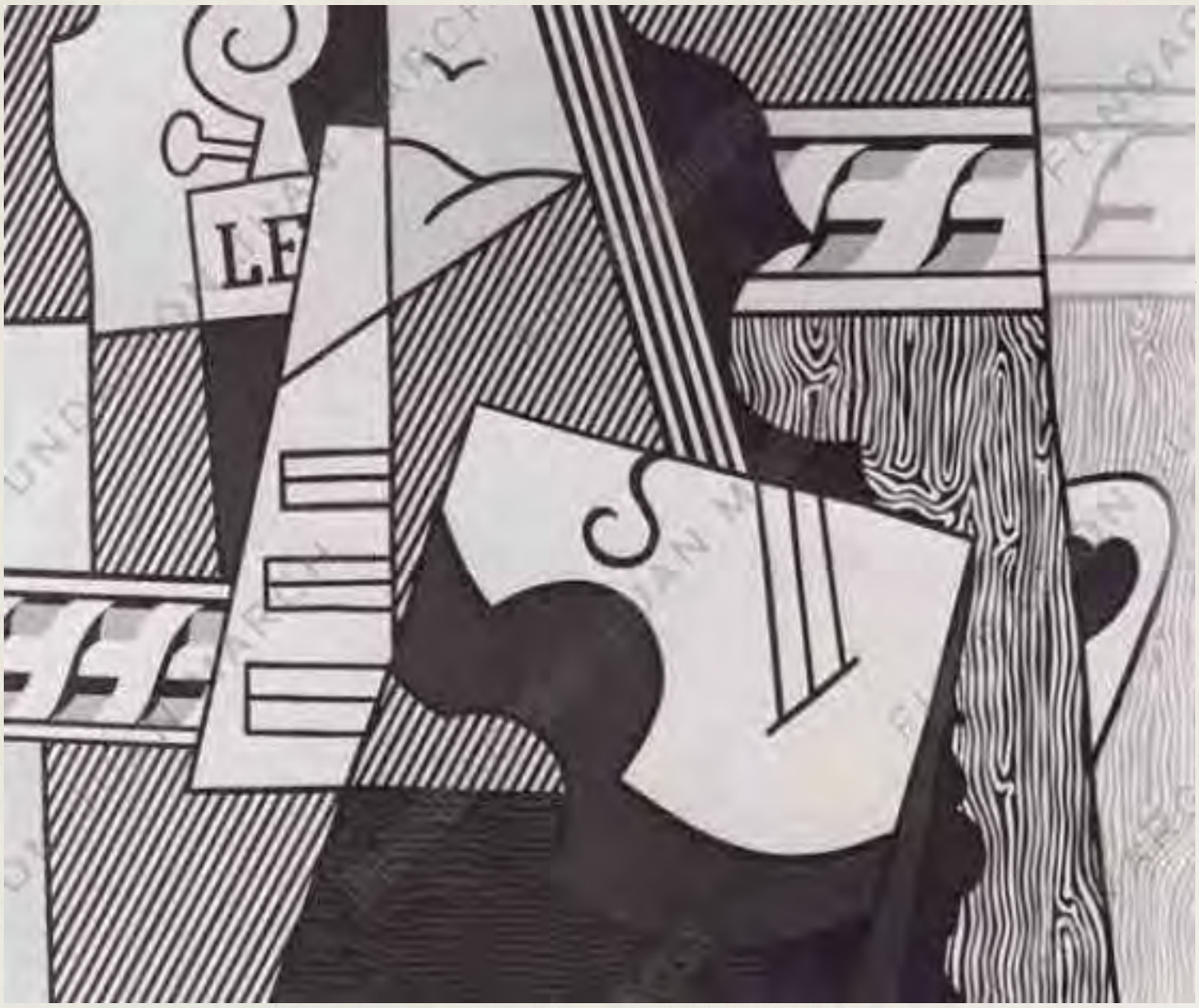
SAILBOATS, FLOWERS, CUBIST STILL LIFES, ABSTRACTIONS, STILL LIFES, 1973–75

The compositional tendency of this group of paintings is a personal balance of an active, disrupted pictorial theme with clear surface patterns, colors, and implied and real textures. There are differing simultaneous viewpoints and time sequences and an unexpectedness of subject and detail. The Sailboats have an implied frantically rocking, tipping, shifting motion, as do various other of Lichtenstein's Cubist works and his 1974–76 Futurist paintings. The Sailboats (Lichtenstein's negative thoughts on Lyonel Feininger) and Flowers look like ruler-and-compass paintings, with their elements of long bisecting lines, arcs, and triangles. The rope-ladder image of *Sailboats IV*, 1974, will subsequently be combined with at least one other ladder source, Joan Miró's *Dog Barking at the Moon*, 1926, to become a notable element in several of Lichtenstein's 1977–79 Surrealist paintings. Contrary to his earlier flower paintings (*Black Tulips* or *Flowers in Vase*, 1961) and his more traditional Still Lifes, 1972–73, the present Flower paintings depict origamilike blossoms set against fractured zones of color, cross-cutting lines, and striping. *Pink Flowers*, 1974, for example, is a particularly modernist looking painting, with crisp edges, curious bright color, and with an opened-out feeling similar to his 1965 metal sculpture *Standing Explosion* (see p. 150).

The Cubist Still Lifes, Abstractions, and Still Lifes are a large group, numbering 27 works painted between 1973 and 1975. Divided into two subject groups (musical instruments and fruit), the Cubist works look like brusque collages. There is an inference of a significant jump of viewpoint, and the insertion of more distinct close-up sections makes elements which are relatively "bigger." Most of the works juxtapose close/far, up/down, or in/out. In some of the works there is real texture, created by the addition of sand to the paint as in Lichtenstein's contemporaneous color Entablatures and in European Cubist works of 1910–30. But the scale of Lichtenstein's work is antithetical to the primarily intimate and more closely related nature of real Cubism. Through his play of arbitrary, subjective areas with few illusionist references, there seems to be no particular desire to render a true or even an updated version of the Cubist movement. Rather, Lichtenstein's paintings are, at most, cubistic and elegant. He intends them to be like a decorator's cubism, with plays of pattern and color, Harlequin designs, and prismatic dislocations.

Cubist Still Life with Vase and Flowers. 1973.
Oil and magna on canvas, 90 × 60".
Private collection.

Cubist Still Life. 1974.
Oil and magna on canvas, 60 × 74".
Collection Stefan Edlis, Chicago.



Cubist Still Life with Playing Cards. 1974.
Oil and magna on canvas, 96 × 60".
Private collection.

Still Life. 1964.
Magna on plexiglass, 48 × 60".
Collection Mr. and Mrs. Leo Castelli, New York.

If there are sources for this evolution, they are in the works of Léger and more especially Juan Gris, instead of the Cubism of Picasso and Georges Braque. Gris's inventive unpredictable subjects and highly finished decisive-looking renderings interest Lichtenstein. The Spanish artist's *La Chope de bière et les cartes à jouer*, 1913, contains compositional aspects of added paper collage and six vertical stripes radically slipped up or down or away from each other which help explain the setting of Lichtenstein's otherwise independent four-painting group of 1973–75 imagistic Still Lifes.

Lichtenstein's other contemporary group of four Abstractions (see the studies for two Abstractions and *Abstraction*, both 1975) are like the final panels of the *Portrait Triptych* or *Cow Triptych* or the details of some of the Studio paintings where a strange Constructivist or skewed de Stijl ordering takes place, with raking angles which then mix and match ideas coming from his *Non-Objective I* and *II*, Cubist wood grains, Entablature segments, and peculiar colors. Though called Abstractions, these works for Lichtenstein are (with the possible exception of his 1957–61 paintings; see *Abstraction*, 1960) no more or less abstract than any of the other things he has done. He has applied the title to dictate ideas of apparent subjectlessness.

Still Life with Clock and Roses. 1975.
Oil and magna on canvas, 60 × 48".
Marvin Ross Friedman & Co., Miami.

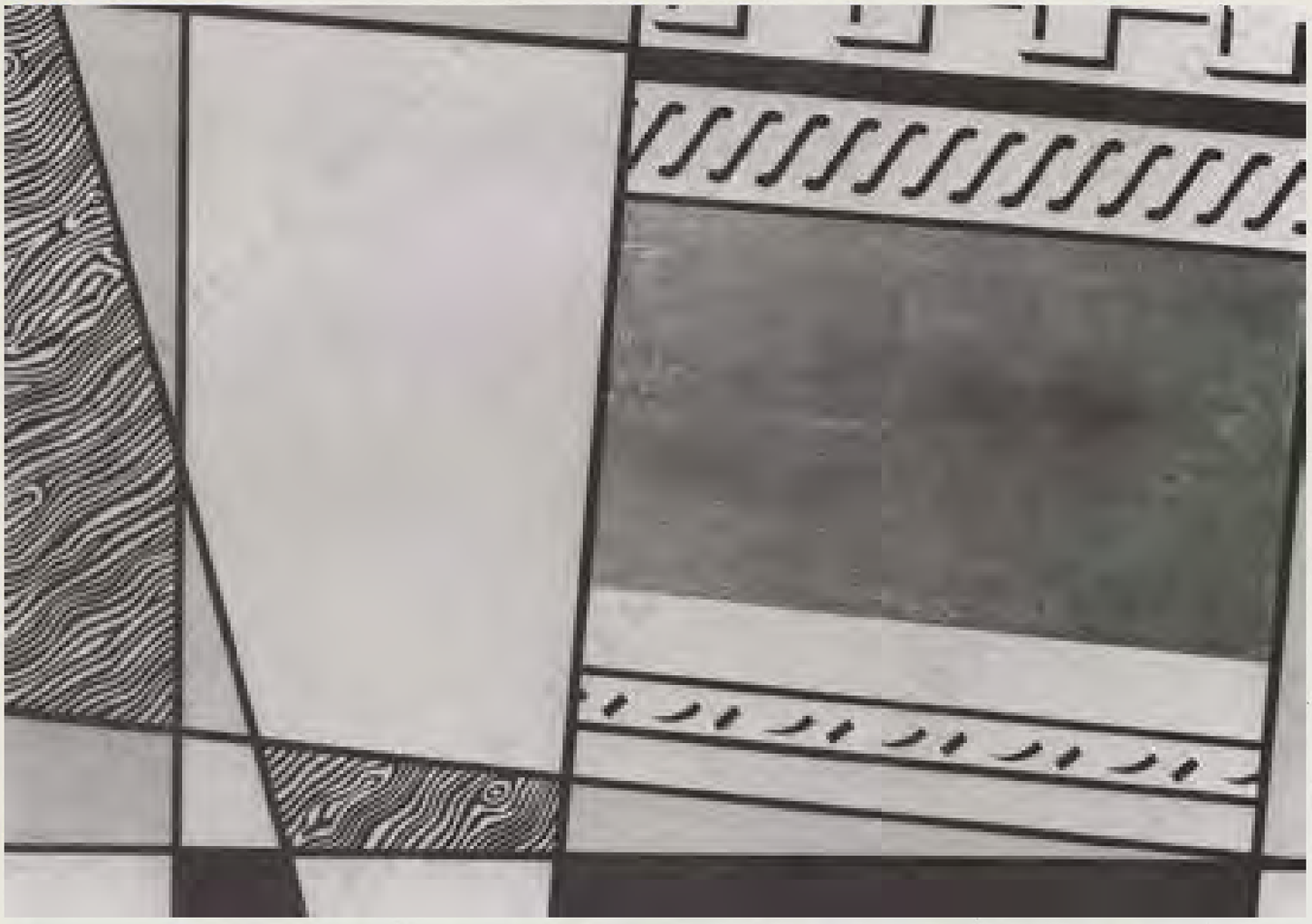
Cubist Still Life. 1974.
Oil, magna, and metallic paint, with sand, on canvas, 30 × 36".
Private collection.

Cubist Still Life. 1974.
Magna on canvas, 90 × 68″.
Collection Mr. and Mrs. Donald B. Marron, New York.

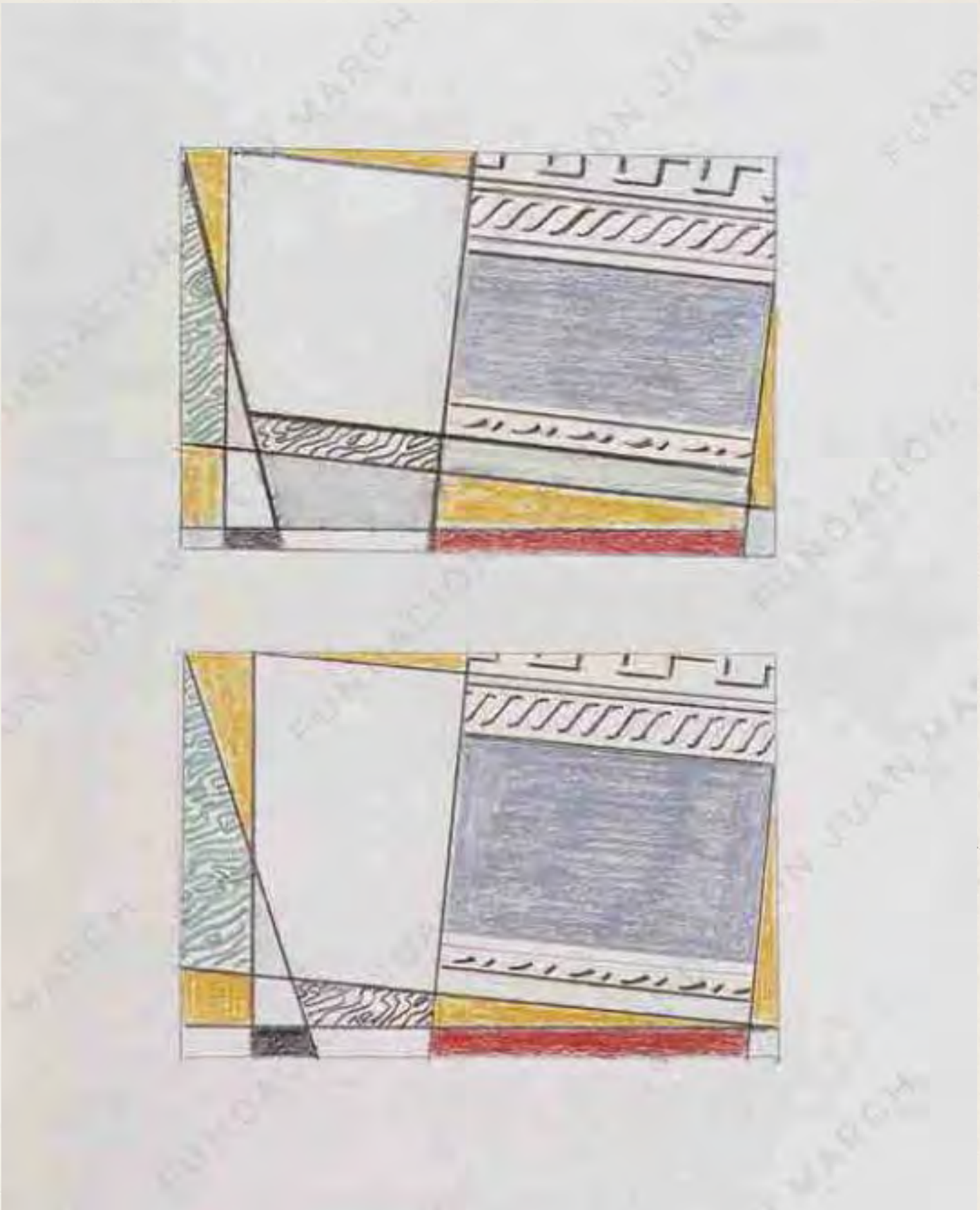
Abstraction. 1975.
Magna and metallic paint on canvas, 48 × 70".
Galerie Beyeler, Basel.

Non-Objective I. 1964.
Magna on canvas, 56 × 48".
Hessisches Landesmuseum;
Collection Karl Ströher, Darmstadt.

Abstraction. 1960.
Oil on canvas, 48 × 70¼".
Private collection.



Studies for two Abstractions. 1975.
Graphite and colored pencil on paper, sheet: 11 1/16 × 9".
Private collection.



PURIST STILL LIFES, 1975–76

After the disordering tactics of the previous Cubist works, Lichtenstein restored a sense of horizontal and vertical, contiguous picture-plane, and object outline in his Purist paintings. The primary subject in these works is vessels, depicted in a schematic but complete way, their openings and bases set parallel to the picture plane. Lichtenstein takes what he considers the more "interesting" stylizations and subject details from works by Charles-Édouard Jeanneret (Le Corbusier), Amédée Ozenfant, and Léger of the '20s, then works a free-style, less solid, and less cautious recombination of elements, mixed with his own previous Still Life and Entablature compositions. As Lichtenstein adapts the objects and format to his own idiom, the forms become larger, less finely detailed or elegant. The coloring is notably altered and the works evolve to points where there is little actual relationship to comparable subjects in historical Purism. He fills in or drops out segments, outlines, and overlapping zones. The overlapping and manipulation of certain areas stresses the idea of transparency. The striping and the firm interior lines and color zones become the graphic precursors of the artist's 1977 bronze see-through sculptures of cups, bowls, glasses, and fish tanks.

In painting, the artist has noted, his space is that distance between himself and the canvas and it is left to the viewer to supply anything more. With a shifting sense of what might be in front, the view must resort to the folk or naive art pattern of hieratic perspective: things at the bottom of the picture are intended to be understood as closer than things placed at the top. In this group of 11 Purist works the secondary clue to visual spatial impression is provided by placement and types of colors, the size and shape of planar zones, and stripes and Benday dots. The palette is expanded to a pastel range of blues, greens, and purples set against more saturated but equally unmodulated blues, blacks, grays, greens, and yellows. The differing speeds at which these colors strike the eye create the sense of spatial prominence or recession. The compositions are held in check by networks of curves and profile elements, looking as if they are molding forms or jigs. Lichtenstein is here making an esoteric mechanical drawing, in a new style, of plan and elevation, with odd centerings and oblique sections. This sense of explicit boundary lines thickly and widely drawn is another feature contrary to historical Purist painting, where the color zones were most often just side by side.

Purist Painting in Green, 1975, is the most machinelike composition, with associations to his 1950s electrical diagram works and to the eccentric paintings and drawings of Morton L. Schamberg and Francis Picabia. Despite every indication that it is a still life, with the guitar shape and the tuning pin, its dark green background flattens the composition, and the geometric units look distinctly mechanical. The white circle at the top also brings to mind Lichtenstein's 1964 *Pistol* banner, looking down a gun barrel. *Purist Painting with Pitcher, Glass, Column*, 1975, demonstrates a composition with clear units of color, striping, and line. Outlines and forms are established by where and how things abut, regardless of their spatial intentions, achieving an even spread of design with occasional peculiar elements. *Purist Still Life*, 1975, is another free variant, in this case perhaps influenced by Ozenfant's *Composition*, 1920, and Jeanneret's *Still Life*, 1920, plus added elements from outside recognized Purist style.

Historical Purism, with its firm laws of composition, exuded a post-Cubist sense of controlling reason and a totalitarian industrial aesthetic, avoiding narration and iconography in attempts at neoplastic, concrete art. In real terms there was not much that Ozenfant and the others could do with bottles, guitars, glasses, spheres, and cubes in still life. Such works, however, provided Lichtenstein with an opportunity to use Purist codifications for what appear to be his own picture-planning reasons. It is not evident that he chose the style for aesthetic validation or sardonic editorials.

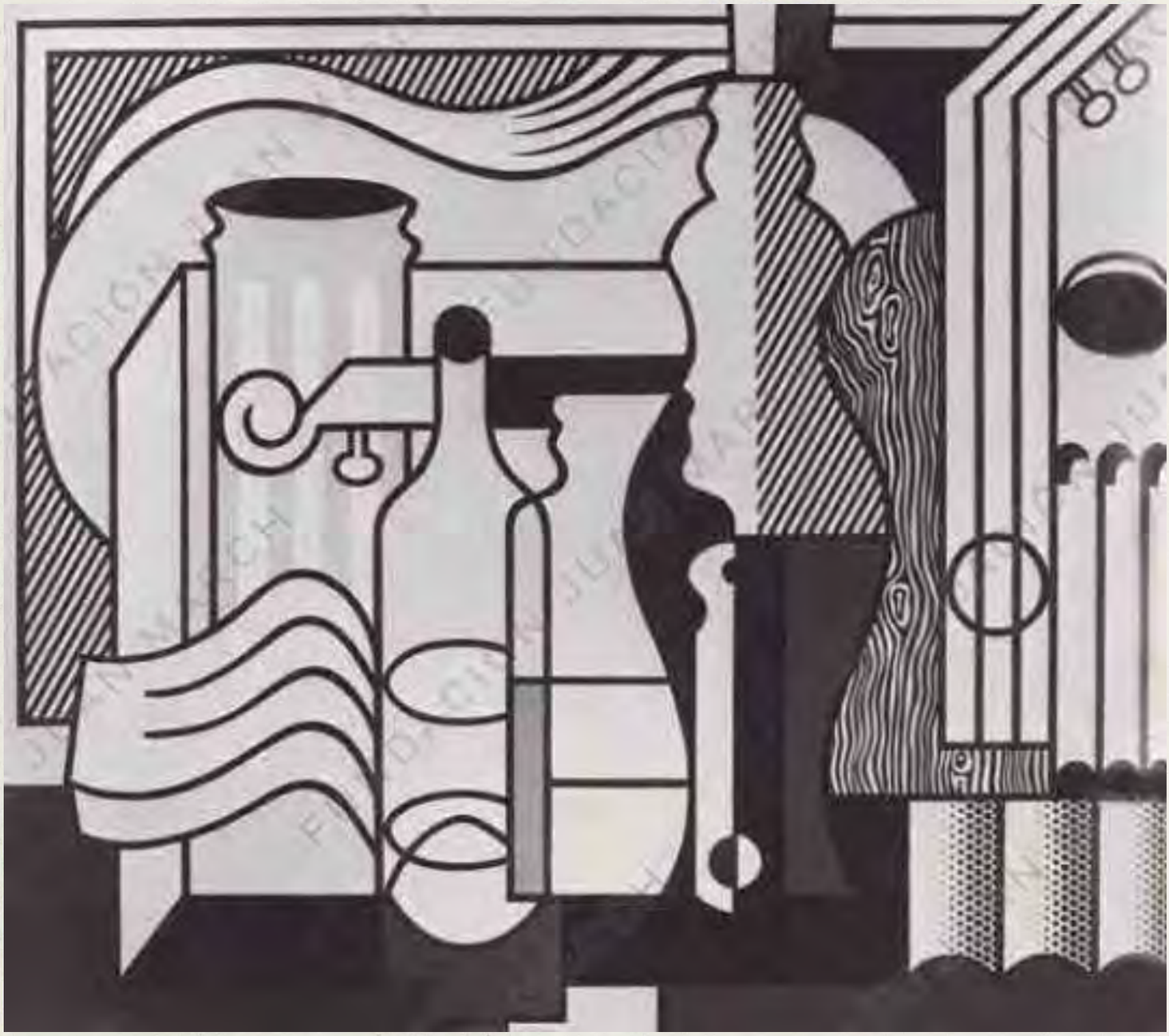
Purist Painting with Pitcher, Glass, Column. 1975.
Oil and magna on canvas, 60 × 40".
Collection Mr. and Mrs. Leo Castelli, New York.

Pistol. 1964.
Felt, 82 × 49".
Edition of twenty.

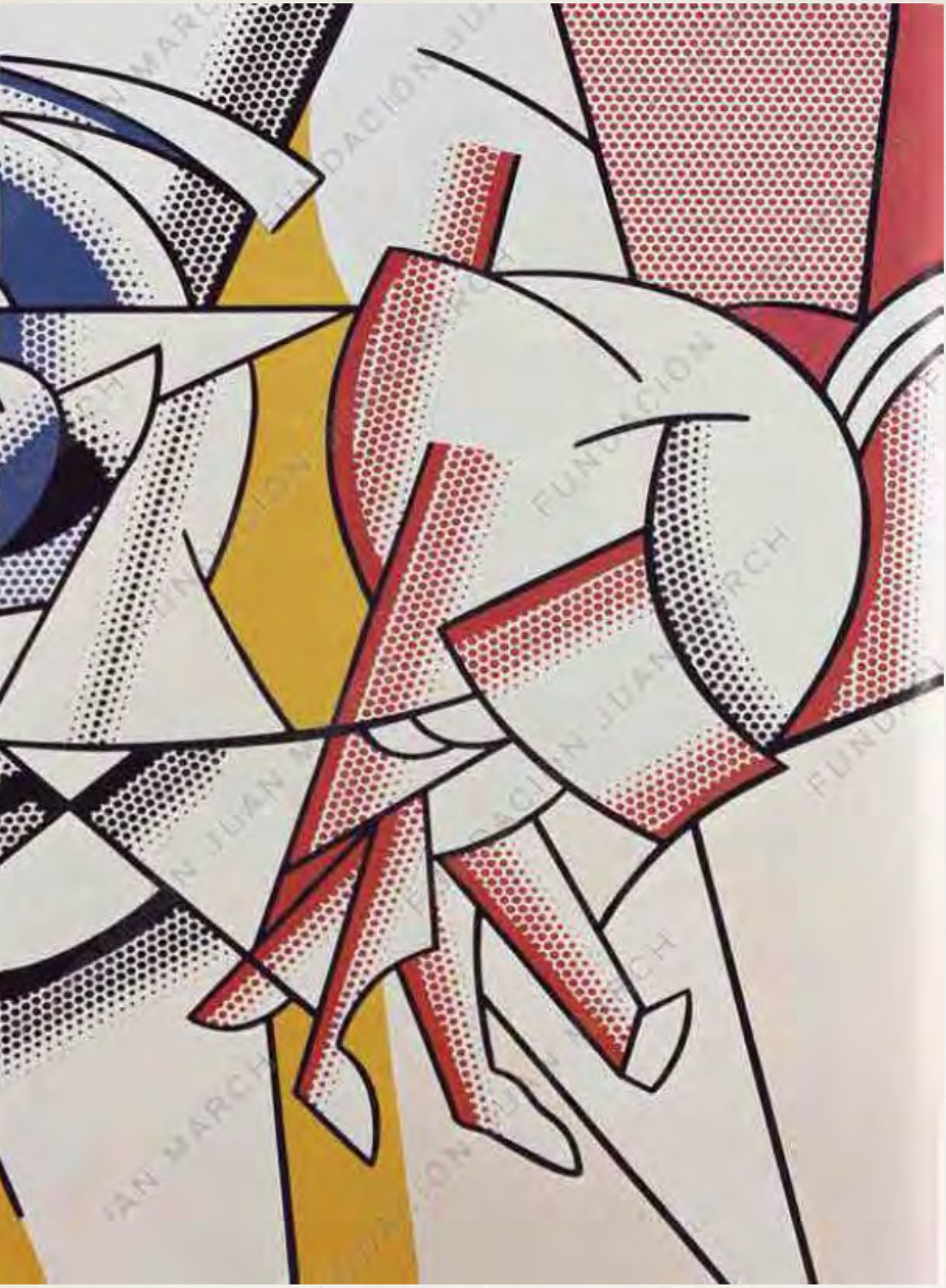
Purist Painting with Dice. 1975.
Oil and magna on canvas, 20 × 16".
Galerie Aronowitsch, Stockholm.

Purist Painting in Green. 1975.
Oil and magna on canvas, 36 × 30".
Private collection.

Purist Still Life. 1975.
Oil and magna on canvas, 70 × 80″.
Private collection.



Purist Painting with Bottles. 1975.
Oil and magna on canvas, 80 × 40".
Wolverhampton Art Gallery and Museums, Wolverhampton, England.



Red Horseman. 1974.
Oil and magna on canvas, 84 × 112".
Museum Moderner Kunst, Vienna; Ludwig Collection, Aachen.

FUTURISM, 1974–76

Of the dozen works in this stylistic suite, *Red Horseman*, 1974, is not only the first, but it is also the largest and most unexpected. In a surprising and risky fashion, Lichtenstein expropriates a subject from Carlo Carrà and endeavors to "complete" the project, making the painting that the Italian Futurist did not. The source is Carrà's 1913 ink and watercolor *The Red Horseman*. The new result is a graphically coded, heroically scaled work in red, yellow, blue, and black, moving well beyond any expectations established by the more painterly Carrà watercolor. Lichtenstein's *Red Horseman* is the set piece and a primary key to his aspirations for the second half of the decade, and it establishes the farthest edge of his blatant use of specific known works in art history.

There are, also, illustrations of early Futurist works which serve as the starting points for an unusually large number of the other Lichtenstein Futurist paintings. *Vortex* and *Eclipse of the Sun I* and *II*, all 1975, should be related to Giacomo Balla's *Mercury Passing Before the Sun as Seen Through a Telescope*, 1914. *The Atom*, 1975, may be a mix of Balla with feelings from the Orphism of Robert Delaunay and Frank Kupka. The hands of the violinist and an entablature behind of Balla's *Rhythm of the Violinist*, 1912, set the theme for Lichtenstein's *The Violinist*, 1975. The violin is isolated in Lichtenstein's *The Violin*, 1976. *Planes of a Lamp*, 1976, evolves from Ardengo Soffici's *Decomposition of the Planes of a Lamp*, 1912, though now deflated, since the Lichtenstein has, by design, little to do with the dynamism of light. *Horse and Rider*, 1976, is an apparent segment relating to the *Red Horseman* theme. *The Conductor*, 1975, is more like an animated Lichtenstein Modern Head sculpture of 1969.

Gino Severini's *Self-Portrait*, 1912, is the specific source for the Lichtenstein *Self-Portrait*, 1976. While contemporary Cubist portraits seem assertive and original, for example, Gris's *Portrait of Picasso*, 1912, or Picasso's *The Poet*, 1912, Severini's portrait looks underrealized in Futurist terms. The Lichtenstein self-portraits, the first so titled, bring the viewer to the brink of confusion as to the artist's intentions. They can be viewed, on the one hand, as self-portraits of Lichtenstein but in a historical stylistic mode. On the other hand, they may be replicas of the Severini, that is "portraits" of another artist's self-portrait. If Lichtenstein is making his own portrait, however elusively, he has seemingly abrogated his artistic personality and the uniqueness of his representation. If the works are Lichtenstein's renderings of Severini's visions of himself, one sees the artist's commentary about a Futurist so engrossed in stylistic nomenclature that the expected format of self-portraiture is cast into a straight jacket. One would think that Futurist portraiture should incorporate representative action or some kind of anthropomorphic machine, instead of being formally geometric and prismatic. These issues and answers are not mutually exclusive and Lichtenstein is secure in the ambiguities he creates.

The *Red Horseman* and subsequent Futurist works are based on conceptually loaded and intentionally contradictory principles of composition and theme, politics and history. Lichtenstein negates the dynamics of the subject by stabilizing the parts, putting the horse and rider in a net of lines anchored to the picture frame, clarifying the tones, and deromanticizing the bravura Italian Futurist ethos. This and the other compositions are, like stroboscopic animations, closer to superimposed, quantified, Eadweard Muybridge photographs. Lichtenstein acknowledges that the choice of Futurism as a theme allowed him to highlight the pretentious manifestos of the anarchistic Futurists; underlying his choice is the irony that this hitherto avant-garde movement became, in the 1920s and '30s, the official state art under Mussolini. The implied but unanswered question remains: what is it about absolutism in new art and its visionary search for the art of the Future which could result in such a politicization of its goals? The apolitical Lichtenstein, however, contradicts this by defusing the subject matter. His futuristic images are not the charged ones of speeding cars, explosions, war, or airplanes, although just such things were the subjects in his Pop paintings. The forms are not dissolved by motion but, rather, are solid, traditional depictions of musicians, conductors, violins, self-portraits, horses, a mute lamp, and a bit of scientific lore in the eclipse and atom paintings. The general effect is a logical evolution of 1950s atomic-age modern and Lichtenstein's Art Deco and Cubist works. Whereas his Cubist and Sailboat paintings attempted the effect of imagistic motion, Lichtenstein, in a reverse twist, systematizes Futurism.

The Atom. 1975.
Oil and magna on canvas, 42 × 36″.
Private collection.

Planes of a Lamp. 1976.
Oil and magna on canvas, 42 × 36″.
Private collection.

Eclipse of the Sun II. 1975.
Oil and magna on canvas, 70 × 54".
Private collection.

Self-Portrait II. 1976.
Oil and magna on canvas, 70 × 54".
Collection Paul and Diane Waldman, New York.

Self-Portrait. 1976.
Oil and magna on canvas, 42 × 36".
Collection Mr. and Mrs. Robert Shoenberg, St. Louis.

OFFICE STILL LIFES, 1976

Offered as what we would think to be an artist's idea of a business environment, these so-called Office Still Lifes have, in fact, no more to do with office interiors and activity than Lichtenstein's *Red Barns*, 1969 and 1971, had to do with farms and farming. The ten paintings in this suite evolved from a series of purposefully "dry" drawings in blue fountain-pen ink and graphite. For the first time it is the artist's drawing medium which has set the rendering technique and palette for subsequent paintings (see study for *Still Life with Table Lamp*, 1976). The broad, fat-nibbed pen lines became the dominant diagonal striping in the paintings. The light translucent ink set the lower tonal values and the shiny graphite was approximated by metallic gray paint. Containing details apparently expropriated from newspaper ads and office-supply catalogues: dossiers, cashboxes, folding chairs, files, drafting lamps, attaché cases, and paper rolls, the compositions are clearly invented and have little to do with preexisting art. In such works as *Still Life with Table Lamp* and *Still Life with Folded Sheets*, both 1976, these objects are placed on table tops in curious settings, isolated fragments with windows opened strangely to blackness, dressing-room or high-school lockers, or hotel-like formats, all hauntingly empty of people, a step beyond Edward Hopper.

Lichtenstein is pushing the planar graphic system here to an absurd point following his 1972–74 Still Lifes and the 1975 Purist paintings, replacing most reflection or shadow with diagonal striping as the half tone. Only *Still Life with Coffee Pot*, 1976, has a real indicated shadow, its light source the conversely black window. The paint application enhances the unreality with a shiny metallic gray set against magna and oil blacks, greens, blues, white, and touches of pastel yellow. The painted linear elements interconnect and there is a surface-oriented stenciled feel, or a dot-to-dot look. The lines of one form continue in the same color to a form supposedly behind or in front of it. The darker colors create the spatial implications. The clear mechanical composing of color zones is balanced against larger areas of striping and the tipped-up imagery. The attributes of the horizontal and vertical painting planes are made through the explicit geometry of the portrayed rectilinear objects. Square or round tables are schematized to have no more than two perpendicular legs, whose colors then connect onto renderings of the table top and the window frame behind, the chair, or the drape.

The portrayed objects themselves are styleless and neutral, looking like military or government surplus. It is amusing to think of these paintings as being intended to hang in homes, offices, and museums. As such they would be modern paintings speaking to our cultural work routine and artifacts. In a corporate collection these wry, elegant but static paintings would be designated "work" scenes placed in environments which are conversely many times more active, changing, and plush.

The fabricated quality of these paintings and drawings bears a direct relationship to Lichtenstein's sculptures, which began either at the same time or only shortly thereafter. The table from *Still Life with Table Lamp*, 1976, for example, became the table plan for an early maquette for the as yet unexecuted sculpture "Pitcher, Grapefruit, and Lemon on Table." The Luxotype drafting lamp in *Still Life with Lamp*, 1976, with its cast light, recurs in the bronze *Lamp on Table*, 1977 (see p. 159), and the floating light sources of *Lamp I* and *II*, 1977 (see p. 158). The glass on the left in *Still Life with Beads*, 1976, plus the earlier *Glass and Lemon Before a Mirror* (see p. 46), and various of the Matisse-based Still Lifes established the later bronze glass styles. The coinciding of firm outlines in the Office Still Lifes, the increased use of individual objects, and the new extension and manipulation of diagonal striping are compositional devices transferrable to sculpture.

An elusive attitude occupies the Office paintings, in contrast to the implied familiarity of the furniture and other components. Lichtenstein is again giving us clear codes for papers, books, boxes, and windows. But in *Still Life with Beads* and *Still Life with Lamp* additional thematic curiosities occur. In the former, the beads are an unexpected inclusion for such a still life arrangement. In the latter, the light is on, the files are open, a lunch sack seems momentarily abandoned, and the door to the left is ajar, as if something has happened. All the Office Still Lifes have sensed but unseen quotients, thus making them a culminating point where the implied surreal qualities of his work between 1972 and 1976 achieve final preparation for his next major series: Surrealism.

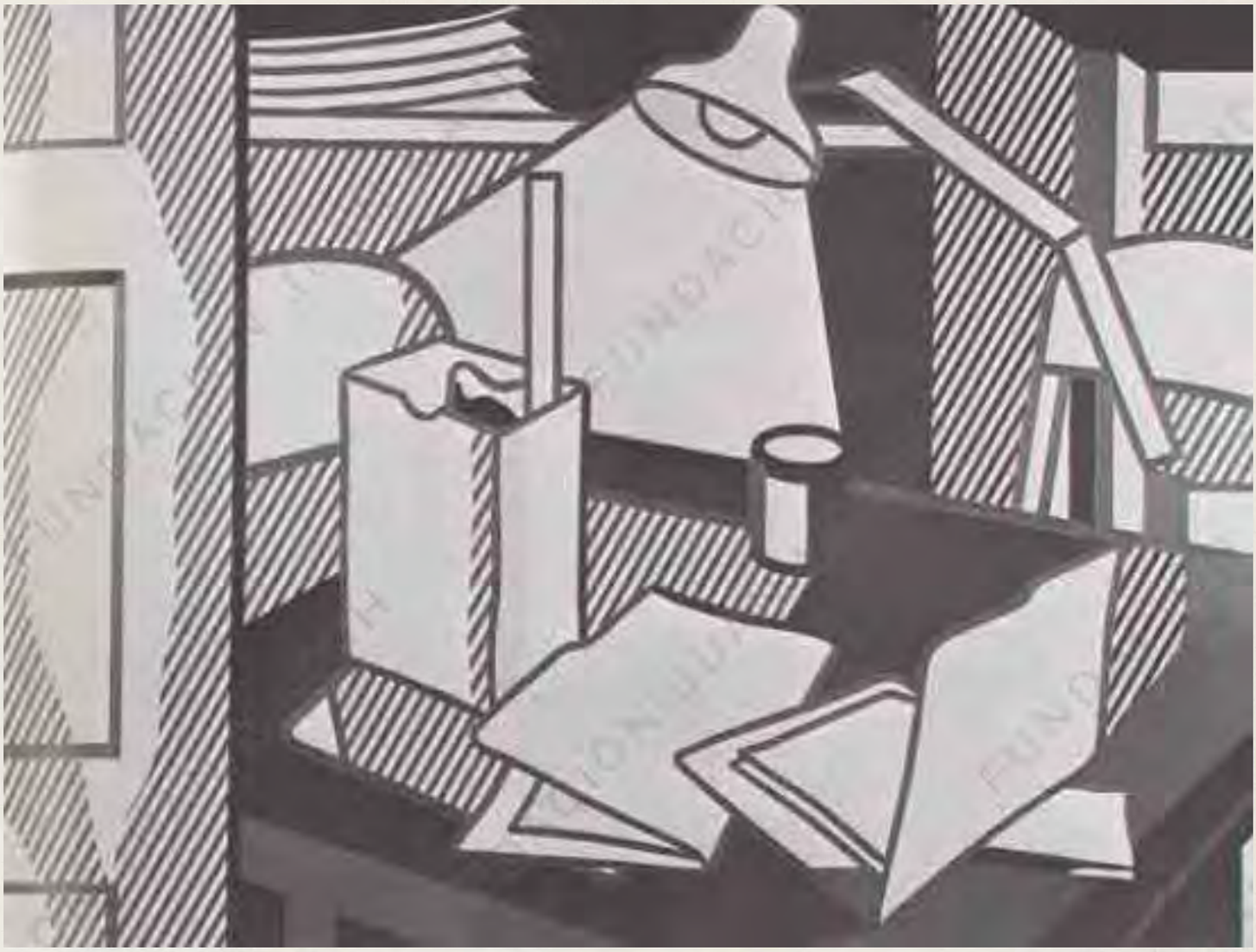
Still Life with Folded Sheets. 1976.
Oil and magna on canvas, 70 × 50".
Collection Sydney and Frances Lewis Foundation, Richmond.

Study for *Still Life with Table Lamp*. 1976.
Graphite, colored pencil, inks, and collage on paper, sheet: 12⅜ × 10¼"; image: 4⅝ × 3⅜".
Private collection.

Still Life with Table Lamp. 1976.
Oil and magna on canvas, 74 × 54″.
Private collection.

Still Life with Beads. 1976.
Oil and magna on canvas, 50 × 60".
Private collection.

Still Life with Lamp. 1976.
Oil and magna on canvas, 54 × 74".
Collection Richard Gray, Chicago.



Reclining Nude. 1977.
Oil and magna on canvas, 84 × 120".
Private collection.

SURREALISM, 1977–79

As art writers of the late 1960s and early '70s were faced with Lichtenstein's quiet evasions or disjunctions they, rightly or wrongly, called these qualities Surrealist. In 1977 the artist compounded the issue and began his own "official" Surrealism, resulting in a significant body of work which eventually totalled 49 paintings and ten hybrid American Indian/Surrealist subjects. His earlier works were inferential, but the new works are overt and heighten, rather than resolve, the question of the role of historical Surrealism in Lichtenstein's oeuvre.

Lichtenstein here invents a visionary new cartoon style, almost wordless and self-consciously narrative, with zany but disturbing characters that rivet the viewer's attention through eyes that stare out. These works are types of freeform collective memory with a dramatis personae of stick, curvilinear, wood-block, mirror, and odd lip-eye-hair figures, keyed to preexistent Lichtenstein paintings and the pervasive influence of Picasso. Other references include Magritte, Henry Moore, Barbara Hepworth, Jean Arp, Yves Tanguy, Ernst, Miró, and Joseph Cornell.

Breton, the Surrealist poet and spokesperson, characterized the movement as one portraying the pure state of dreaming. Properly taken, this stance excludes Lichtenstein, despite overtones in his work that make the viewer think of historical Surrealism. Lichtenstein, rather, takes stylistic and subject elements and modifies them into a kind of surrealistic slang. He becomes involved in composite-scale tableaux with a rich dialogue of forms—all intuitively modified and released from their nominal sources.The forms assume new roles: for example, his 1968 Brushstrokes function in 1977 as clouds, hair becomes legs, the earlier Pop comic eyes become heads, and mouths double as genitalia as they do in many Picasso works. In his shallow pictorial space, Lichtenstein's inanimate forms become animate with sharp sources of light and shadow, and each painting becomes a *tableau vivant*.

In these Surrealist paintings the sophisticated use of details from his previous works reaches the point where Lichtenstein makes even his original works pretend to be copies. One can identify sources and colors or document the compositional reuse, but one still wonders about the implications and the artist's private intentions. It is clear, however, that the artist is contrasting his

Woman with Flowered Hat. 1963.
Magna on canvas, 50 × 40".
Collection Mr. and Mrs. S. I. Newhouse, Jr., New York.

Girl with Beach Ball II. 1977.
Oil and magna on canvas, 60 × 50".
Private collection.

Female Head. 1977.
Oil and magna on canvas, 60 × 50".
Collection Michael Rea, Washington, D.C.

Girl with Ball. 1961.
Oil on canvas, 60¼ × 36¼".
Collection Philip Johnson.

Figure with Trylon and Perisphere. 1977.
Oil and magna on canvas, 42 × 50".
Collection Mr. and Mrs. Michael Klebanoff, New York.

Study for *Figure with Trylon and Perisphere*, other studies. 1977.
Graphite and colored pencil on paper, sheet: 8 13/16 × 7¾".
Private collection.

generalized, visual version of Surrealism as seen in his 1970s work, with his 1960s oeuvre and with Surrealism of the 1920s–40s. During the late 1940s and early '50s, Lichtenstein was responding to Miró and Paul Klee as he developed in the midst of European Surrealism's dramatic effect on New York artists. Arshile Gorky, Willem de Kooning, Jackson Pollock, Mark Rothko, and others of the first generation of New York Abstract Expressionists had related concerns. Surrealism for Lichtenstein is therefore self-referential, a major formative nutrient. In objectifying his fantasies and sources in his 1970s Surrealism he is now meeting his mentors head on, allowing the past and his debts to be recognized.

The new works are executed in strong bright colors with explicit line, form, and mixtures of striping, Benday dots, and wood grain. There is a complex experimental feeling of balance, overlaid by the imagery and the nominal "subject" or anecdote. Residual tensions and suggestions of adventure emerge as the works are sometimes awkward in their unassimilated mixes. Included are vestiges of his Pop comic works, Brushstrokes, Temples, Pyramids, Mirrors, Entablatures, Landscapes, Still Lifes, Trompe l'Oeils, Office Still Lifes, and Abstractions, and minor references to yet other works. Having developed style, technical expertise, and malleability in the intended rendering and communication between 1970 and 1977, Lichtenstein now combines all these skills in a virtuosic display.

While his Surrealist paintings are all intricately linked to each other, there are five broad subject groups: single female figures, conversations, self-portraits/portraits, independent single figures, and multiple-figure "boy-meets-girl" compositions. The earliest Surrealist painting is Lichtenstein's *Female Figure,* 1977, with its cascade of hair flowing up and over a nude torso, demanding comparison to Magritte's two paintings, *The Rape*, 1934 and 1945. *Girl with Beach Ball II* and *Frolic*, both 1977, signal Lichtenstein's move to the more dominant source, continued influence, and multiple-face renderings of Picasso. The bather, beach ball, and cabana are found in Picasso's *Bather with Beach Ball*, 1932, mixed with Lichtenstein's *Girl with Ball*, 1961. *Girl with Tear I* is a circular Pop cartoon eye, like a tondo Mirror, held up by a tear and a wave of hair, set on an open plain, where Tanguy-like outcroppings cast long shadows. This work is the first composition reminiscent of Salvador Dali, and it is followed by three related paintings, *Girl with Tear II* and *III* and *Figure with Trylon and Perisphere*, all 1977. In these and other works, we are reminded that Lichtenstein paints canvases on a rotating easel, spinning them around, upside down, sideways. Now the images themselves are set horizontally as well as vertically.

Woman with Flower. 1978.
Oil and magna on canvas, 100 × 44".
Collection Mr. and Mrs. Richard T. Fisher, St. Louis.

Nerts. 1978.
Oil and magna on canvas, 75 × 44".
Private collection, San Francisco.

Girl with Tear III. 1977.
Oil and magna on canvas, 46 × 40".
Private collection.

Studies for *Untitled Composition* and *Sitting Pretty*. 1978.
Graphite and colored pencil on paper, sheet: 10⅞ × 7⅛".
Private collection.

Study for *Two Figures*. 1977.
Graphite and colored pencil on paper,
sheet: 5¼ × 5⅝", image: 1¾ × 2⅜".
Private collection.

Mirror sculptures, Mirror paintings, broken mirrors, and eye forms become autographic elements in the portraits and the multifigured compositions. Like Magritte's *The False Mirror*, 1928, and Ernst's *Histoire naturelle*, 1926, Lichtenstein's 1960s comic eye images are, under the circumstances, too good and too loaded not to be revived.

What are here called conversation paintings begin with *Nude on Beach*, 1977, where a biomorphic perforated shape is contrasted with an angular perforated block (Swiss cheese). This initiates almost a dozen works where the artist, in a nonerotic way, responds to notions of stereotyped sex forms. He contrasts humorous, oddly drawn, purported female attributes (curvilinear, passive) with purported male attributes (angular, active). *Two Figures*, 1977 (see study), broadens the types to evolve a many-pointed star-man on the left, like a walking Kurt Schwitters *Merzbau*, 1925, and on the right a female eye, blond wave, and standing lips reminding us of the lips in Man Ray's *A l'heure de l'observatoire: les amoureux*, 1932–34. The utter improbability and silliness of the juxtapositions in works like *Two Figures* are at first uningratiating, but the statement nevertheless remains in the viewer's subconscious. Precedents for Lichtenstein's constructed star-man include Ernst's *Two Ambiguous Figures*, 1919–20; Picasso's *An Anatomy*, 1933; or Giorgio de Chirico's *Jewish Angel*, 1916. Both curvilinear and spiky figures recall Picasso's 1930s paintings as well as Miró's and any number of so-called automatic Surrealist drawings. Casually taken for granted, though it should not be, is the fact that Lichtenstein actually dared to produce canvases such as *Two Figures*. His assertive unconventionality is a direct challenge to existing criteria and vocabulary. One can apply a variety of snappy adjectives but works like these remain unaccommodating, unrepentant. Gone is the European old-master patina of historical Surrealism. What are presented instead are high-color, pared-down, bilateral, or compositionally distinct puzzles. They are studies in opposites and not just formal ones. Lichtenstein remains obsessed with constructing fresh new "equivalences" of meaning, composition, symbol, and technique, and changing our perceptual habits.

The Conversation, 1977, portrays shapes seemingly in dialogue, the soft form facing the hard form. The curvilinear element makes a cute profile on its right edge

The Conversation. 1977.
Magna on canvas, 36 × 50".
Private collection.

and a long-nosed animal or apparition on its left, both served by a common eye. This Janus-type head is set opposite a wood-block head, cleverly but abruptly assembled. *Interior*, 1977, establishes a scheme of a multi-purpose dressing-stand mirror, female or viewer on the left, and a sharp-edged form on the right. Mirrors are common elements in this range of Lichtenstein's Surrealist works. As a type, they play conflicting, enigmatic roles, while referring back, formally and editorially, to the issues of previous Mirror and Pop paintings. There are two Surrealist portraits, one self-portrait, and one double portrait. Three of the four contain mirrors where heads should be. *Self-Portrait*, 1978, elicits conflicting opinions. The traditional way an artist produces a self-portrait is to look in a mirror for the subject and details. Lichtenstein goes only half way, that is, we get to see the mirror, which he chooses to depict, but not the reflected image. We see only the illustrated shimmer of light. Beyond this point interpretation is open: a blank put-down of our expectations, a metaphor of an artist being a reflection of his time, and even a playful reference to vampires which, as every horror film devotee knows, cast no reflection. This work is reminiscent of a group of enigmatic portraits by Magritte, of which *The Pleasure Principle,* 1937, is the closest, as the sitter's head is dematerialized by a radiant burst of light. Others include Magritte's *The Great War*, 1964, where the subject's eyes, nose, and mouth are blocked out by an apple; and *The Idea*, 1966, where a fruit hovers just above a headless business suit, shirt, and tie. Lichtenstein's *Portrait*, 1977, has a female hair style swirling around a rectangular mirror set above several looping

Studies for *Figures in Landscape* and *The Conversation*. 1977.
Graphite, colored pencil, and collage on paper, sheet: 12⅛ × 9″.
Private collection.

Go for Baroque. 1979.
Oil and magna on canvas, 107 × 167".
The Jeffrey H. Loria Collection, New York.

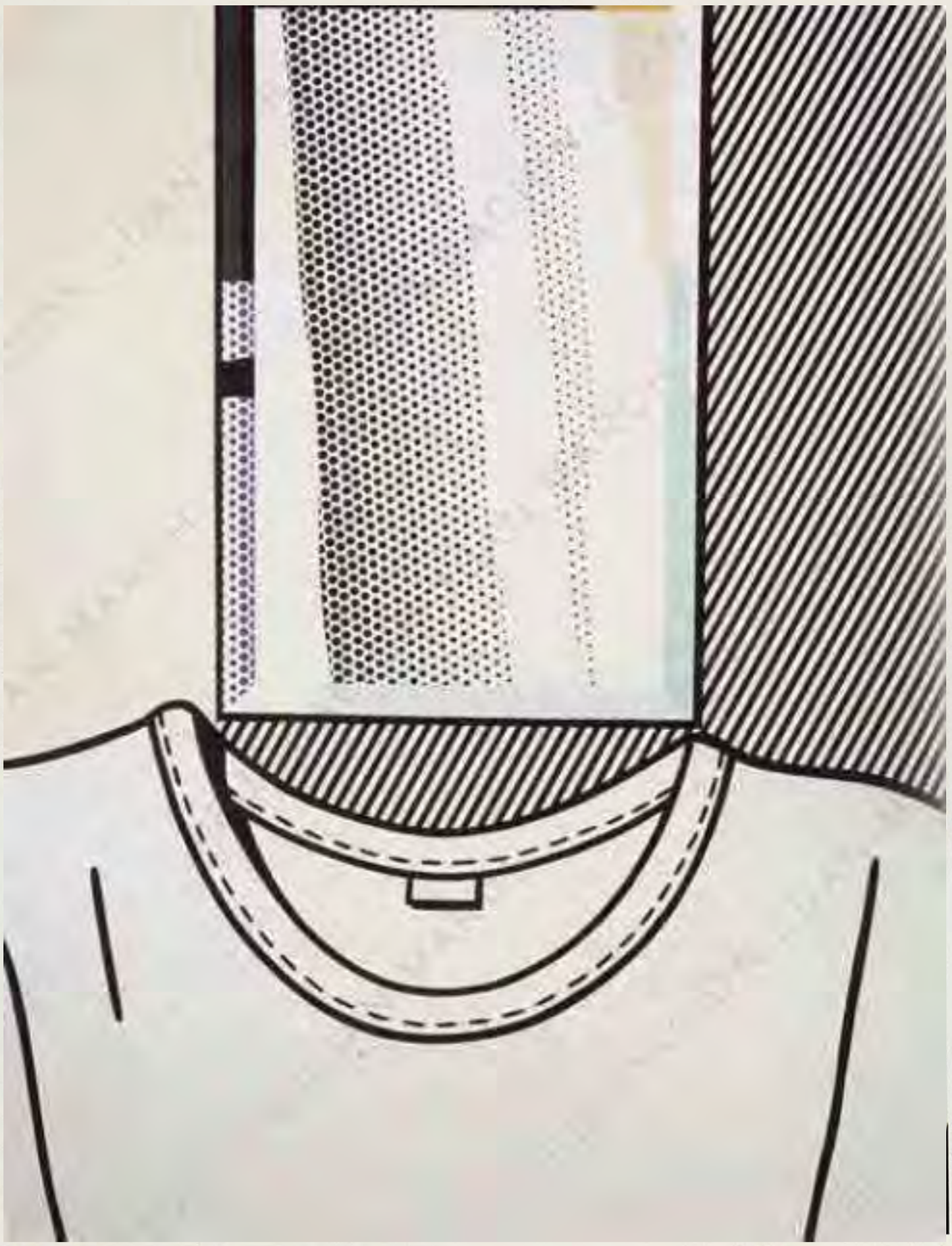
circle lines. The black sky behind lends an unreal quality. Another *Portrait*, also 1977 (see study), depicts men's business clothes, but for a head Lichtenstein substitutes a floating yellow Swiss cheese shape, in admitted reference to his 1962 *Cheese* painting. *Stepping Out*, 1978, combines the characteristic items of the long, yellow hair wave, the rectangular mirror head, the vertical eye and floating lips with an adaptation of the seated male figure in Léger's *La Partie de campagne*, 1954, a source which may also account for the color swipe across the man's face.

Lichtenstein's multifigured compositions use elements from all his works. Disembodied details are lifted from their original formats, rearranged, and introduced into eight large-scale paintings, whose compositions are contrary to academic and even some vanguard principles. The results are intentionally mural-like, the size of the paintings and the elements controlling significant space, but their profuse details do not foster a sense of architectural compatibility. Rather, they are like a freeform medley of operatic finales, where all the characters are back on stage episodically shifting from theme to theme, role to role, with functions of items known and trusted in one context now reinvested in new vignettes. On the one hand, these major works are Lichtenstein's updated Studio paintings. On the other, these original, accumulative paintings are the artist's response to other known large tableaux, like Léger's *Three Women*, 1921, or Picasso's *Guernica*, 1937, and *The Charnel House*, 1944–45.

These works are made possible in part by Lichtenstein's invention of newly individual, nontopical species of forms which can have multiple uses. The artist, unconstrained by time, place, technique, or conventional belief in the necessity for linear stylistic evolution, subverts our classical orders by his free choice. Mixes of forms denoted as masculine and feminine create anecdotal and literary rationales for contrasts of hard and soft, open and closed, hot and cold, plus a range of false opposites which weave the compositions and messages together.

The Surrealist drawings are the closest Lichtenstein publicly gets to stream-of-consciousness doodling. Odd shapes emerge in this group as Lichtenstein invents his varied vocabulary, and it is the drawings which help fix the forms. The larger sheets of multiple images seem intuitively composed, as the sketches visually float about on the page with the bigger compositions set beside smaller format painting sketches, with no academic concern for literal balance. What equivalence there is derives from the relative importance of the subjects, color uses, and interest in the forms.

Self-Portrait. 1978.
Oil and magna on canvas, 70 × 54".
Private collection.

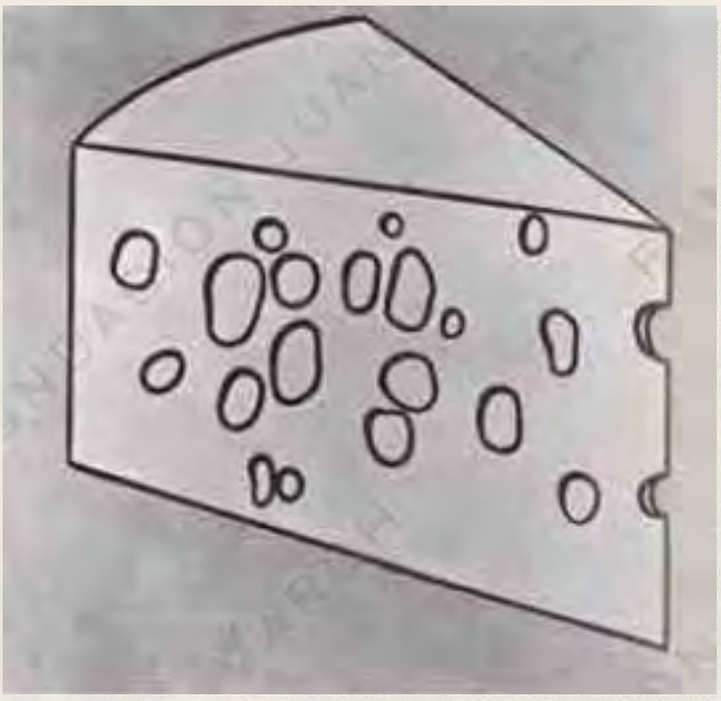


Portrait. 1977.
Oil and magna on canvas, 48 × 42".
Private collection.

Study for *Portrait*. 1977.
Graphite and colored pencil on paper,
sheet: 6 5/16 × 5 1/2"; image: 3 1/8 × 2 3/4".
Private collection.

Portrait study. 1978.
Graphite and colored pencil on paper,
sheet: 5 1/2 × 7 9/16"; image: 3 1/4 × 3".
Private collection.

Cheese. 1962.
Oil on canvas, 40 × 40".
Collection Todd Brassner, New York.



Stepping Out. 1978.
Oil and magna on canvas, 86 × 70".
The Metropolitan Museum of Art, New York.

Razzmatazz. 1978.
Oil and magna on canvas, 96 × 128".
Collection Graham Gund, Boston.

Pow Wow. 1979.
Oil and magna on canvas, 96 × 120".
Mittelrheinisches Landesmuseum, Mainz;
Ludwig Collection, Aachen.

AMERIND/SURREAL, 1979

American Indian designs are often based on "dream revelations," since aspects of Indian arts play powerful symbolic roles in sacred ceremonies, and the works have a clear stylization in which forms and pictographic elements are flat, with no overlap. In 1951–57 Lichtenstein's art dealt with the American West and various Indian themes. His 1977–79 Surrealist works evolved to a formal point close to his earlier Indian themes, suggesting ideas perhaps newly stimulated by his 1970s experiences in Southampton, since there is a neighboring Shinnecock Indian reservation. Feeling that Indian forms establish a historical base for American art (reminding him of "primitive" African art's relationship to modern Cubist European art), the artist again willfully demonstrated in 1979 the dramatic flexibility of his style and choice by personally reinterpreting these subjects. The dream state of ritual Indian art mutually intensifies his combination with Surrealism. Adding influences of Surrealist art, like the 1940s pictographs of Adolph Gottlieb and the Indian-Surrealist works of Ernst, Lichtenstein logically combines these loaded issues with a critical irony: the nature of contemporary Indian art. The ten paintings in this group appear less autographic and more like those of an artist impersonating present-day American Indian artists who have been removed by time and technology from a true sense of their native traditions. Lichtenstein refers to the professional Indian art programs of the 1950s which produced curiously over-stylized, almost Art Deco, renderings. He also mixes various tribal, geographic, and cultural areas, denying meaningful differentiation and using images found in all traditional mediums. It is a synthetic amalgamation, the list including quill work, beadwork, blankets, Kachinas, dance masks, headdresses, murals, sand painting, and pottery. One wonders if Lichtenstein is nostalgic for the false romance of the noble savage, the independent and preindustrial Indian in a world of natural harmony with gods and animal forces. There is perhaps an added timeliness and social cachet in his statements, considering that various of Lichtenstein's fellow artists (Tony Berlant, Jasper Johns, Don Judd, Frank Stella, Kenneth Noland) are well-known collectors of Indian blankets.

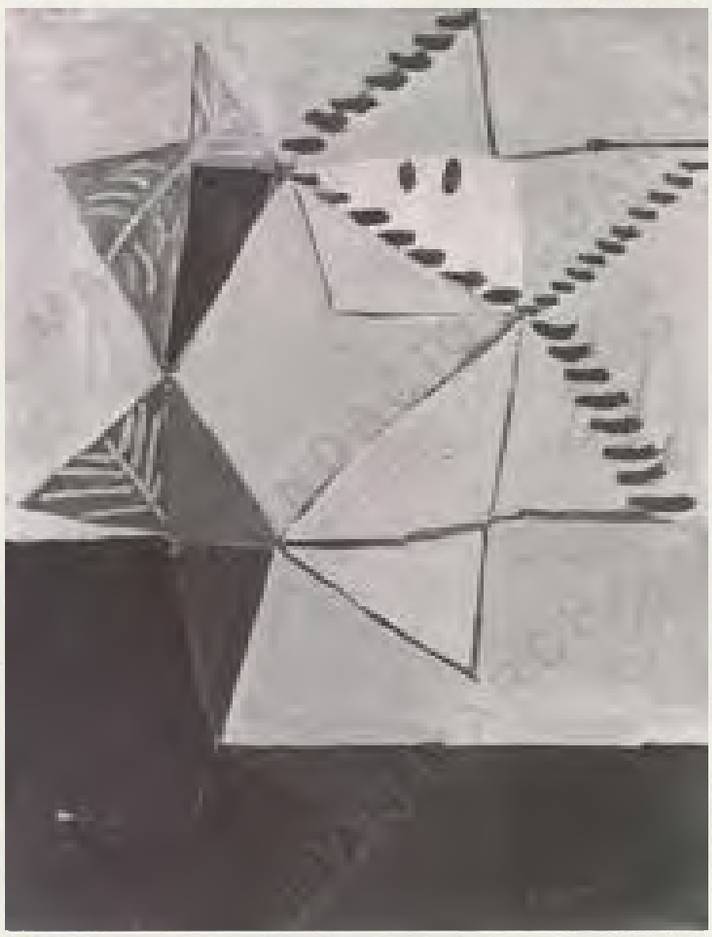
In these paintings, which come out of the Surrealist background, there is still an anthropomorphic, imagined narrative, with a shrewd mix of differing scales of objects and reuse of eye and lip forms (eyes being also

Indian. 1951.
Oil on canvas, 18 × 24".
Private collection.

Face and Feather. 1979.
Magna on canvas, 36 × 36".
Private collection.

characteristic elements in Northwest Coast Indian art, and lips being a Pop fascination in works by Andy Warhol and Wesselmann as well as in de Kooning's Abstract Expressionist paintings). The five large-scale paintings by Lichtenstein suggest comparison to traditional murals on the walls of Kivas (ceremonial rooms in prehistoric Pueblos) as well as to modern American Indian murals. The five smaller paintings are Kachina-like. All are different from the intentions of the Indian source material. Working within the conventions developed for his Surrealist works Lichtenstein overlaps forms, manipulates negatives to produce simultaneous conflicting readings, and injects a residue of humor into the high-color paintings. *Pow Wow*, *Composition with Two Figures*, and especially *Two Figures with Teepee*, all 1979, depict a dialogue of both form and composition as seen in previous Surrealist works. Lichtenstein's use of the grain patternings establishes not only a desired halftone but also a fake texture, a sense of construction from a do-it-yourself or high-school wood shop, and a relationship to Ernst and the visible grain of unpainted native American wood sculptures. *Indian Composition*, 1979, has two lateral figures set apart with a bisected element in the center, which alternates between being two profiles or one full face. *Head with Braids*, 1979, is like a plywood portrait of a shaman.

Lichtenstein has taken the implied meanings of Surrealism within our European cultural heritage and magnified them through the ceremonial symbolism of the Indian. The explicit results produce paintings that are provocative on several levels, ranging from an appreciation of cultural qualities and the political minority issues of today's American Indian movement, to the debased Indian motifs in such stereotyped vehicles as Cowboy-and-Indian movies and the tourist trading-post totem pole which Lichtenstein had in his studio in the early 1960s.



Two Figures with Teepee. 1979.
Oil and magna on canvas, 70 × 60".
Collection Mr. and Mrs. Michael Klebanoff, New York.

Indian Composition. 1979.
Oil and magna on canvas, 84 × 120".
Private collection.

Study for *Indian Composition*. 1979.
Graphite and colored pencil on paper, sheet: 5⅝ × 8¾"; image: 3⅜ × 5 1/16".
Private collection.

Composition with Two Figures. 1979.
Oil and magna on canvas, 80 × 70".
Private collection.

Head with Braids. 1979.
Magna on canvas, 50 × 40".
Private collection.

Forest Scene. 1980.
Oil and magna on canvas, 96 × 128".
Private collection, New York.

EXPRESSIONISM, BRUSHSTROKES, 1979–80

Lichtenstein's current interest in the Expressionist subject derives first from his 1950s American Indian woodcuts, reactivated by the recent experiences of his 1979–80 American Indian Theme prints. The work of Klee and the original woodcuts and paintings of the German Expressionists, 1906–20, are also sources which the artist now amalgamates into his new, more generalized style. He has taken his 1979–80 American Indian designs and mutated them into a nominal expressionism, pulling the Indian designs away from their highly developed symbolism. The dot-to-dot-like angularity heightens the montage of striping, grain, and color zones but the paintings seem technically more late Cubist than German Expressionist with their lack of linear variation, surface treatment, and color modulation. During the experimental phase of this new period, Lichtenstein wanted to open out the brushstroke to make the works painterly, consistent with the usual expressionist criterion that such work display literal surface attack with the loaded brush. But the brush marks seemed contrived or too much in conflict with his other visual intentions and were not used. Rather, they were reserved for later use beginning in 1980, becoming an independent group, offered by Lichtenstein as the corrected definition of the artist's initial intentions concerning his Pop Brushstrokes, 1965–69.

The present Expressionist works portray heads, figures, and animals in landscape, and several posed nudes, subjects common to German Expressionist woodcuts and paintings. The first painting of the suite is titled *Despair*, 1979, and its upturned face with open mouth is his only post-Pop rendering of excessive emotion in a mechanical style. Subsequent works in 1979 and 1980, including the unusual paintings *The Prisoner*, 1980, and *Deep in Thought*, 1980, are more mute. Such portrayals are almost coincident with the old academic painting exercise called *tête d'expression*, in which a student was obliged to convey complex emotions in a painted subject head. Themes like Trust, Fear, Resignation were common, and Lichtenstein's *Tension*, 1964, and *Girl with Hair Ribbon*, 1965, seem appropriate earlier comparisons to the format.

Lichtenstein finds it easy to get certain kinds of meanings into a painting through facial expressions or attitudes of the body. But his primary concern is to portray things the way they strike him. He credits the choice of these aspects not to intelligence but to a peculiar way of

Tension. 1964.
Oil and magna on canvas, 68 × 68".
Collection Mr. and Mrs. Marcel Boulois, Paris.

Woman with Trees. 1979.
Oil and magna on canvas, 50 × 40".
Private collection.

Head with Monocle. 1980.
Oil and magna on canvas, 36 × 30".
Private collection.

thinking, which is not better or worse, only slightly different. As he sees things in another way, the importance of this activity for him rests in making an interesting statement. The Expressionist heads attracted the artist because he saw in them a possibility for more variations. Since Lichtenstein has no intention of rendering German Expressionism for public consumption, he goes further in his constant practice of making a serious thing assume a silly-looking result. His work relates to the known style only to the point of his acceptance of its constraints as a set of formal working clichés.

In the present works, dots were minimized because he felt they did not look sufficiently expressionist, while he increased the use of striping and grain as references to prevalent aspects of German Expressionist woodcut backgrounds. In all, Lichtenstein combines these various implications while reusing aspects of his Surrealist forms, making them hard and pointed. He brings the viewer into a tight, close-up view, with tough, less whimsical images at a large scale. The engineer-rule angularity, the variety of striping (of several colors within the same composition), the dark palette with strong contrasts of reds, blacks, yellows, blues, the feline faces of the women, and the African-mask faces of the men are, for Lichtenstein, a new "Black" art. Memories of Karl

Landscape with Figures and Sun. 1980.
Oil and magna on canvas, 96 × 120".
Private collection.

Schmidt-Rottluff, Erich Heckel, Franz Marc, Alexey Jawlensky, George Grosz, Otto Dix, Ernst Ludwig Kirchner, Max Pechstein, and Max Beckmann, among the so-called German Expressionists, can be applied to the range of Lichtenstein's paintings. *Dr. Waldmann*, 1979, relates to Dix's *Dr. Mayer-Hermann*, 1926, or to Grosz. *Portrait of Woman*, 1979, is like a Jawlensky or early Lyonel Feininger. *Blue Head*, 1979, is like Nolde's *Prophet*, 1912. *Landscape with Figures and Rainbow, Landscape with Figures and Sun*, and *Forest Scene*, all 1980, are reminiscent of the aims of Der Blaue Reiter group. There is a new concern for surface, with shinier blacks and several new colors, and selected areas are rendered in visibly applied and translucent paint. In these three paintings he makes closest reference to his original intention of literal brushstrokes.

Dr. Waldmann. 1979.
Oil and magna on canvas, 60 × 50".
Private collection.

Expressionist Head. 1980.
Oil and magna on canvas, 70 × 62".
Private collection, Santa Monica.

Study for *Portrait of Woman*. 1979.
Graphite and colored pencil on paper, sheet: 8 3/16 × 5 15/16"; image: 4 5/8 × 3 5/8".
Private collection.

Portrait of Woman. 1979.
Oil and magna on canvas, 70 × 54″.
Private collection.

Landscape with Figures and Rainbow. 1980.
Oil and magna on canvas, 84 × 120".
Ludwig Collection, Aachen.

Study for *Landscape with Figures and Rainbow* and Brushstrokes. 1980.
Graphite and colored pencil on paper, sheet: 12⅝ × 7¾".
Private collection.

Red Painting. 1965.
Oil and magna on canvas, 60 × 60".
Collection Edward R. Downe, Jr.

Having extracted the majority of the brushstrokes from the Expressionist works, Lichtenstein brings them back in a group of Brushstroke construction paintings, beginning with several pitcher compositions (see *Jar and Apple*, 1980). Denying that his Pop Brushstrokes (like *Red Painting*, 1965) were initiated as a direct pun on Abstract Expressionism, Lichtenstein revives the motif. The Brushstrokes then and now mean brushstrokes in general: romantic, classic, expressionist. Brushstrokes had become clouds in several of his Surrealist works but they now become smaller units building up forms, consistent in their irony of looking like a single mark but actually having been laboriously painted in with hundreds of small brushings, making the cartoon of the stroke. The artist then sets these strokes against the rigid geometry of the striping to give, again, his characteristic hard/soft balance of forms in composition.

Jar and Apple. 1980.
Oil and magna on canvas, 36 × 40".
Private collection.

REVERSE READYMADES: THE SCULPTURE

Lichtenstein's painted bronzes are drawings in space where volume gives no clear indication of the mass. They make permanent his portrayals of light, reflection, and other ephemera. In the 1950s the artist made ceramic and carved wood sculptures as well as assemblages of metal, wood, cloth, string, and wire. In the 1960s came his perforated metal painted landscape reliefs, wall-hung or freestanding metal Explosions, ceramics, and Modern Sculptures. In the early 1970s Lichtenstein intended to make wrought-iron Entablature sculptures, following the format of his fence-like *Long Modern Sculpture*, 1969 (see study). The complexities of rendering and construction defeated the idea. However, in observing various images in his Still Life paintings (especially *Still Life with Goldfish*, 1972; *Oysters, Fish in a Bowl, Book*, 1973; *Glass and Lemon Before a Mirror*, 1974) Lichtenstein decided to extract the fish tanks, glasses, pitchers, pictures, and grapefruits, and make them three-dimensional with emphatic outlines.

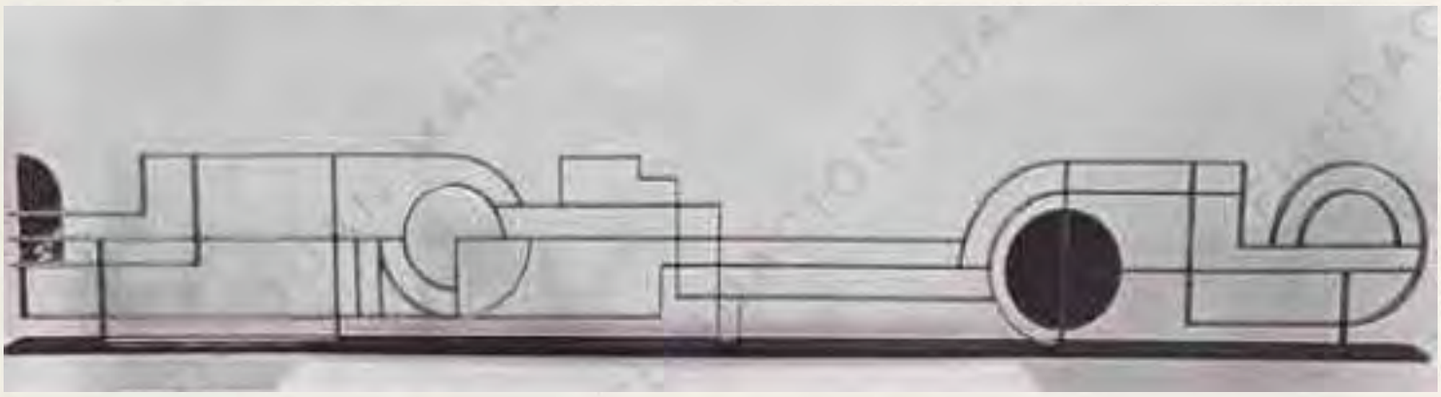
Each of the resulting 20 sculptures began as a line drawing, in elevation; proceeded to full-scale black-tape layout; and then to a magna-painted, handcrafted wooden maquette, which established the mold for the casting. The only exception to this process was *Pitcher and Picture*, 1977, where the maquette was aluminum. *Glass II*, 1977, and *Goldfish Bowl II*, 1978, are sand-cast bronze; and the rest have been cast in bronze by lost-wax process. They are all hand finished, then painted with multiple layers of sealer and urethane. Some of the black areas are bronze patina while in other works, like *Double Glass*, 1980, they are entirely painted. The sculptures have been in editions of three; however, *Expressionist Head* and *Small Glass*, both 1980, are to be in editions of six.

These sculptures are not flat but they have a greatly diminished third dimension, this thinness intensified by the more evident height and breadth. Each work has a wide base, for obvious practical reasons, but it also functions in dramatic contrast to the upper area's one-inch thickness which is belied by its quick transition into an illusion of perspective. The perspectival twists, the mix of portrayed shadow and reflection, and the real shadows cast by the low relief emphasize the lack of significant depth above the base. The artist flattens out the view, tipping up glass and tank edges, table tops, lamp shades, and table legs. Photographs of the sculptures correct the inconsistencies, but the actual works, most notably the *Lamp on Table*, 1977, are at odds with logic, mathematics, and literal perspective. The recent and rather unexpected cast, *Expressionist Head*, 1980,

Opposite: *Modern Sculpture with Glass Wave*. 1967.
Brass and glass, 91 × 26 × 27″.
Edition of three.

Mirror II. 1977.
Painted bronze, 59¾ × 30 × 12″.
Edition of three.

Study for *Long Modern Sculpture*. 1969.
Brass, 12 × 96 × 1¼".
Private collection.



Standing Explosion. 1965.
Enamel on steel, 38" h.
Edition of six.

reopens the concerns of his 1970 multiple *Modern Head* and the earlier ceramic head sculptures. The artist uses elements from his Expressionist paintings and from German Expressionism mixed with a Picassoid profile to render an approximately life-size bust. Another new cast, *Indian Eye*, 1980–81, uses a common standing zigzag design element of American Indian art with a Pop/Northwest Coast Indian eye, combined with tangential reference to Ernst's *Les Asperges de la lune*, 1935.

The sculptures are drawings in bronze, which raise other significant issues. They refer to his 1960s ceramics where he applied two-dimensional reflections to three-dimensional objects. In the 1970s sculptures he makes three-dimensional reflections within forms that are actually three-dimensional, but which simultaneously appear to be two-dimensional. The intentional absurdity of these switches highlights Lichtenstein's proposition concerning our perception of sculpture: that our literal view is always two-dimensional. Sculpture is organized in two dimensions and is viewed in two-dimensional sequences which then compound to establish, mentally, a third dimension. In 1965 he took something fully round and ephemeral in nature, an explosion, and made it into metal, with a front view. The bronzes of the '70s freeze the shimmer, the swimming fish, the rising steam, or the light rays, with a front as well as a see-through back.

The sculptures are conceived to look as if they were mass-producable. However, the bronze edges have a modulated, soft, subtle beauty and irregularity, and they have to be carefully welded, chased, and finished at points with any number of interim custom adjustments. The painting is an equally long procedure. The light visual weight of the new bronzes is contrary to the literal heavy weight of the casts. The open space and the

Cup and Saucer II. 1977.
Painted bronze, 43¾ × 25¾ × 10".
Edition of three.

Modern Head. 1970.
Black chromed aluminum, 25⅝ × 10¼ × ⅜".
Private collection.

suspended elements within it, as in the hanging light rays in *Lamp II*, 1977, and the reflections in *Glass III*, 1977, create an inherent conflict between the stable object with its bronze indications of light, smoke, goldfish, and the known dynamism of such elements in life. White areas that seem solid in a photograph are often, in fact, open spaces through which one sees a changing environment. This passing scene is a visual factor intended by the artist as an inherent condition of viewing. The units of space and the extraneous activity reach their peak in his two large-scale outdoor sculptures, the Miami Beach *Mermaid*, 1979, and the Gilman Paper Company *Lamp*, 1977.

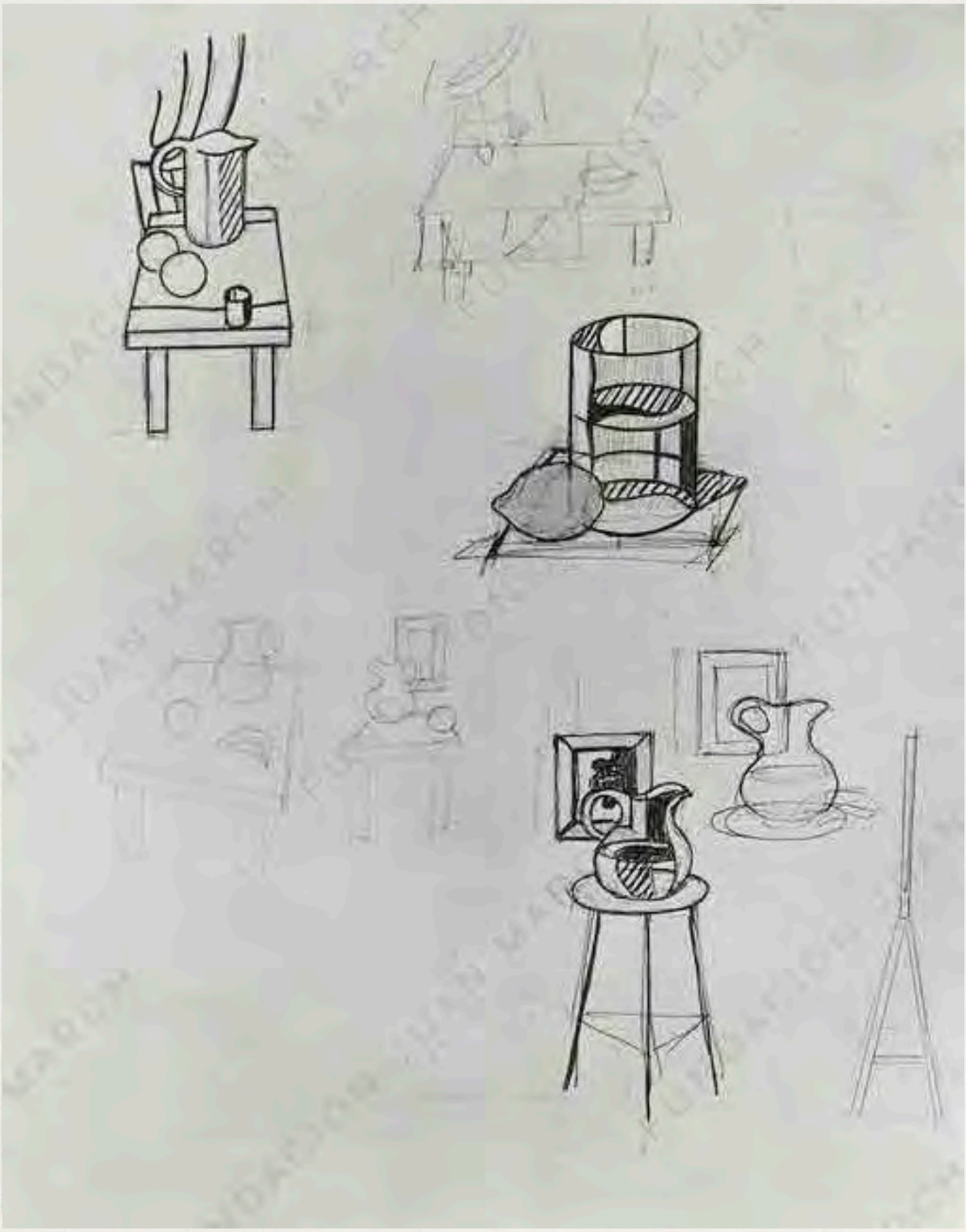
Lichtenstein's sculptures contain references to David Smith's flat sculptures, and their subsequent broad impact, as well as to Picasso's *Wire Construction*, 1928, and *The Bathers*, 1956; Constructivist sculptures; and sculptures by Anthony Caro, Richard Lippold, Ernst, Alberto Giacometti, Miró, Johns, Claes Oldenburg, and Richard Artschwager. Lichtenstein's sculptures are, themselves, extended trompe l'oeil objects, since they are thought of as large glasses, mirrors, cups and saucers, lamps, fish tanks, or pitchers. In our post-Duchampian era this raises the issue of Readymades: everyday objects chosen by artists and designated as art objects without their undergoing significant physical modification. By a broad extension, Lichtenstein's selection of known paintings for reference and compositional use in his own paintings is a variant of the Readymade attitude. Concerning his sculpture, further relationships can be found to Duchamp's *The Bride Stripped Bare by Her Bachelors, Even* (the *Large Glass*), 1915–23, for its transparency and for the rendering of the Glider element in the lower Bachelor section, where the dimensional form is flattened out and the edges are joined at perspectival, not constructive, points. Lichtenstein has not taken actual objects from stores and christened them art, nor has he emulated Duchamp's mystery. However, he has seemingly reversed the Readymade process by inventing an art object intended to be associated with nonart and objectified and evaluated by the viewer at the everyday, lower, common denominator. The migration of these symbols from painting/drawing/life into sculpture challenges our patterns of perception and identification. Lichtenstein works succinctly within the system (since, in truth, there are other artists who have more radically revised notions of sculpture) but he still leaves us here, as in the paintings, with a characteristic: What you think you see is not what you get.

Expressionist Head. 1980.
Painted bronze, 55 × 44¾ × 18".
Edition of six.

Goldfish Bowl II. 1978.
Painted bronze, 39 × 25¼ × 11¼".
Edition of three.

Double Glass. 1980.
Painted bronze, 56 × 42 × 17".
Edition of three.

Multiple sketches for sculpture and Still Lifes. 1976.
Graphite and colored pencil on paper, sheet: 14 × 11".
Private collection.



Pitcher and Picture. 1977.
Painted aluminum, 95¾ × 40 × 23½".
Edition of three.

Goldfish Bowl. 1977.
Painted bronze, 77½ × 25½ × 18¼".
Edition of three.

Glass III. 1977.
Painted bronze, 33 × 19½ × 12½".
Edition of three.

Lamp II. 1977.
Painted bronze, 86¼ × 27⅝ × 17⅝".
Edition of three.

Lamp on Table. 1977.
Painted bronze, 74 × 34 × 18".
Edition of three.

Mermaid. 1979.
Concrete, steel, polyurethane paint, water, and palm tree, 21 × 24 × 11′.
Collection Miami Beach Theatre for Performing Arts.

BIOGRAPHICAL OUTLINE

Including Selected Exhibitions*

1923 Born in New York City.

1939 Art Students League, New York.

1940–43 Ohio State University, Columbus.

1943–46 Armed Forces, Europe.

1949 Ohio State University, M.F.A.

1949–51 Instructor, Ohio State University.

1951 Exhibition: Carlebach Gallery, New York.

1951–57 Cleveland, Ohio; various jobs, graphic and engineering draftsman.

1952 Exhibition: John Heller Gallery, New York.

1953 Exhibition: John Heller Gallery.

1954 Exhibition: John Heller Gallery.

1957 Exhibition: John Heller Gallery.

1957–60 Assistant Professor, State University of New York, Oswego.

1960–63 Assistant Professor, Douglass College, Rutgers University, New Brunswick, New Jersey.

1962 Exhibition: Leo Castelli Gallery, New York.

1963 Moved to New York City.

Exhibitions: Ferus Gallery, Los Angeles; Galerie Ileana Sonnabend, Paris; Leo Castelli Gallery.

1964 Exhibitions: Galleria Il Punto, Turin; Ferus Gallery; Leo Castelli Gallery.

1965 Exhibitions: Galerie Ileana Sonnabend; Leo Castelli Gallery.

1966 Exhibition: Cleveland Museum of Art.

1967 Exhibitions: Pasadena Art Museum; Walker Art Center, Minneapolis; Leo Castelli Gallery; Contemporary Arts Center, Cincinnati.

1968 Exhibitions: Stedelijk Museum, Amsterdam, and traveling; Irving Blum Gallery, Los Angeles.

1969 Exhibitions: The Solomon R. Guggenheim Museum, New York, and traveling; Irving Blum Gallery; Castelli Graphics, New York.

Group Exhibitions: "Ars 69 Helsinki," Ateneumin Taidemuseo, Helsinki; "Painting and Sculpture Today," Indianapolis Museum of Art; "Pop Art," Hayward Gallery, London; "The Disappearance and Reappearance of the Image," National Collection of Fine Arts, Washington, D.C., and traveling; "Sammlung 1968 Karl Ströher," Neue Nationalgalerie, West Berlin; "New York 13," Vancouver Art Gallery; "New York Painting and Sculpture: 1940–70," The Metropolitan Museum of Art, New York; "Painting in New York: 1944–1969," Pasadena Art Museum; "New York: The Second Breakthrough: 1959–1964," University of California, Irvine; "American Painting: The 1960's," American Federation of the Arts, New York, and traveling; "Prints by Five New York Painters," The Metropolitan Museum of Art.

1970 Moved to Southampton, New York.

Exhibitions: Galerie Ileana Sonnabend; University of Puerto Rico, Mayaguez; Museum of Contemporary Art, Chicago; University of California, Irvine.

Group Exhibitions: "Annual Exhibition of Painting," Whitney Museum of American Art, New York; "Expo '70," Expo Museum of Fine Arts, Osaka; "American Painting 1970," Virginia Museum of Fine Arts, Richmond; "L'Art vivant américain," Fondation Maeght, St. Paul de Vence; "The American Scene 1900–1970," Indiana University Art Museum, Bloomington; "The Peace Show," Philadelphia Museum of Art; "Monumental Art," Contemporary Arts Center, Cincinnati.

1971 Exhibitions: Leo Castelli Gallery; Irving Blum Gallery.

Group Exhibitions: "Artist–Theory–Work," Zweiten Biennale, Nuremberg; "32nd Biennial Exhibition of Contemporary American Painting," Corcoran Gallery of Art, Washington, D.C.; "Art Deco," Minneapolis Institute of Art; "Métamorphose de l'objet," Palais des Beaux Arts, Paris; "Kid Stuff," Albright–Knox Art Gallery, Buffalo; "Senso Titolo," Il Centro Internazionale d'Art, Soncino; "A Report on the Art and Technology Program of the Los Angeles County Museum of Art, 1967–1971," Los Angeles.

1972 Exhibitions: Leo Castelli Gallery; Contemporary Arts Museum, Houston.

Group Exhibitions: "Painting Annual," Whitney Museum of American Art; "Seventieth American Exhibition," The Art Institute of Chicago; "Dealers' Choice," La Jolla Museum of Contemporary Art; "Painting and Sculpture Today," Indianapolis Museum of Art.

1973 Exhibitions: Leo Castelli Gallery; Greenberg Gallery, St. Louis; Galerie Beyeler, Basel; Locksley Shea Gallery, Minneapolis.

Group Exhibitions: "1973 Biennial Exhibition," Whitney Museum of American Art; "Art in Space: Some Turning Points," Detroit Institute of Arts; Kunstmuseum, Lucerne; "Drawings," Leo Castelli Gallery; "Contemporanea," Rome.

1974 Exhibitions: Galerie Mikro, Berlin; Margo Leavin Gallery, Los Angeles; The Mayor Gallery, London; Leo Castelli Gallery.

* A detailed list of exhibitions for the years 1951–66 is included in Pasadena Art Museum, *Roy Lichtenstein,* 1967. A detailed biography and chronology of Lichtenstein's art to 1971 can be found in John Coplans, ed., *Roy Lichtenstein,* New York: Praeger, 1972.

Group Exhibitions: "Eight Artists," Art Museum of South Texas, Corpus Christi; Miami Art Center; "Idea and Image in Recent Art," The Art Institute of Chicago; "The Ponderosa Collection," Contemporary Arts Center, Cincinnati; "American Pop Art," Whitney Museum of American Art; "Prints from Gemini G.E.L.," Walker Art Center; "Works from Change," The Museum of Modern Art, New York.

1975 Exhibitions: Centre National d'Art Contemporain, Paris; Ace L.A., Los Angeles; Albert White Gallery, Toronto; Leo Castelli Gallery; Nationalgalerie, Berlin, and traveling.

Group Exhibition: "American Painting," Cincinnati Art Museum.

1976 Exhibitions: Galerie de Gestlo, Hamburg; Seattle Art Museum; The Mayor Gallery; Visual Arts Museum, School of Visual Arts, New York; Margo Leavin Gallery.

Group Exhibitions: "Drawing Now," The Museum of Modern Art; "Survey-Part I," Sable-Castelli Gallery Ltd., Toronto; "Seventy-second American Exhibition," The Art Institute of Chicago; "20th-Century American Drawing: Three Avant-Garde Generations," The Solomon R. Guggenheim Museum; "American Painting in Switzerland 1950–1965," Museum of Art and History, Geneva; "200 Years of American Painting" (organized by The Baltimore Museum of Art), Rheinisches Landesmuseum, Bonn, and traveling; "Private Notations: Artists' Sketchbooks," Philadelphia College of Art.

1977 Exhibitions: California State University, Long Beach Art Galleries; Mannheimer Kunstverein, Mannheim; The Mayor Gallery; Leo Castelli Gallery; Blum Helman Gallery, New York.

Group Exhibitions: "2 Decades of Exploration: Homage to Leo Castelli on the Occasion of His 20th Anniversary," The Newport Art Association; "Jubilation: American Art During the Reign of Elizabeth II," Fitzwilliam Museum, Cambridge, England; "Recent Work," Leo Castelli Gallery; "American Drawing 1927–1977," Minnesota Museum of Art, St. Paul, and traveling; "Drawings for Outdoor Sculpture: 1946–1977," John Weber Gallery, New York, and traveling; "Works on Paper by Contemporary American Artists," Madison Art Center, Wisconsin.

1978 Exhibitions: Ace Gallery, Venice, California; Castelli Graphics; Washington Gallery, Indianapolis; The Institute of Contemporary Art, Boston.

Group Exhibitions: "Art and the Automobile," Flint Institute of Arts, Michigan; "New York Now," Mead

Art Gallery, Amherst College, Massachusetts; "The Eye of the Collector," Stamford Museum, Connecticut; "Art About Art," Whitney Museum of American Art, and traveling; "The Cartoon Show," Everson Museum of Art, Syracuse; "Point," Philadelphia College of Art; "American Masters of the '60s and '70s," Brooks Memorial Art Gallery, Memphis; "American Painting of the 1970s," Albright-Knox Art Gallery, and traveling; "Grids," The Pace Gallery, New York, and traveling; "About the Strange Nature of Money," Städtische Kunsthalle, Düsseldorf, and traveling.

1979 Exhibitions: Lowe Art Museum, University of Miami, Coral Gables; Leo Castelli Gallery; Art Gallery, Fine Arts Center, State University of New York, Stony Brook.

Group Exhibitions: "The 36th Biennial Exhibition of Contemporary American Painting," Corcoran Gallery of Art; "Late Twentieth-Century Art from the Sydney and Frances Lewis Foundation," Institute of Contemporary Art, Philadelphia; "A Century of Ceramics in America," Everson Museum of Art, and traveling; "American Portraits of the Sixties and Seventies," Aspen Center for the Visual Arts; "Emergence and Progression: Six Contemporary American Artists," The New Milwaukee Art Center, and traveling; "American Pop Art," Galerie d'Art Contemporain de Musées de Nice; "As We See Ourselves: Artists' Self-Portraits," Heckscher Museum, Huntington, New York.

1980 Exhibitions: Foster Gallery, University of Wisconsin, Eau Claire; Portland Center for the Visual Arts, Oregon; The Mayor Gallery; Castelli Graphics.

Group exhibitions: "Printed Art: A View of Two Decades," The Museum of Modern Art; "Hidden Desires," Neuberger Museum, State University of New York, Purchase; "Pop Art: Evolution of a Generation," Istituto di Cultura di Palazzo Grassi, Venice; "The Fifties: Aspects of Painting in New York," Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

SELECTED BIBLIOGRAPHY

BOOKS AND CATALOGUES*

Basel. Galerie Beyeler. *Roy Lichtenstein*. Essay by Richard Morphet. 1973.

Berlin. Nationalgalerie. *Roy Lichtenstein: Zeichnungen*. Essay by Wieland Schmied. Interview by John Coplans. 1975.

Boston. The Institute of Contemporary Art. *Roy Lichtenstein: The Modern Work, 1965–1970*. Essay by Elisabeth Sussman. 1978.

Cambridge, Massachusetts. Harvard University, Fogg Art Museum. *The Graphic Art of Roy Lichtenstein*. Introduction by Henri Zerner. 1975.

Coplans, John, ed. *Roy Lichtenstein*. New York: Praeger, 1972.

Coral Gables, Florida. University of Miami, Lowe Art Museum. *Roy Lichtenstein: Recent Work*. Introduction by Donald B. Kuspit. 1979.

Diamonstein, Barbaralee. *Inside New York's Art World*. New York: Rizzoli, 1979.

Houston. Contemporary Arts Museum. *Roy Lichtenstein*. Introduction by Lawrence Alloway. 1972.

Irvine. University of California. *Roy Lichtenstein: Graphics, Reliefs and Sculptures, 1969–1970*. Preface and interview by John Coplans. 1970.

Kerber, Bernhard. *Roy Lichtenstein: Ertrinkendes Mädchen*. Stuttgart: Phillipp Reclam, 1970.

Lichtenstein, Roy. *Drawings and Prints*. Introduction by Diane Waldman. New York: Chelsea House, 1971.

London. The Mayor Gallery. *Roy Lichtenstein*. Preface by Frank Whitford. 1974.

London. The Mayor Gallery. *Roy Lichtenstein Sculpture*. Essay by Richard Morphet. 1977.

Long Beach. California State University. *Roy Lichtenstein: Ceramic Sculpture*. Catalogue and interview by Constance W. Glenn. 1977.

Los Angeles. Los Angeles County Museum of Art. *A Report on the Art and Technology Program of the Los Angeles County Museum of Art, 1967–1971*. Introduction by Maurice Tuchman. 1971.

Mannheim. Mannheimer Kunstverein. *Roy Lichtenstein: Gemälde und Graphik, 1962–1977*. Interview by John Coplans. 1977.

Mayaguez, Puerto Rico. University of Puerto Rico. *Roy Lichtenstein y el arte pop*. Text by Ángel Crespo. 1970.

Milwaukee. The New Milwaukee Art Center. *Emergence and Progression: Six Contemporary American Artists*. Text by I. Michael Danoff. 1979.

Minneapolis: Locksley Shea Gallery. *Roy Lichtenstein: Trompe l'Oeil Paintings*. Essay by John Coplans. 1974.

Minneapolis. Walker Art Center. *Johns, Kelly, Lichtenstein, Motherwell, Nauman, Rauschenberg, Serra, Stella: Prints from Gemini G.E.L.* Essay and interview by Philip Larson. 1974.

New Haven. Yale University Art Gallery. *Richard Brown Baker Collects!: A Selection of Contemporary Art from the Richard Brown Baker Collection*. Essays by Margaret S. Nesbit *et al.* 1975.

New York. Multiples Inc. and Castelli Graphics. *Mirrors of the Mind*. Essay by Nicolas Calas. 1975.

New York. The Museum of Modern Art. *Drawing Now*. Text by Bernice Rose. 1976.

New York. The Solomon R. Guggenheim Museum. *Roy Lichtenstein*. Text by Diane Waldman. 1969.

Paris. Centre National d'Art Contemporain. *Roy Lichtenstein: dessins sans bande*. Essay by Daniel Abadie. 1975.

Pasadena. Pasadena Art Museum. *Painting in New York: 1944–1969*. Text by Alan Solomon. 1970.

Rose, Barbara. *Roy Lichtenstein, Entablature Series*. Bedford Village, N.Y.: Tyler Graphics Ltd., 1976.

Stony Brook. State University of New York. *Mirrors and Entablatures*. Introduction by Lawrence Alloway. 1979.

Valencia, California. California Institute of the Arts. *Roy Lichtenstein at Cal Arts*. Introduction by Allan Kaprow. 1977.

Waldman, Diane. *Roy Lichtenstein*. New York: Abrams, 1971.

Washington, D.C. Corcoran Gallery of Art. *The 36th Biennial Exhibition of Contemporary American Painting*. Essay by Jane Livingston. 1979.

Washington, D.C. National Collection of Fine Arts. *The Disappearance and Reappearance of the Image*. 1969.

ARTICLES

Alloway, Lawrence. "Letters," *Artforum*, May 1972, p. 6.

Alloway, Lawrence. "On Style: An Examination of Roy Lichtenstein's Development, Despite a New Monograph on the Artist," *Artforum*, March 1972, pp. 53–59.

Ashton, Dore. "New York Commentary," *Studio International*, November 1969, pp. 176–77.

Baker, Elizabeth C. "The Glass of Fashion and the Mold of Form," *Art News*, April 1971, pp. 40–41.

B[aker], E[lizabeth] C. "Reviews and Previews: Roy Lichtenstein," *Art News*, January 1972, p. 18.

Ballatore, Sandy. "Lichtenstein Paintings and Sculpture," *Artweek*, June 14, 1975, p. 5.

Bannard, Walter Darby. "Notes on an Auction," *Artforum*, September 1970, p. 63.

Barron, Stephanie. "Matisse and Contemporary Art: 1950–1970," *Arts Magazine*, May 1975, pp. 66–67.

Battcock, Gregory. "New York," *Art and Artists*, June 1971, pp. 58–59.

Battcock, Gregory. "Wall Paintings and the Wall," *Arts Magazine*, December 1970–January 1971, pp. 24–26.

*The best and most complete bibliography of publications prior to 1970 is to be found in Diane Waldman, *Roy Lichtenstein*, New York: Abrams, 1971; see also John Coplans, ed., *Roy Lichtenstein*, New York: Praeger, 1972.

Boice, Bruce. "Reviews," *Artforum*, May 1973, p. 80.

Boorsch, Suzanne. "New Editions," *Art News*, March 1977, p. 110.

Borgeaud, Bernard. "Paris," *Arts Magazine*, May 1970, p. 53.

Bourgeois, Jean-Louis. "New York," *Artforum*, November 1969, pp. 74–78.

Butler, Joseph T. "The American Way with Art," *Connoisseur*, January 1970, pp. 73–75.

Canaday, John. [Review of Guggenheim retrospective], *The New York Times*, September 20, 1969, p. 25; September 21, 1969, sec. 2, p. 29.

Chafetz, S. "Four Early Lichtenstein Prints," *Artist's Proof*, 1970; pp. 48–52.

Crichton, Fenella. "London Letter," *Art International*, May 1974, p. 46.

Crichton, Fenella. "London Letter: Lichtenstein's Futurism," *Art International*, Summer 1976, p. 49.

Crimp, Douglas. "New York Letter," *Art International*, Summer 1973, p. 89.

Denvir, Bernard. "The Last Stronghold of Europe: Some New Books About American Art," *Art International*, May 1973, pp. 100–101.

Denvir, Bernard. "Sensibility and Cybernetics: Some Recent Books About Art," *Art International*, February 1972, pp. 64–65.

Derfner, Phyllis. "New York Letter," *Art International*, January 1975, p. 48.

Diamonstein, Barbaralee. "Caro, de Kooning, Indiana, Lichtenstein, Motherwell and Nevelson on Picasso's Influence," *Art News*, April 1974, pp. 44–46.

Domingo, Willis. "New York Galleries," *Arts Magazine*, May 1971, p. 57.

Dreiss, Joseph. "Arts Reviews: Roy Lichtenstein," *Arts Magazine*, June 1974, p. 58.

Dreiss, Joseph. "Arts Reviews: Roy Lichtenstein," *Arts Magazine*, January 1975, pp. 13–14.

Dubreuil-Blondin, Nicole. "Roy Lichtenstein: l'atelier d'artiste ou l'auto référence dans le Pop," *Parachute 19*, Summer 1979, pp. 13–18.

Edwards, Ellen. "Miami Beach: Lichtenstein's Mermaid," *Art News*, Summer 1978, pp. 176, 178.

Ellenzweig, Allen. "Roy Lichtenstein," *Arts Magazine*, November 1974, p. 22.

Fagiola d'Arca, Maurizio, and Gianni Berenga-Gardin (photography). "Lichtenstein at the Piano," *Metro*, August 1970, pp. 216–35.

Frank, Peter. "New Editions: Mirrors of the Mind," *Art News*, September 1975, p. 50.

Frank, Peter. "New York Reviews," *Art News*, January 1976, p. 122.

Frank, Peter. "New York Reviews: Roy Lichtenstein," *Art News*, April 1978, pp. 157–58.

Glenn, C. W. "Roy Lichtenstein: Ceramic Sculpture," *Ceramics Monthly*, May 1977, pp. 40–45.

Glueck, Grace. "New York," *Art in America*, March–April 1971, p. 45.

Graham, Dan. "Art in Relation to Architecture/Architecture in Relation to Art," *Artforum*, February 1979, pp. 22–29.

Gruen, John. "Roy Lichtenstein: From Outrageous Parody to Iconographic Elegance," *Art News*, March 1976, pp. 39–42.

Hahn, Otto. "Roy Lichtenstein," *Art Press*, December 1974–January 1975, pp. 4–5.

Heard, James. "Lichtenstein," *Arts Review*, April 16, 1976, p. 182.

Henry, Gerrit. "New York," *Art International*, December 1970, p. 77.

Henry, Gerrit. "New York Letter," *Art International*, May 1971, pp. 74, 84.

Henry, Gerrit. "Reviews and Previews," *Art News*, April 1973, p. 77.

Hess, Walter. "Materialien zum Problem der Realität an der gegenwärtigen Kunst," *Argo*, 1970, pp. 420–39.

Hoesterey, Ingeborg. "New York," *Art International*, February–March 1976, pp. 56–59.

Hopkins, Budd. "Reviews: New York," *Artforum*, January 1976, pp. 58–59.

Kerber, Bernhard. "Lichtenstein's Wanderbilder in der Düsseldorfer Universität," *Art International*, February 1972, pp. 30–31.

Kozloff, Max. "Lichtenstein at the Guggenheim," *Artforum*, November 1969, pp. 41–45.

Kuspit, Donald B. "Lichtenstein and the Collective Unconscious of Style," *Art in America*, May–June 1979, pp. 100–105.

Kuspit, Donald B. "New York Today: Some Artists Comment," *Art in America*, September–October 1977, pp. 82–83.

Kuspit, Donald B. "Pop Art: A Reactionary Realism," *Art Journal*, Fall 1976, pp. 32–34.

Lebensztejn, Jean-Claude. "Eight Statements: Roy Lichtenstein...," *Art in America*, July–August 1975, pp. 67–69.

Lévêque, J. J. "Lichtenstein héraut de la bande dessinée," *Galerie-Jardin des Arts*, January 1975, pp. 40–41.

Louden, Lynn M. "Apollo and Dionysus in Contemporary Art," *Arts Magazine*, December 1970–January 1971, pp. 20–23.

Masheck, Joseph. "Warhol as Illustrator: Early Manipulations of the Mundane," *Art in America*, May–June 1971, pp. 54–59.

Meyer, J.C. "Les Illusions optiques de Roy Lichtenstein," *XX Siècle*, December 1973, pp. 88–93.

Nemser, Cindy. "Books: *Roy Lichtenstein* by Diane Waldman," *Arts Magazine*, February 1972, p. 20.

Neugass, Fritz. "Roy Lichtenstein," *Das Kunstwerk*, October–November 1969, pp. 78–79.

Oille, Jennifer. "London," *Art and Artists*, June 1974, pp. 40–41.

Perlmutter, Elizabeth Frank. "Reviews: Roy Lichtenstein," *Art News*, January 1975, pp. 93, 106.

Pincus-Witten, Robert. "New York," *Artforum*, May 1971, p. 75.

Plagens, Peter. "Los Angeles," *Artforum*, October 1971, p. 90.

Ratcliff, Carter. "New York," *Art International*, November 1969, p. 74.

Ratcliff, Carter. "New York Letter," *Art International*, December 1975, pp. 39–40.

Ratcliff, Carter. "Roy Lichtenstein at Castelli Downtown and Blum/Helman," *Art in America*, March–April 1978, p. 134.

["The Red Robins," Guild Hall, East Hampton; sets designed by Lichtenstein and others], *The New York Times*, December 30, 1977, sec. 3, p. 3.

Ricour, Monique. "Paris," *Art International*, May 1970, p. 72.

Roberts, Keith. "Roy Lichtenstein and the Popular Image," *Burlington Magazine*, July 1976, pp. 514–15.

Rosing, Larry. "Matisse and Contemporary Art: 1950–1970," *Arts Magazine*, May 1975, pp. 68–69.

Rosing, Larry. "Roy Lichtenstein," *Arts Magazine*, December 1975, p. 5.

Russell, John. [Review of exhibition, Portfolio of Prints in Honor of Meyer Schapiro," at The Metropolitan Museum of Art], *The New York Times*, October 26, 1974, p. 26.

Russell, John. "Roy Lichtenstein, Pop. No. 1," *Connaissance des Arts*, October 1969, pp. 19, 21, 23.

Schjeldahl, P. [Review of exhibition at Castelli Gallery], *The New York Times*, March 21, 1971, sec. 2, p. 21.

Schuyler, James. "New York: Roy Lichtenstein at Castelli," *Art in America*, November/December 1974, pp. 117–118.

S[hapiro], D[avid]. "Reviews and Previews: Roy Lichtenstein," *Art News*, March 1972, p. 18.

Shirey, D. L. [Review of Lichtenstein exhibition at the School of Visual Arts], *The New York Times*, November 13, 1971, p. 29.

Siegfried, Joan C. "The Spirit of the Comics," *Art and Artists*, December 1969, pp. 18–21.

Smith, Roberta. "Reviews," *Artforum*, February 1975, pp. 63–64.

Sterckx, P. "Lichtenstein: le Mondrian du pop," *Clès pour les Arts*, February 1972, pp. 11–14.

Stitleman, Paul. "Reviews, New York," *Arts Magazine*, April 1973, p. 74.

Weiss, Evelyn. "Kunst in Kunst, Das Zitat in der Pop-Art," *Aachener Kunstblätter*, 1971, pp. 215–36.

Welish, Marjorie. "Lichtenstein at S.V.A.," *Arts Magazine*, December 1971–January 1972, p. 56.

Wolfram, Eddie. "*Roy Lichtenstein* by Diane Waldman," *Art and Artists*, April 1972, p. 60.

Wortz, Melinda. "From 'Metamagic' to Mother Earth," *Art News*, Summer 1978, p. 175.

Young, Joseph E. "Lichtenstein: Printmaker," *Art and Artists*, March 1970, pp. 50–53.

Young, Joseph E. "Lichtenstein: Printmaker," *Metro*, August 1970, pp. 216–35.

Young, Joseph E. "Los Angeles: Gemini G.E.L.," *Art International*, December 1971, p. 73.

INTERVIEWS

Busche, E. "Interview mit Roy Lichtenstein," *Kunstwerk*, February 1978, pp. 14–25.

Coplans, John. "Lichtenstein's Graphic Works: Roy Lichtenstein in Conversation," *Studio International*, December 1970, pp. 263–65.

[Lichtenstein interview], *The New York Times*, September 21, 1969, sec. 2, p. 31.

Lichtenstein, Roy. "Letters," *Artforum*, May 1972, p. 6.

Lichtenstein, Roy. [Statement], *Art Now: New York*, January 1969, n.p.

Schaff, David. "A Conversation with Roy Lichtenstein," *Art International*, January–February 1980, pp. 28–39.

Smith, Phillip. "Roy Lichtenstein: Interview," *Arts Magazine*, November 1977, p. 26.

Tuchman, Phyllis. "Pop!," *Art News*, May 1974, pp. 26–28.

Waldman, Diane. "Une interview de Lichtenstein," *Art Press*, December 1974–January 1975, pp. 6–7.

APPENDIX: WORKS BY OTHER ARTISTS MENTIONED IN THE TEXT

Giacomo Balla

Rhythm of the Violinist. 1912.
Oil on canvas, 20½ × 29½".
Collection Eric Estorick, London.
Joshua C. Taylor, *Futurism*, New York, 1961, ill. p. 59.

Mercury Passing Before the Sun as Seen Through a Telescope. 1914.
Tempera on paper, 47¼ × 39⅜".
Collection Dr. Gianni Mattioli, Milan.
Ibid., ill. p. 65.

Carlo Carrà

The Red Horseman. 1913.
Ink and watercolor on paper, 10¼ × 14¼".
Collection Dr. Riccardo Jucker, Milan.
Umbro Apollonio, ed., *Futurist Manifestos*, The Documents of 20th Century Art, New York, 1970, ill. p. 17.

Giorgio de Chirico

Jewish Angel. 1916.
Oil on canvas, 26½ × 17¼".
Collection Roland Penrose, London.
James Thrall Soby, *Giorgio de Chirico*, New York, 1955, ill. p. 224.

Gustave Courbet

Interior of My Studio: A Real Allegory Summing Up Seven Years of My Life as an Artist. 1854–55.
Oil on canvas, 11'9¼" × 19'6½".
Musée du Louvre, Paris.
Gustave Courbet, Paris: Editions des Musées Nationaux, 1977, ill. pp. 62–63.

F. Danton, Jr.

Time Is Money. 1894.
Oil on canvas, 17 × 21".
Wadsworth Atheneum, Hartford.
Alfred Frankenstein, *After the Hunt*, Berkeley, 1975, fig. 125.

Otto Dix

Dr. Mayer-Hermann. 1926.
Oil and tempera on wood, 58¾ × 39".
The Museum of Modern Art, New York.
H. H. Arnason, *History of Modern Art*, New York, 1968, fig. 488, p. 312.

Theo van Doesburg

Composition (The Cow). 1916–17.
Oil on canvas, 14¾ × 25".
The Museum of Modern Art, New York.
Alfred H. Barr, Jr., *Painting and Sculpture in The Museum of Modern Art, 1929–1967*, New York, 1977, ill. p. 138.

Marcel Duchamp

The Bride Stripped Bare by Her Bachelors, Even (the *Large Glass*). 1915–23.
Oil, varnish, lead foil, lead wire, and dust on two glass panels, 109¼ × 69¼".
Philadelphia Museum of Art.
Anne d'Harnoncourt and Kynaston McShine, eds., *Marcel Duchamp*, New York and Philadelphia, 1973, ill. facing pp. 64–65.

Max Ernst

Two Ambiguous Figures. 1919–20.
Collage with gouache and pencil, 9½ × 6½".
Collection Arp Estate.
Arnason, *Modern Art*, fig. 547, p. 347.

Histoire naturelle. Portfolio of 34 lithographs, Paris: Editions Jeanne Bucher, 1926.
Max Ernst Oeuvre-Katalogue: Werke 1926–29, Houston and Cologne, 1975, especially sheets 29, 30, 31 (cat. nos. 818, 819, 820), ill. pp. 15–16.

Les Asperges de la lune (*Lunar Asparagus*). 1935.
Plaster, 65¼" h.
The Museum of Modern Art, New York.
Arnason, *Modern Art*, fig. 638, p. 397.

Vincent van Gogh

The Artist's Bedroom. 1889.
Oil on canvas, 28⅝ × 36⅛".
Stedelijk Museum, Vincent van Gogh Foundation, Amsterdam.
Catalogue of Reproductions of Paintings: 1860 to 1969, Paris, 1969, fig. 455, p. 169.

Juan Gris

Portrait of Picasso. 1912.
Oil on canvas, 36¾ × 29¼".
The Art Institute of Chicago.
Arnason, *Modern Art*, fig. 345, p. 194.

La Chope de bière et les cartes à jouer. 1913.
Oil and collage on canvas, 20⅔ x 14¼".
Gallery of Fine Arts, Columbus, Ohio.
Juan Gris, Paris: Orangerie des Tuileries, 1974, no. 14, p. 24.

John Haberle

Time and Eternity. ca. 1890.
Oil on canvas, 14 × 10".
Art Museum of the New Britain Institute, Connecticut.
Frankenstein, *After the Hunt*, pl. 104.

Slate. ca. 1895.
Oil on canvas, 11 x 9".
Collection Mr. and Mrs. Ferdinand Davis, New York.
Alfred Frankenstein, *The Reality of Appearance*, Berkeley, 1970, no. 75, p. 118.

William M. Harnett

Golden Horseshoe. 1886.
Oil on canvas, 13½ × 15½".
Collection Mr. and Mrs. James Alsdorf, Winnetka, Illinois.
Ibid., pl. 64.

Charles-Édouard Jeanneret (Le Corbusier)

Still Life. 1920.
Oil on canvas, 31⅞ × 39¼".
The Museum of Modern Art, New York.
Arnason, *Modern Art*, fig. 358, p. 199.

Jasper Johns

No. 1961.
Encaustic, collage, and Sculpmetal on canvas with objects, 68 × 40".
Collection the artist.
Max Kozloff, *Jasper Johns*, New York, 1965, pl. 43.

No. 1969.
Lithograph with lead "NO" glued to the surface, sheet: 56 × 35"; image: 46½ × 28¼".
Richard S. Field, *Jasper Johns Prints 1960–1970*, Philadelphia, 1970, no. 117.

Fernand Léger

Three Women (Le Grand déjeuner). 1921.
Oil on canvas, 72¼ × 99".
The Museum of Modern Art, New York.
Arnason, *Modern Art*, pl. 73, p. 202.

The Baluster. 1925.
Oil on canvas, 51 × 38¼".
The Museum of Modern Art, New York.
Christopher Green, *Léger and the Avant-Garde*, New Haven and London, 1976, pl. 1, p. 34.

Marie l'acrobate. 1933.
Oil on canvas, 97 × 130".
Collection Louis Carré, Paris.
Fernand Léger, 1881–1955, Paris: Musée des Arts Décoratifs, 1956, no. 83, p. 236.

La Danse. 1942.
Oil on canvas, 185 × 152".
Private collection.
Ibid., no. 104, p. 279.

Big Julie (La Grande Julie). 1945.
Oil on canvas, 44 × 50⅛".
The Museum of Modern Art, New York.
Barr, *Painting and Sculpture*, ill. p. 99.

La Partie de campagne. 1954.
Oil on canvas, 96½ × 118⅛".
Collection Mme F. Léger.
Fernand Léger, no. 149, p. 360.

René Magritte

The False Mirror (Le Faux miroir). 1928.
Oil on canvas, 21¼ × 31⅞".
The Museum of Modern Art, New York.
Arnason, *Modern Art*, fig. 579, p. 362.

A Courtesan's Palace. 1928–29.
Oil on canvas, 21⅜ × 28¾".
Private collection.
Suzi Gablik, *Magritte*, Greenwich, Connecticut, 1970, pl. 53.

The Rape. 1934.
Oil on canvas, 25 × 18".
Collection Mrs. Jean Krebs, Brussels.
Patrick Waldberg, *René Magritte*, Brussels, 1965, ill. p. 159.

The Pleasure Principle. 1937.
Oil on canvas, 28¾ × 21¼".
Collection Edward James Foundation, Chichester, Sussex.
Gablik, *Magritte*, 1970, pl. 141.

The Rape. 1945.
Oil on canvas, 25⅝ × 21¼".
Collection Mme René Magritte, Brussels.
Suzi Gablik, *Magritte*, London, 1972, fig. 87.

The Great War. 1964.
Oil on canvas, 25½ × 21¼".
Private collection, Paris.
Ibid., fig. 144.

The Idea. 1966.
Oil on canvas, 13 × 16⅛".
Collection Alexandre Iolas, New York.
Ibid., fig. 145.

Henri Matisse

Sculpture and Persian Vase. 1908.
Oil on canvas, 23⅝ × 29".
National Gallery, Oslo.
Alfred H. Barr, Jr., *Matisse: His Art and His Public*, New York, 1951, ill. p. 342.

Still Life with a Greek Torso. 1908.
Oil on canvas, 25 × 30".
Private collection, Paris.
Ibid., ill. p. 342.

Still Life with the "Dance." 1909.
Oil on canvas, 35½ × 41¾".
The Pushkin Museum, Moscow.
Ibid., ill. p. 346.

Goldfish. 1911.
Oil on canvas, 57⅞ × 38⅝".
The Pushkin Museum, Moscow.
Ibid., pl. XXIV, p. 376.

Goldfish and Sculpture. 1911.
Oil on canvas, 46 × 39⅝".
The Museum of Modern Art, New York.
Ibid., ill. p. 165.

Interior with Eggplants. 1911.
Tempera on canvas, 82¾ × 96⅛".
Musée de Peinture et de Sculpture, Grenoble.
Ibid., ill. p. 374.

The Painter's Family. 1911.
Oil on canvas, 56¼ × 78⅜".
The Hermitage Museum, Leningrad.
John Elderfield, *Matisse in the Collection of The Museum of Modern Art*, New York, 1978, fig. 59, p. 196.

The Pink Studio. 1911.
Oil on canvas, 69¾" × 6'10¼".
The Pushkin Museum, Moscow.
Ibid., fig. 68, p. 200.

The Red Studio. 1911.
Oil on canvas, 71¼ × 86¼".
The Museum of Modern Art, New York.
Barr, *Matisse*, ill. p. 162.

Goldfish. 1912.
Oil on canvas, 46 × 39¾".
Barnes Foundation, Merion, Pennsylvania.
Ibid., ill. p. 385.

Nasturtiums and the "Dance" I. 1912.
Oil on canvas, 75⅝ × 44⅞".
The Pushkin Museum, Moscow.
Ibid., ill. p. 382.

Interior with Goldfish. 1914.
Oil on canvas, 56¾ × 38⅝".
Collection Baroness Napoléon Gourgaud, Paris.
Ibid., ill. p. 396.

The Pewter Jug. 1916–17.
Oil on canvas, 36¼ × 25⅝".
The Baltimore Museum of Art.
Ibid., ill. p. 409.

Veiled Woman. 1942.
Pen and ink on paper.
From Louis Aragon, *Henri Matisse dessins: thèmes et variations*, Paris, 1943.
Ibid., ill. p. 268.

Joan Miró

Dog Barking at the Moon. 1926.
Oil on canvas, 28¾ × 36¼".
Philadelphia Museum of Art.
Jacques Dupin, *Joan Miró*, New York, 1962, fig. 177, p. 515.

Emil Nolde

Prophet. 1912.
Woodcut, 12¾ × 8⅝".
Kunstmuseum, Düsseldorf.
Arnason, *Modern Art*, fig. 294, p. 164.

Amédée Ozenfant

Composition. 1920.
Oil on canvas, 31⅞ × 39¾".
Kunstmuseum, Basel.
Werner Haftmann, *Painting in the Twentieth Century*, New York, 1965, fig. 365, p. 165.

Giovanni Paolo Panini

The Gallery of Cardinal Valenti-Gonzaga. 1749.
Oil on canvas, 78 × 104⅜".
Wadsworth Atheneum, Hartford.
Ferdinando Arisi, *Gian Paolo Panini*, Piacenza, Italy, 1961, fig. 260.

Raphaelle Peale

After the Bath. 1823.
Oil on canvas, 28 × 23".
Nelson-Atkins Museum of Fine Arts, Kansas City.
Wolfgang Born, *Still-Life Painting in America*, New York, 1947, fig. 28.

John Frederick Peto

Old Time Letter Rack. 1894.
Oil on canvas, 30 × 25".
Museum of Fine Arts, Boston.
Frankenstein, *After the Hunt*, fig. 7.

Old Time Letter Rack. 1894.
Oil on canvas, 30 × 25⅛".
The Museum of Modern Art, New York.
Ibid., fig. 6.

Lincoln and the Pfleger Stretcher. 1898.
Oil on canvas, 10 × 14".
Collection Howard Keyser, Philadelphia.
Ibid., fig. 87.

Old Companions. 1904.
Oil on canvas, 22 × 30".
Collection Mr. and Mrs. William Middendorf, New York.
Ibid., fig. 88.

Pablo Picasso

The Poet. 1912.
Oil on canvas, 23⅝ × 18⅞".
Kunstmuseum, Basel.
William Rubin, ed., *Pablo Picasso: A Retrospective*, New York, 1980, ill. p. 160.

Wire Construction. 1928.
Metal wire, 19⅞ × 16⅛ × 7½".
Musée Picasso, Paris.
Ibid., ill. p. 268.

Bather with Beach Ball. 1932.
Oil on canvas, 57⅝ × 45⅛".
Collection Mr. and Mrs. Victor W. Ganz, New York.
Ibid., ill. p. 295.

An Anatomy. 1933.
Suite of 30 drawings, pencil on vellum,
each 8 × 10⅝".
Musée Picasso, Paris.
Ibid., ill. p. 310 (*Three Women, VIII* and *Three Women, X*).

Guernica. 1937.
Oil on canvas, 11′ 5½" × 25′ 5¾".
Ibid., ill. pp. 342–43.

The Charnel House. 1944–45.
Oil and charcoal on canvas, 78⅝ × 98½".
The Museum of Modern Art, New York.
Ibid., ill. p. 389.

Bull. 1945–46.
Eleven progressive states, lithographs, ca. 11⅜ × 16⅛".
Collection Bernard Picasso, Paris.
Ibid., ill. pp. 390–91.

The Bathers. 1956.
Six bronzes (after carved wood), 103" h., 96¾" h.,
84¼" h., 53½" h., 78½" h., and 69¾" h.
National Trust for Historic Preservation;
Bequest of Nelson A. Rockefeller.
Ibid., ill. p. 427.

Man Ray

A l'heure de l'observatoire: les amoureux. 1932–34.
Oil on canvas, 39 × 98½".
Private collection.
Arturo Schwarz, *Man Ray: The Rigor of the Imagination*,
New York, 1977, pl. 60, p. 84.

Kurt Schwitters

Merzbau. 1925.
Wood, paint, and mixed media environment. Destroyed.
Werner Schmalenbach, *Kurt Schwitters*, New York, 1967,
figs. 160–65.

Gino Severini

Self-Portrait. 1912.
Oil on canvas, 25¼ × 21⅝".
Collection Dr. Giuseppe Sprovieri, Rome.
Taylor, *Futurism*, ill. p. 70.

Ardengo Soffici

Decomposition of the Planes of a Lamp. 1912.
Oil on cardboard, 13¾ × 11¾".
Collection Eric Estorick, London.
Apollonio, *Futurist Manifestos*, fig. 53, p. 139.

INDEX

Page numbers in *italics* refer to illustrations.

PHOTO CREDITS

Rudolph Burckhardt: 16 top, 16 bottom, 20 bottom, 32 top, 33 top, 44 left, 44 top right, 44 bottom right, 56 top, 62 and 63 top left and right, 65 top, 65 bottom, 82, 86 bottom left, 86 bottom right, 90 left, 110 top left, 110 bottom right, 136 top left, 146, 150 bottom

Bevan Davies: 30, 34–35 top, 42–43, 45, 48–49, 75, 79, 81, 91, 98 top, 98 bottom, 99, 103, 105, 106, 107, 110 top right, 111 left, 112, 116, 121, 124–25, 128 bottom, 129, 130, 132, 133, 134–35, 136 top right, 136 bottom, 137, 138, 139, 141, 143–44, 147, 152, 153, 154, 155

Ray Fisher, Miami: 160

Bruce C. Jones: 90 right

Bob Kohlbrenner: 25, 33 bottom, 39, 50, 56 bottom, 60 top, 66, 67 bottom, 87, 104, 111 right, 115 left, 115 right, 117, 122 top left, 122 bottom, 131, 140, 145, 156

Robert Mates: 22–23, 36–37

Foto Mayer, Vienna: 17–18, 95–96, 162–63

Peter Moore: 63 bottom

Eddy Novarro: 14

Eric Pollitzer: frontispiece, 21 bottom, 22, 24 right, 26, 27, 28, 29, 34–35 bottom, 38, 40, 41, 46, 48 top, 52 top left, 52 bottom left, 52 top right, 53, 54, 57, 59, 60 bottom, 61, 67 top, 68–70, 73, 74–75, 76, 77, 78 top, 78 bottom, 80, 83, 84, 85, 86 top, 89, 92, 93, 101, 110 bottom left, 113, 114, 118–19, 120, 123, 126–27, 128 top, 148, 151, 157 left, 157 right, 158 left, 158 right, 159

Lenore Seroka: 12–13, 167

Sheidy: 100

Photo Shunk-Kender: 47, 48 bottom, 150 top


COMPLETE
ROY LICHTENSTEIN 1970-1980
HUDSON HILLS PRESS