

Roy Lichtenstein  
HISTORY IN THE MAKING  
8/1 to 10/24

Roy Lichtenstein was born in New York City and grew up on the Upper West Side. As a child, some of Lichtenstein's hobbies included listening to science fiction radio, going to the American Museum of Natural History, building model airplanes, and drawing. As he got older he channeled these interests by taking watercolor classes at the Parsons School of Design. In 1940, Lichtenstein enrolled at Ohio State University (OSU) where he studied drawing, design, botany, history, and literature. Many of his college works were influenced by Pablo Picasso and Georges Braque. He mainly created animal figures, portraits, and still lifes. During his time at OSU, Lichtenstein had the opportunity to learn from Hoyt Leon Sherman, whose theories about the connection between vision and perception became crucial in the evolution of Lichtenstein's works.

In 1943, Lichtenstein was drafted into the Army, where he was able to take engineering classes at De Paul University in Chicago. In 1946, he received an honorable discharge and returned to OSU to get his degree in Fine Arts and attend the graduate program. At the time he was most inspired by Abstract Expressionism and biomorphic Surrealism. In the following years, his work was shown at gallery shows and group exhibitions. Then, in 1951, Lichtenstein had his first solo show in New York at the Carlebach Gallery. This is when he first found interest in multi-media work, as he exhibited three-dimensional works of kings and horses made of wood, metal, and found objects.

Lichtenstein and his wife Isabel moved to Cleveland where he worked in commercial engineering. At this time, his works focused on cowboy and Native American motifs. In 1952, John Heller Gallery in New York started representing his works. Then in 1957, he was an assistant professor at SUNY Oswego where he ventured into the Abstract Expressionist style. What made his work stand out from other Abstract Expressionist artists was that he would feature figures such as Donald Duck and Mickey Mouse in his paintings. In 1961, Lichtenstein created his first cartoon work using Ben-Day dots, a style often used in comic books, called *Look Mickey*. In 1962, he got a solo exhibition from gallery owner, Leo Castelli, which really brought him to fame. Following that is when his works were starting to show in major national exhibitions. By 1963, is when he had really developed his style; blending aspects of hand-drawing and mechanical reproduction by forming the cartoon by hand, then projecting it to be traced onto a canvas, where he would fill the image in using bold colors and stencil Ben-Day dots.

Fasting forward to the 1970s, Lichtenstein moved to Southampton where he created still lifes and works with different textures and materials. At this time, sculptures became a big focus for the artist. By 1980, Lichtenstein was creating many different types of works, taking inspiration from surrealism, cubism, and German expressionism. In 1995, he was awarded the National Medal of Arts, before passing in 1997.

Roy Lichtenstein: *History in the Making*, is the first big exhibition that dives into the artist's early works. It tells the overlooked story of Lichtenstein's formative years. With about 90 pieces, we see works of all of the mediums he engaged with: painting, sculpture, drawing, and printmaking. This exhibition also reveals how Pop art materialized.

### Archetypes/Stereotypes

In his early works, Lichtenstein evoked mythic narratives and archetypes, among them the warrior, the knight, and the outlaw (later the Pop art fighter pilot) as well as the mother and the damsel (later the Pop art "girl"). Such familiar tropes guided his appropriations from illustrated histories, art histories, and magazines, from which he teased out interrelated themes of selfhood and nationalism. Lichtenstein could verge, as his sources did, into the realm of the stereotype, even as his seeming modernist objectivity veiled something more personal at work. Early in the Pop art era, he observed that "the things that I have apparently parodied I actually admire," indicating the push and pull between critique and identification at the heart of his project.

- *Women Knitting*, c.1948
  - *Woman Knitting*, c. 1948. Pastel on colored paper. 20 1/16 x 13 1/8 in. (51 x 33.3 cm).
  - Stylistically unified and ambitious in scale, Lichtenstein's pastels are distinct among his works. After 1949, he did not return to the medium, but what he accomplished in the two years dedicated to the series was consequential for his art. The pastels highlight types—the pilot, the cook, the diver—rendered in structured compositions and segmented shapes defined by distinct patches of color. *Woman Knitting* evokes a genre subject common in nineteenth-century American art, in which a seated female figure intent on a solitary task in a domestic environment was synonymous with defined family roles.



- *Diver* c. 1948-49

- *Diver*, c. 1948–49. Pastel on colored paper. 14 3/4 x 13 in. (37.5 x 33 cm).
- *Diver* was likely inspired by a source in contemporary popular culture, marking one of the first occasions that this sort of reference appears in Lichtenstein's work. Its creation roughly coincided with the famous undersea explorer Jacques Cousteau and a team of scientists using scuba gear for the first time in their efforts to excavate a submerged shipwreck. Like many of Lichtenstein's other pastel drawings, *Diver* also reveals the artist's early interest in archetypes. However, unlike the references to domestic figures or medieval subjects in those works, the futuristic *Diver* offers a technologically advanced hero.



- *Pilot* c. 1948

- *Pilot*, c. 1948. Pastel, graphite pencil on colored paper. 10 1/2 x 13 3/4 in. (26.7 x 34.9 cm)



- *The Statesman* c. 1951

- *The Statesman*, c. 1951. Oil with sgraffito on canvas. 22 1/8 x 18 1/8 in. (56.2 x 46 cm).
- *The Statesman* is Lichtenstein's playful take on the VIP of long ago. The figure's red coat suggests he is British, joined by details—a patch of light blue, a decorated cuff, and a jaunty hand on hip—that create the impression of a specific type: the man in power. In 1964, Lichtenstein comically reduced this category to the generic *Him*, signifying a gentleman chosen for the perennial Who's Who list.



- *Two Indians* c. 1953

- *Two Indians*, c. 1953. Oil on canvas. 40 x 30 in. (101.6 x 76.2 cm).
- Representing archetypes and largely devoid of narrative content, this painting and related works offered Lichtenstein opportunities to explore formal concerns and processes. At the same time, however, the artist's use of abstraction and elimination of any individualism in the figures did nothing to confront established stereotypes of Indigenous North American cultures. This Eurocentric perspective promoted an association of Native Americans with the past, rather than with a contemporary living reality.



- *The Cowboy (Red)* c. 1951

- *The Cowboy (Red)*, c. 1951. Oil on canvas. 20 3/16 x 16 in. (51.3 x 40.6 cm).
- The painting that initiated this exhibition's genesis, *The Cowboy (Red)*, was a gift from Colby alumnus David W. Miller '51, whose father acquired it from a gallery in New York in the 1950s, a time when Lichtenstein was living in Ohio but seeking exhibition opportunities across the US.



- *The Outlaw*, 1956

- *The Outlaw*, 1956. Oil with sgraffito on canvas. 34 x 30 in. (86.4 x 76.2 cm).
- *The Outlaw* is one of a series of single-figure paintings by Lichtenstein from 1956 that epitomize archetypes of masculinity. The mid-1950s was a golden era for Western films, many of which helped reinforce romantic notions of American imperialism and European settler conquest of the West, always with a white male protagonist at its center and often exhibiting displays of power. The source image for Lichtenstein's caricature of this type was likely a movie poster for the 1955 film *Wichita*, starring Lloyd Bridges as outlaw Gyp Clements.

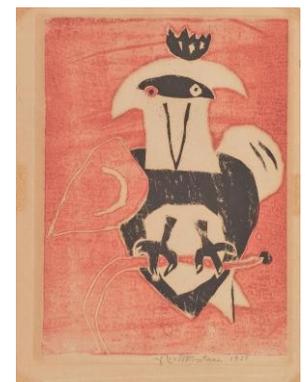
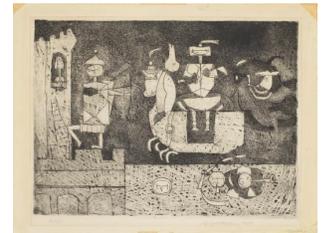


## Midwest Medieval

As he navigated his early career, Lichtenstein read books on the stages of an artist's creative development and children's drawings informed his exploration of a purposefully naive or unschooled style. He also looked at images of the Bayeux Tapestry and made "medievalizing" works with a childlike quality; they conflate European kings and knights with Native American chiefs and warriors and the "founding fathers" of the United States.

The social and cultural backdrop for these antic jousts and spoofs on bravery was postwar America, which Lichtenstein experienced from the vantage point of the Midwest. Returning servicemen and the population surge of the baby boom era led to a renewed emphasis on traditional gender roles: women in the home, men in the workforce. The future Pop artist understood the situation as ripe for critique, even as he depicted himself, a new veteran, in the guise of an impish combatant well positioned to reap its rewards.

- *Storming the Castle*, 1950
  - *Storming the Castle*, 1950. Etching, aquatint, and engraving on cream wove paper; edition 5/25. 16 1/4 x 22 3/4 in.
- *Man on a Lion*, 1950
  - *Man on a Lion*, 1950. Oil with sgraffito on canvas. 16 1/8 x 14 1/16 in. (41 x 35.7 cm).
- *The Horse*, 1950
  - *The Horse*, 1950. Wood, metal, paint. 7 1/4 x 11 15/16 x 2 in. (18.4 x 30.3 x 5 cm).
  - Among Lichtenstein's earliest sculptures are whimsical constructions of repurposed metal objects combined with wood forms featuring areas of carving; *The Horse* sports a handle for a head and a latch for a tail.
- *The Owl*, 1950
  - *The Owl*, 1950. Linoleum cut (?) on medium-weight, cream wove paper; edition unknown. 12 3/4 x 9 7/16 in. (32.4 x 24 cm).



- Birds were among the creatures that captured Lichtenstein's attention early in his career. He drew and painted doves, parrots, and owls in the late 1940s. These works suggest Lichtenstein's delight in the ways bird characteristics could be compared to such human tendencies as primping, posing, and showing off. Part of a series loosely based on works of medieval art, this crowned owl is rendered with a shield-like wing.
- *The Warrior*, 1951
  - *The Warrior*, 1951. Wood, metal, fabric, nails. 21 x 9 x 7 in. (53.3 x 22.9 x 17.8 cm).



- *The Knight (Self-Portrait)*, c. 1951
  - *The Knight (Self-Portrait)*, c. 1951. Oil with sgraffito on canvas. 24 x 20 in. (61 x 50.8 cm).
  - Although Lichtenstein executed a relatively small number of self-portraits during his long career, *The Knight (Self-Portrait)* was one of three completed between 1949 and 1952. For each, the artist employed a different stylistic approach and accordingly portrayed himself in a different persona. This painting shows Lichtenstein exploring his interest in the Middle Ages in comedic mode, imagining himself as a stocky knight, a clumsy, would-be hero whose impish smile and playfully rendered form belie his defensive stance with spear and shield raised.



- *King* c. 1951
  - *King*, c. 1951. Wood, paint. 19 5/16 x 3 5/8 x 1 3/16 in. (49 x 9.2 x 3 cm)
  - This royal figure bears a striking resemblance to the figure in Lichtenstein's painting *Man on a Lion*, while the crown of the king is echoed in the hat worn by George Washington in Lichtenstein's two renditions of *Washington Crossing the Delaware*. Through such visual associations, Lichtenstein made connections within and between



groups of works, just as he explored resonances and synergies between his various mediums.

### Mythic America

In 1951, Lichtenstein began appropriating scenes from US history, for instance Revolutionary War battles, images of westward expansion, and Native American subjects. Many of these were taken from reproductions of nineteenth-century art found in popular sources. Satirizing US ideals that had become mythologized and enshrined, Lichtenstein explored modern styles, ranging from the intentionally childlike to the highly structured.

To many, the Allied victory in World War II and the country's ascendance as a global superpower reinforced a belief in American exceptionalism—the idea that the United States is inherently distinct from and superior to other countries. By mining existing imagery from popular and print culture, Lichtenstein established the method of appropriation that would become a hallmark of Pop art, and in the process cast a critical eye on a widely accepted narrative.

- *Washington Crossing the Delaware II* c. 1951
  - *Washington Crossing the Delaware II*, c. 1951. Oil on canvas. 24 1/8 x 30 1/8 in. (61.3 x 76.3 cm).
  - Satirizing the American historical narrative was a central aim of Lichtenstein's early work. Among the many established sources he drew upon during this period was Emanuel Leutze's 1851 painting *Washington Crossing the Delaware*, a heroic depiction of Washington leading Continental Army troops in a frigid river crossing the night before the Battle of Trenton in 1776. Leutze's work offered the perfect subject for the artist to lampoon because of its idealized portrayal of American history. The painting has hung in the Metropolitan Museum since the late nineteenth century, but Lichtenstein would have also known of printed sources, including the *Album of American History* (1944).
- *Death of the General* c. 1951
  - *Death of the General*, c. 1951. Oil on canvas. 33 3/4 x 40 3/4 in. (85.7 x 103.5 cm).
  - Lichtenstein's *Death of the General* is based on Benjamin West's well-known history painting *The*



*Death of General Wolfe* (1770). Depicting a scene from the Seven Years' War between the British and the French in which the English general James Wolfe was about to succumb to mortal wounds suffered in the Battle of Quebec, West rendered Wolfe as a Christ-like figure who had given his life in defense of the British colonies. The skeptical Lichtenstein found this melodramatic narrative an irresistible subject to parody, replacing the flag in West's painting with a stylized version of the colonial-era American flag and rendering the dying general and surrounding figures in a faux-naive style.

- *Inside Fort Laramie (After Alfred Jacob Miller, 1837), 1955*

- *Inside Fort Laramie (After Alfred Jacob Miller, 1837), 1955*. Oil on canvas. 30 x 36 in. (76.2 x 91.4 cm).
- As the source for this painting, Lichtenstein used an illustration of the Alfred Jacob Miller painting *Interior of Fort Laramie*, c. 1858–60, that appears in "The Opening of the West," an article in the July 4, 1949, issue of *Life* magazine.



- *Emigrant Train After William Ranney, 1951*

- *Emigrant Train After William Ranney, 1951*. Oil on canvas. 36 x 42 in. (91.4 x 106.7 cm).
- This painting and its closely associated drawing are two of several works that Lichtenstein based on nineteenth-century artworks reproduced in "The Opening of the West," an article in the July 4, 1949, issue of *Life* magazine. The article details how nineteenth-century artists helped perpetuate the narrative of American expansionism through images of the West. *Emigrant Train After William Ranney*, along with other paintings inspired by these illustrations, marks the beginnings of Lichtenstein's appropriation of existing subject matter, one of the hallmarks of his later Pop work.



- *Algonquins Before the Teepee*, c. 1953
  - *Algonquins Before the Teepee*, c. 1953. Watercolor, brushed and sprayed, with masking out, brush and india ink, india ink wash on board. 30 1/8 x 22 1/16 in. (76.5 x 56 cm).



- *Hell's Angels* c. 1953
  - *Hell's Angels*, c. 1953. Oil on canvas. 23 15/16 x 36 in. (60.8 x 91.4 cm).
  - In the spring of 1943, a B-17 Flying Fortress nicknamed "Hell's Angels"—after the title of a 1930 movie starring Jean Harlow—became the first USAAF heavy bomber to complete a combat tour of twenty-five combat missions over Europe. Lichtenstein's rendition of the aircraft suggests a hybrid contraption—part machine, part horse—atop which sits two figures, one of whom brandishes a pistol like a cowboy. The motorcycle group Hells Angels was established in 1948, about five years before Lichtenstein created this work, but it does not appear to have been a reference for the artist here.



- *The United States and the Macedonian*, 1953
  - *The United States and the Macedonian*, 1953. Woodcut on medium-weight, natural Japanese paper; edition 5/25. 17 x 20 3/4 in. (43.2 x 52.7 cm).
  - In the War of 1812, the USS *United States* captured the HMS *Macedonian* off the coast of Madeira and victoriously brought it to Newport, Rhode Island. In Lichtenstein's rendition of the battle, the sails of the clashing vessels form a dense interplay of striped patterns including that of the American flag in the upper left corner of the image. The cannon fire at the center of the composition evokes the wagon wheels found in the artist's American West works.



- *Captain Stephen Decatur*, 1954
  - *Captain Stephen Decatur*, 1954. Oil with sgraffito on canvas. 40 x 46 1/16 in. (101.5 x 116.9 cm).
  - This portrait of the naval captain Stephen Decatur was based on an illustration in the *Album of American History* (1944), a series of books by the historian James Truslow Adams, who popularized the phrase "American dream." During the War of 1812, Decatur was commander of the USS *United States*, a heavily armored frigate made famous by its victory against the HMS *Macedonian* in a battle off the coast of Madeira on October 25, 1812.
- *The Heavier-than-Air Machine [The Flying Machine]*, 1953
  - *The Heavier-than-Air Machine [The Flying Machine]*, 1953. Woodcut on Japanese paper; state proof. 16 3/4 x 20 5/8 in. (42.6 x 52.4 cm).



### Painting Machines

Around 1953, Lichtenstein embarked on a series of paintings depicting mechanical devices. These new works, unlike his earlier narrative scenes, were section diagrams showing the interiors of machines, gears, electronics, and blueprints. Pivoting away from his engagement with US history and folklore, these diagrammatic paintings anticipate some of Lichtenstein's earliest Pop works. They focus on individual objects, emphasize drawing and design, and eliminate narrative content. Lichtenstein's paintings of machines constitute only a small portion of his early works, but they underscore, through their banal subjects, the artist's claim that he was more compelled by formal concerns than subject matter. They also presage Lichtenstein's interest in the mechanisms of printing, most notably his hand-painted Benday dots.

The inspiration for these paintings came from at least two sources. An engineering drawing class at the Ohio State University had exposed Lichtenstein to *A Manual of Engineering Drawing*, an illustrated reference book for mechanical drafting. Additionally, while making these paintings he was working odd jobs, including painting the black-and-white faces of dials and meters at the Hickok Electrical Instrument Company in Cleveland.

- *Ratchet and Pawl Mechanism*, c. 1954
  - *Ratchet and Pawl Mechanism*, c. 1954. Oil on canvas. 16 x 12 1/8 in. (40.6 x 30.8 cm).



- *Device* c. 1954
  - *Device*, c. 1954. Oil on canvas. 30 1/8 x 40 3/8 in. (76.5 x 101.4 cm).



- *Mechanism, Cross Section* c. 1954
  - *Mechanism, Cross Section*, c. 1954. Oil with sgraffito (?) on canvas. 40 x 54 in. (101.6 x 137.2 cm).
  - *Mechanism, Cross Section* is the largest work in Lichtenstein's series on mechanical devices. These diagrammatic paintings and drawings marked a departure from the historical subjects of the previous years. Lichtenstein was likely attracted to the schematic nature of these mechanisms, and their emphasis on drawing and design anticipates some of his earliest Pop works, in which the artist rendered single objects.



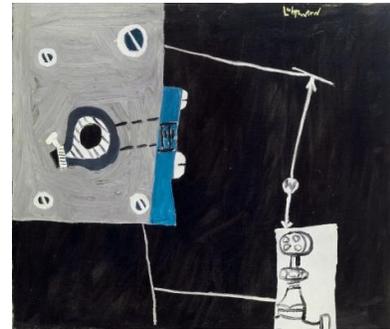
- *Motion Picture Projector* c. 1954
  - *Motion Picture Projector*, c. 1954. Acrylic, brush and india ink on paper. 22 9/16 x 30 13/16 in. (57.3 x 78.2 cm).



- *Shaper Feed Mechanism* 1954
  - *Shaper Feed Mechanism*, 1954. Opaque watercolor or acrylic, charcoal on paper. 28 x 17 in. (71.1 x 43.2 cm).



- *Blueprint* c. 1954
  - *Blueprint*, c. 1954. Oil on canvas. 25 7/8 x 30 in. (65.7 x 76.2 cm).



### Comic Abstraction

By the late 1950s, as Lichtenstein searched for a distinctive style, his work became increasingly abstract. Like many artists of his time, he felt obliged to experiment with Abstract Expressionism, a gestural mode of painting that had been the dominant aesthetic for nearly a decade. Yet in the process, he invented a groundbreaking technique that involved painting with multiple bright hues simultaneously: A cloth loaded up with stripes of brilliantly colored paint became a substitute for the painter's brush. Lichtenstein at once partially removed the artist's hand from the process, parodied the seriousness and self-consciousness of Abstract Expressionism, and established what would become his trademark palette of saturated primary colors. In a single gesture, both literal and metaphorical, he repudiated his predecessors while establishing a fundamental element of his Pop vocabulary. These lyrical abstractions inspired a series of Pop brushstroke paintings in the mid-1960s, a subject to which Lichtenstein would repeatedly return over the next three decades.

- *Composition* c. 1955

- *Composition*, c. 1955. Painted scrap wood, wood, bolts, screws. 60 1/4 x 7 7/8 x 2 in. (153 x 20 x 5.1 cm)
- This ingenious work—part painting, part sculpture—belongs to a small group of assemblages that Lichtenstein created in the mid-1950s. It suggests a figure whose “body” is represented in pink and red paint, its “face” a collection of blue stripes topped by a blue headband. Picasso’s *Guitar* was a source for Lichtenstein, as were painted and carved totem poles, which document the family lineages among Native peoples in North America’s Pacific Northwest. Lichtenstein drew upon this visual language to fuel his exploration of abstraction.



- *Untitled* c. 1955

- *Untitled*, c. 1955. Painted canvas, painted scrap wood, wood battens, bolts, screws, string. 26 3/4 x 13 9/16 x 3 13/16 in. (67.9 x 34.4 x 9.7 cm).



- *Variations No. 7*, 1959

- *Variations No. 7*, 1959. Oil on canvas. 48 x 60 in. (121.9 x 152.4 cm).
- This painting shows Lichtenstein transitioning out of his brief period working in an expressionistic representational manner and moving toward complete abstraction. In *Variations No. 7*, the artist combines the frenetic brushstrokes seen in his work from 1957–58 with small bands of color painted in stripes.



- *Untitled*, 1959

- *Untitled*, 1959. Opaque watercolor on paper. 19 1/8 x 24 7/8 in. (48.6 x 63.2 cm).
- Drawing was central to Lichtenstein’s artistic practice, and he continued to make both small sketches and larger, finished works on paper throughout the late 1950s. These works, though not necessarily direct studies for larger paintings as was the case earlier in the decade, were an important part of his



process. In this and related watercolors, Lichtenstein experimented with applying multiple colors simultaneously.

- *Untitled, c. 1960*
  - *Untitled, c. 1960*. Oil on canvas. 48 3/16 x 70 1/8 in. (122.4 x 178.1 cm).
- *Untitled, c. 1960*
  - *Untitled, c. 1960*. Oil on canvas. 45 x 69 in. (114.3 x 175.3 cm).
  - By 1960, Lichtenstein had developed the experimental painting technique of using a rag to apply several colors simultaneously to the canvas with one sweeping gesture. He also increasingly employed a palette of bright primary colors, which he would soon adopt for his Pop work.
- *Untitled, 1960*
  - *Untitled, 1960*. Oil on canvas. 48 1/8 x 60 in. (122.2 x 152.4 cm).
  - In 1960, not long before his turn toward Pop art the following year, Lichtenstein's abstract paintings became increasingly filled with a quilt-like patchwork of colorful blocky brushstrokes. He continued to refine the technique of painting with multiple colors simultaneously by dragging a rag across the canvas. Works such as this untitled painting represent the culmination of the artist's experiments with abstraction.



### Glimmers of Pop

In 1958, Lichtenstein produced a series of drawings featuring the Disney cartoon characters Mickey Mouse and Donald Duck and Warner Bros.' Bugs Bunny. First introduced in short animated films in the late 1920s and 1930s, these anthropomorphized animals—easygoing Mickey, irascible Donald, braggart Bugs—were part of a broader universe of fictional creatures whose predecessors included Peter Rabbit in the UK and Krazy Kat in the United States.

By the mid-twentieth century, Disney's and Warner's creations had become prime exports of US culture. Their prominence made them obvious candidates for Lichtenstein's consideration, given his abiding interest in popular content. He rendered each of the three famous figures in loose gestures that resonated with his concurrently emerging abstractions. In addition to drawings, Lichtenstein also made semi-abstract paintings of cartoon characters, which he later recalled using as canvas drop cloths when creating the works now known as his earliest contributions to Pop art.

- *Paul Bunyan*, c. 1940-41

- *Paul Bunyan*, c. 1940–42. Pen and ink, brush and ink, ink wash on paper. 10 1/8 x 9 5/8 in. (25.7 x 24.4 cm).

- This early drawing of an imaginary forest scene is arguably the first known example of the appropriation and adaptation of popular sources that would come to be synonymous with Lichtenstein's art. Paul Bunyan, the folk hero of tales long recounted by loggers on cold winter nights, rose to national attention in the early twentieth century, when he became the mascot of the Minnesota-based Red River Lumber Company, which widely distributed promotional pamphlets featuring accounts of his extraordinary skill at felling trees.



- *The Explorer*, c. 1952

- *The Explorer*, c. 1952. Oil on canvas. 16 x 14 in. (40.6 x 35.6 cm).

- This painting is an early example of Lichtenstein's appropriation of imagery from popular print culture, a process that would become a hallmark of Pop art. Taken from a nineteenth-century advertisement for canned corned beef, this image depicts an intrepid adventurer and his trusty dog cheerfully trekking through the mountainous West. By including the brand name, Libby, McNeil & Libby, along with the slogan that the company's cooked corned beef "is valuable for explorers and travelers," the artist satirizes the often idealized depictions of westward expansion in a painting that pre-figures Pop art's interest in consumerism and consumer culture.



- *Ten Dollar Bill [Ten Dollars]*, 1956

- *Ten Dollar Bill [Ten Dollars]*, 1956. Lithograph on wove paper; unnumbered proof. 18 15/16 x 24 1/4 in. (48.2 x 61.5 cm) (variable).

- Reflecting on this work, Lichtenstein wryly commented, "The idea of counterfeiting money always occurs to you when you do lithography." His representation of the ten-dollar bill features a bird-like Alexander Hamilton that distantly echoes John Trumbull's 1805 portrait of the American statesman, the source for the image on the current ten-dollar bill that was introduced into circulation in 1928. Another reference is the hyperrealistic or "trompe l'oeil paintings" paintings of currency popular during the nineteenth century.



- *Gallant Scene II*, c. 1957

- *Gallant Scene II*, c. 1957. Oil on canvas. 47 1/4 x 69 3/8 in. (120 x 176.2 cm).

- This large-scale work was inspired by Rococo paintings, Hollywood movies, the covers of Romance novels, and other sources that interested Lichtenstein because his satirical eye was drawn to their idealized view of pure romance. The subject remained integral to his Pop art repertoire as we see in works such as *Kiss III* from 1962.



- *Mickey Mouse I*, c. 1958

- *Mickey Mouse I*, c. 1958. Pastel, charcoal, brush and india ink on paper. 19 1/16 x 25 in. (48.4 x 63.5 cm).

- Lichtenstein's loosely rendered drawings of cartoon characters, including *Mickey Mouse I*, were the precursors to *Look Mickey* (1961), often credited as the first Pop painting. His interest in Americana as well as a fascination with the "VIP" were central to his motivations for producing these works. He may have also created them to please and entertain his young children and this charming story is now a Pop art legend.



- *Donald Duck*, 1958
  - *Donald Duck*, 1958. Brush and india ink on paper. 20 x 26 in. (50.8 x 66 cm).



- *Bugs Bunny*, c. 1958
  - *Bugs Bunny*, c. 1958. Brush and india ink on paper. 20 1/8 x 26 1/8 in. (50.9 x 66.3 cm).



- *Untitled*, c. 1958
  - *Untitled*, c. 1958. Brush and ink on paper. 14 x 10 11/16 in. (35.6 x 27.1 cm).
  - An untitled drawing from around the same year suggests the close association between Lichtenstein's cartoon subjects and some of his abstractions, as if an animated character might emerge from this dynamic assembly of gestures and marks.

