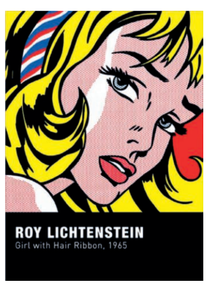
Lichtenstein

164019

Shipboard Girl 1965



Girl with Hair Ribbon 1965 (poster)

Anxious Girl 1964

Girl 1963

Explosion 1967

Explosion II 1965

Pop! (for *Newsweek*, 1966)

Sweet Dreams Baby! 1965

Forget it! Forget me! 1962 (poster)

I...I'm Sorry! 1966

World's Fair Mural 1964

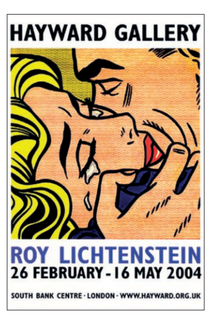
M-Maybe 1965 (poster)

Live Ammo (Ha! Ha! Ha!) 1962 (detail)

As I Opened Fire (triptych, left, 1964)

As I Opened Fire (triptych, middle, 1964)

As I Opened Fire (triptych, right, 1964)

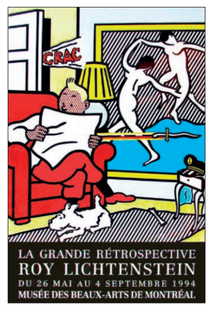


The Kiss 1964 (poster)

Kiss III 1962

The Kiss 1961 (poster)

It Is...With Me! 1963



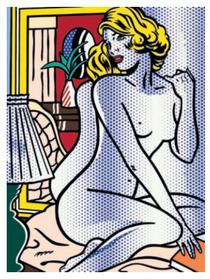
Tintin Reading 1993 (poster)

Still Life with Picasso 1973 (poster)

Still Life with Crystal Bowl 1973 (poster)

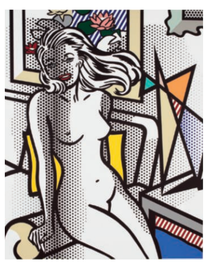
Stepping Out 1978 (poster)

Nude with Blue Hair 1994

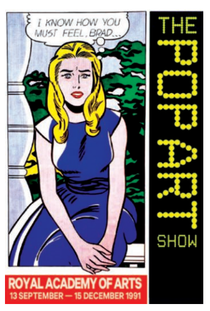


Blue Nude 1995

Collage for Nude with Beach Ball 1994 (poster)

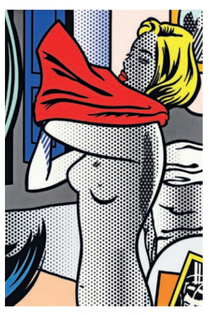


Nude with Yellow Pillow 1994

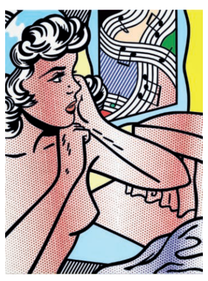


I Know How You Must Feel, Brad... 1963 (poster)

Girl at Piano 1963

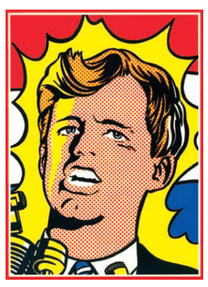


Nude with Red Shirt 1995 (detail)

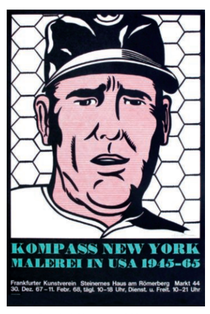


Nude with Joyous Painting 1994

Nurse 1964 (poster)



Bobby Kennedy (1968 *Time* cover) 1989 print



Baseball Manager 1963 (poster)

Crying Girl 1963 (poster)

Mr. Bellamy 1961

Grrrrrrrrrr!! 1965

Pistol 1964

Cup and Saucer II 1977 (poster)

Oh, Jeff... I Love You, Too... But... 1964 (poster)

Aloha 1962 (poster)

Girl with Ball 1961

Cold Shoulder 1963

Finger Pointing 1964 (poster)

Tire 1962

Keds 1961

The Gun in America (1968 *Time* cover) 1989 print

Portrait of a Woman 1979

Blue Head 1979

Femme Dans Un Fauteuil 1963

I Love Liberty 1982

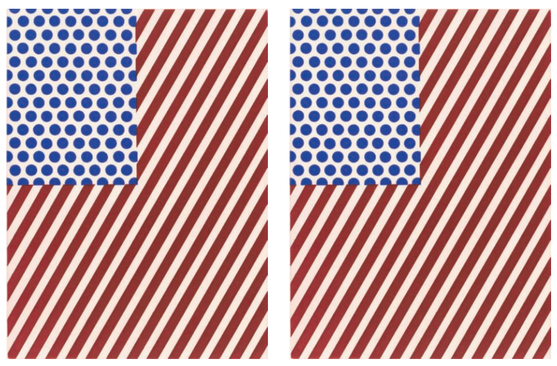
Step-on Can with Leg (diptych, left) 1961

Step-on Can with Leg (diptych, right) 1961

Roy Lichtenstein (1923-1997)

'The cliché gave my work a certain power. It was brave, risky. I try to organize its forms to make it monumental. The difference is often not great, but it is crucial.' Lichtenstein, a New Yorker born to a wealthy family, blurred the distinction between commercial art and fine art. With Andy Warhol, Claes Oldenburg and Jasper Johns he became a leading figure in the Pop Art movement. Although initially trained by an American realist who spurned French modernism, he rejected the anti-European bias when serving in France in WW2 and encountering the work of Picasso, Braque and Léger. Léger's industrial themes, his use of tubular, conical forms and primary colours, were pivotal in Roy's later development. He was also impressed by Bill Maudlin's cartoons in Stars and Stripes, the army newspaper, and enlarged them, an early indication of his 1960s process.

After the war, and after a degree in Fine Arts at Ohio State University, he moved back to New York where he took various teaching posts but struggled to establish a style, flirting (unsuccessfully) with abstract expressionism and becoming increasingly despondent (he was married with two young boys). Then in 1961, he chanced upon a picture in one of his son's books – one of the *Little Golden Books* series. It showed Donald Duck and Mickey Mouse fishing. His boy said – 'I bet you can't paint as good as that.' He blew it up, drawing the outline directly onto a huge canvas and painting in oil. What triggered the innovative approach of *Look Mickey*? 'Desperation,' said Lichtenstein – but also his mentor, the American painter Allan Kaprow, who taught with him at Rutgers University, NJ. Kaprow had shown his friend a Bazooka Dubble Bubble Gum wrapper: 'You can't teach colour from Cézanne, you can only teach it from something like this.' Look Mickey is the first example of Lichtenstein's use of speech balloons, comic book imagery and Ben-Day dots ('typewriter pointillism' one critic called it) – the mechanical technique for printing comics. He was also inspired by mail-order catalogues and



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