The drawings of Roy Lichtenstein

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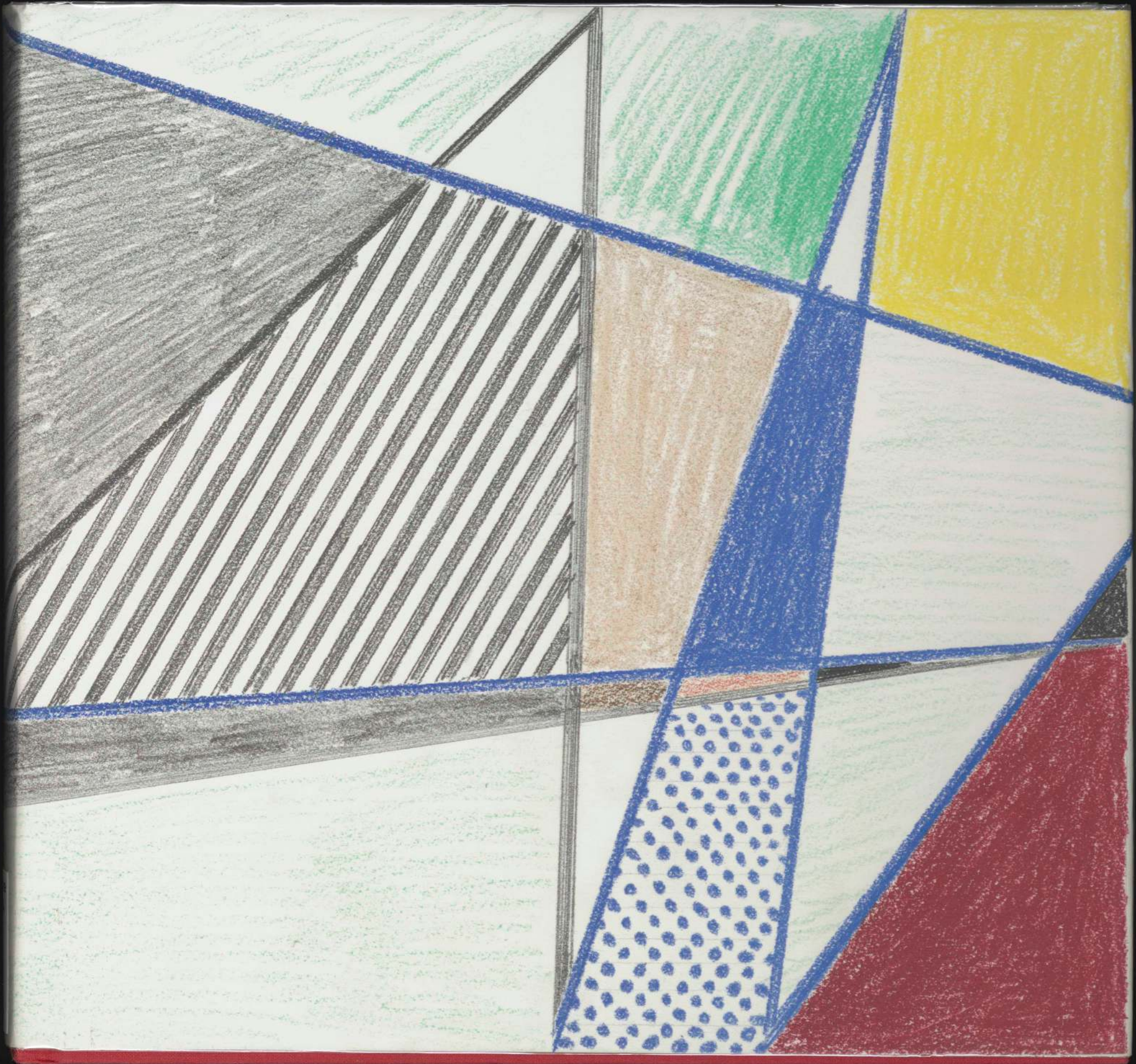

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THE DRAWINGS OF ROY LICHTENSTEIN
Bernice Rose

ROY LICHTENSTEIN, A MAJOR ORIGINATOR OF AMERICAN Pop art, has enjoyed enormous success as a painter for over twenty-five years. But his drawings, although eagerly sought by collectors, have not often been shown in public, and never comprehensively. Yet Lichtenstein's drawings are both the core of his style and an essential part of the making of his art. They reveal not only the subtle irony of his sophisticated paraphrases of cartoons, but also the step-by-step working out of his ideas. Through them one can closely follow the creative process of this consummately skillful artist. His drawing hand is an extension of a mind at once eager, discerning, and tough. This richly illustrated book presents a detailed analysis of the drawings and their role in Lichtenstein's development of a new aesthetic of painting. His drawings are the basis for a wide range of inventive pictorial devices and images used in surprising and original contexts. Works reproduced and discussed herein include: early, innovative black-and-white drawings; sketches and studies from cartoons, for the Pop art paintings that made the artist world-famous in the 1960s; increasingly complex later compositions that parody "high art," such as his Surrealist series; and extraordinarily intricate collage studies for such recent monumental works as the *Greene Street Mural* and the *Mural with Blue Brushstroke* executed for The Equitable Center, New York.

Bernice Rose, Curator in the Department of Drawings at The Museum of Modern Art and author of *Drawing Now* and *Jackson Pollock: Drawing into Painting*, has taken a particular interest in the relationships between drawing and painting in the twentieth century. In this book she describes precisely and knowledgeably Lichtenstein's techniques and workmanship.

continued on back flap

The Drawings of Roy Lichtenstein


I KNOW HOW YOU MUST FEEL, BRAD!

Bernice Rose

The Drawings of Roy Lichtenstein

Catalogue by
Elizabeth Richebourg Rea

The Museum of Modern Art, New York

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Frontispiece:
I KNOW HOW YOU MUST FEEL, BRAD! 1963.
Pencil and tusche pochoir, 23⅝ × 20½" (60 × 52.1 cm).
Collection Vera List and Joshua Mack

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Foreword

For making this exhibition and accompanying publication possible we owe our deep gratitude to the artist, Roy Lichtenstein, and to the lenders of his works. Their generosity and active interest are very warmly appreciated.

Our thanks and admiration are also due Bernice Rose, Curator in the Department of Drawings, who directed the exhibition and wrote the text of this publication with exemplary sensitivity and professionalism.

The exhibition and publication have been very generously supported by a grant from The Equitable Life Assurance Society of the United States. Their relationship to Roy Lichtenstein as a patron of his work is very special, since they are responsible for one of his most important commissions, *Mural with Blue Brushstroke*, for their corporate headquarters in New York. I wish to thank John B. Carter, President and Chief Executive Officer of The Equitable Life Assurance Society, and David H. Harris, President of The Equitable Foundation, not only for assisting this particular exhibition but for their enlightened support of the arts in general.

Richard E. Oldenburg
Director, The Museum of Modern Art

Acknowledgments

This publication accompanies a retrospective exhibition of the drawings of Roy Lichtenstein. The exhibition is exceptional in that, given the very large size of many of Lichtenstein's paintings, only at the scale of drawing is it possible to have a detailed view of his career within a single exhibition. It has been the ambition of this publication to follow the logical unfolding of Lichtenstein's work through its diverse manifestations as it is developed in the drawings. As director of this exhibition and author of this publication, I wish especially to thank Roy Lichtenstein for his extraordinary kindness and generosity; I owe him a great debt of gratitude. The artist's role in such a project is critical, and Lichtenstein has given generously of his time and thought. The many hours he spent patiently answering questions form the basis of this book; it has been a great privilege to work with him. The Museum is indebted to Roy and Dorothy Lichtenstein for the many works they are lending to the exhibition. They made our work as easy as possible by placing all of the drawings in their collection on long-term loan to the Museum at a very early stage of this project. We are very fortunate in having their cooperation.

The exhibition and its accompanying publication have been generously assisted by a grant from The Equitable Life Assurance Society of the United States, and I am most grateful for their interest and support. I wish also to express my gratitude to the lenders, listed elsewhere in this publication, for their generosity. Additionally, I want to thank our Trustee, Lily Auchincloss, for lending this project the unselfish support she always gives the Department of Drawings and the Museum.

I also owe a debt of gratitude to Leo Castelli, an early champion of Lichtenstein's work and his longtime dealer. As always he has been unfailing in his encouragement, his generosity and kindness, and his help with every aspect of this exhibition. Antoinette Castelli has been particularly generous on this occasion. I am indebted to James Goodman and Katherine Komaroff Goodman for their extraordinary help to the Museum on this project and their exceptionally enthusiastic encouragement. The exhibition and publication have benefited immeasurably from the help of Olivia Motch, who has worked closely with Roy Lichtenstein for many years. She has been a model of generosity and patience, unsparing of her time and energy as we worked out the many details of this exhibition and publication. James de Pasquale, Lichtenstein's studio assistant, deserves special mention. It is Jamie, an artist himself, who prepares the "masks" for Lichtenstein's collages and paintings. He has been enthusiastic and helpful.

I owe a very special debt of gratitude to Elizabeth Richebourg Rea, Special Consultant to the exhibition, for her skillful organization of all aspects of the exhibition and publication. From the inception of this project her work was indispensable to its success. Her advice and independent judgment have been invaluable throughout. She has been tireless and ingenious in locating elusive drawings and their owners; many would have been unknown without her work. Her catalogue of the exhibition is an important contribution to this publication and to the literature on Roy Lichtenstein.

The research required for this project would not have been possible without the cooperation of the entire staff at the Leo Castelli Gallery; I wish especially to thank Susan Brundage. At the James Goodman Gallery, Patricia Tompkins has been particularly helpful. Irving Blum, Marvin Friedman, Joe Hellman, Margo Leavin, James Mayor, and Angela Westwater have all been helpful in locating drawings. I also wish to thank Angelica Rudenstine for her help.

At the Museum, I wish to thank Antoinette King for advice with mediums and conservation. I wish also to thank Steve Bluttal, Kathleen Curry, Louis Doherty, Janet Hawkins,

Betsy Jablow, Mary Jickling, Kate Keller, John Limpert, Jr., Richard L. Palmer, Charles Tebo, and Richard Tooke. I wish to thank The International Council of the Museum and Waldo Rasmussen and Elizabeth Streibert of the Museum's International Program for their organization of the exhibition's tour. Jerry Neuner and Kathleen Loe have done their usual extraordinary job in helping with the exhibition installation and planning. I am indebted to Robert McDaniel, Assistant Curator in the Department of Drawings, for his help in organizing and mounting the exhibition. Louise Chinn and Tim McDonough have been particularly generous in their guidance and support of the publication. Finally, I want especially to thank Susan Schoenfeld for directing the production of this publication and for her creative contributions toward its realization, and I wish to thank its designer, Richard Haymes.

B.R.

The Drawings of Roy Lichtenstein

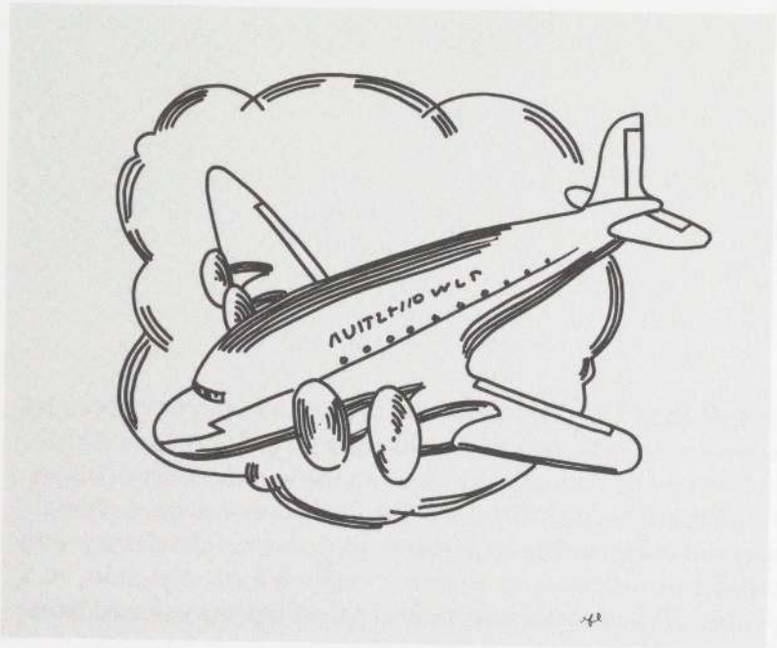
The big tradition, I think, is unity and I have that in mind; and with that, you know you could break all the other traditions—all the other so-called rules, because they're stylistic . . . and most are not really true. . . . As long as the marks are related to one another, there's unity. That is the tradition—the underlying tradition—of drawing as well, and drawing doesn't have to be done with sensitive line, or in that style or tradition. . . . Unity in the work itself depends on unity of the artist's vision. . . . I've never thought of my work as anti-art, because I've always thought it was organized; it's just that I thought it was a different style and therefore a different content as well. I think they go together.

ROY LICHTENSTEIN

IN 1961 ROY LICHTENSTEIN WAS THIRTY-EIGHT YEARS OLD; HE was an artist who had been exhibiting in galleries for a decade. In that year he dramatically changed the whole course of his art. He changed his style from one that had depended upon abstraction and color, and upon gestural, Expressionist rendering with broad brushstrokes, to one that depended on depiction, in a parody of the most conservative type of representational linear drawing. His paintings became drawings made large.

Although the number of finished, independently conceived drawings within his oeuvre is relatively small (from 1963 on, most of his drawings are studies), Lichtenstein's reliance on drawing is crucial to his style. Drawing is both the core of his aesthetic and an essential part of the making of his art. It is the point of departure for a new order in painting.

In the sixties, when Lichtenstein's first works in his new aesthetic began to be shown in public, they appeared as astonishing slaps at both the prevailing avant-garde tradition and the aesthetic of drawing. Outrageous in both subject and rendering, they were childish and primitive, funny and subversive—in the artist's word, "despicable"[1]—even by comparison with the immediately preceding work of Jasper Johns and Robert Rauschenberg, which had ushered in a new representational subject mater. Suddenly, to the rage of some and delight of others, Lichtenstein proposed a whole range of subjects that looked as if they came straight out of consumer culture as portrayed in the most popular forms of printed mass communication: comic strips, newspaper advertisements, and the Yellow Pages of the telephone book. The subjects ranged from cartoon and advertising images to objects; *Step-On Can with Leg* and *Finger Pointing* (p. 57) were followed in the next two years by *Jet Pilot*, *The Kiss*, *Like New*, *10¢*, *Baked Potato*, *Magnifying Glass*, and *Ball of Twine*. The subjects seemed at the time both too familiar and too vulgar to be art. These paintings and finished



Airplane. 1961.
Pen and ink on paper; sheet: 20 × 23¾" (50.8 × 60.4 cm).
Collection Ileana and Michael Sonnabend, New York

black-and-white drawings (pp. 57–73), created at the same time, both imitated the worst kind of kitschy, clichéd popular drawing as it appeared in printed sources. But the paintings and drawings also imitated and parodied one another as well as the source of their images: stylistically and technically the black-and-white drawings imitated cheap printing, while the paintings imitated the drawings. (These drawings were not studies for the paintings but independent, finished works, even when their subjects were the same.) Yet what was perhaps most remarkable about these representational images was that as a consequence of their being essentially graphic, they were flatter than anything in abstract art at the time (with the possible exception of the work of Ellsworth Kelly—which Lichtenstein did not know—and of Frank Stella, which also depended on a notion about drawing).

After twenty-five years, a black-and-white drawing of 1961, *Airplane*, still has the power to surprise in its perfect dumbness of presentation and awkward drawing. Shown from above against a cloud indicated by some rather awkward pen-and-ink lines, it looks like a child's drawing of a toy. At first there seems to be no artistic organization; the airplane is placed on center to the uptilted cloud, on center to the drawing sheet. But then a rather primitive notion of patterned linear repetition asserts itself; we notice the extended contour line that sweeps somewhat awkwardly around the wing to the tail. The placement on the sheet, at first dumb, is somehow just. Centrality and repetitive pattern displace asymmetry and dynamic balance as primary principles of organization; perspective is dispensed with, eliminating depth and illusionistic space. Nor does the drawing show any artistic temperament; it is emotionally neutral. The lines are unmodulated, deliberately unsophisticated. The choice of instrument is deliberate also: a Speedball pen, which creates an awkward line instantly recognizable by the blot of ink at the end. It is a drawing that looks as if the artist had sent himself back to preschool—pretending to be totally naive or an amateur, using an amateur's instrument. He has returned to basics with a vengeance, rejecting not only his own previous experience, but principles of composition and technique—the whole tradition and culture of "fine" drawing.

But in 1961, Lichtenstein was neither a beginning artist nor a novice draftsman. In the forties, he had been through very rigorous training in drawing, according to a perceptual method that insisted on it as the basis of art, with Hoyt L. Sherman at Ohio State University. The training began with drawing in the dark, copying from images flashed onto a screen (thus from a

form of "memory image"): at first simple shapes, but then proceeding to more complex arrangements, with some of the forms in patterns, and finally to objects themselves—suspended from the ceiling in front of the screen and lit by floodlights, which were flashed on and off, creating an instantaneous visual image. The disposition of screens varied from a single flat screen to an arrangement of two flanking screens with a central screen placed farther back. (Finally, students drew from life models and outdoors, from nature.) According to Sherman's book, *Drawing by Seeing*, "Students must develop an ability to see familiar objects in terms of visual qualities, and they must develop this ability to the degree that old associations with such objects will have only a secondary or a submerged role during the seeing-and-drawing act."[2] With seeing characterized as an "aggressive act," the goal was to "convert visual relations and reactions into kinesthetic and tactile relations and reactions" and set them down in the "seeing-and-drawing act" as a unified vision, displaying what Sherman called "perceptual unity." (Perceptual unity included working to music.) The class seems to have been a pragmatic, modernized variation on an academic drawing class, taking into account perceptual drawing systems that had replaced old-fashioned perspective. In other words, this was manual training in conceptualization, teaching the student to take advantage of the natural communication between eye and hand. As Henri Zerner wrote, "Lichtenstein's theory of art, acquired during his student days, considers art as the organization and unification of visual perception."[3] He quotes Lichtenstein: "I suppose 'seeing' at its most profound level may be synonymous with form, or rather form is the result of unified seeing." (Sherman was an engineer and also advised Lichtenstein to study engineering drawing, which Lichtenstein says was responsible for the later formalization of his line and its depersonalization.)

By 1961 Lichtenstein was selectively retracing his early course, remembering and choosing techniques and concepts that he had gradually worked away from, and which were not part of the prevailing avant-garde approach. First of all, he began to copy images that already existed in some two-dimensional form—supposedly a distinctly "unartistic" thing to do. His earlier copying had been technical, a learning process; now, however, he copied for the purpose, in Rilke's words, "of, first, looking and confidently receiving, and then of appropriating and making personal use of what has been perceived."[4] This formulation—at least the first part, receiving, which had characterized his training—was waiting in his memory. In 1961 he made the leap from his training; he was ready for the second part, the personal use of his perceptions, electing to work through a patently obvious method of appropriation.

Representation became a vehicle, a very important one: it was the critical mechanism for a wholly new aesthetic. Since it was founded on descriptive delineation and relied on "copying" preexisting images, this new attitude toward art seemed to reject abstraction and its concomitant emphasis on subjectivity and individualism. Copying from another artist's work had been out of style for a good part of the twentieth century; the avant-garde had increasingly set store by invention. In resorting to old-fashioned copying (and of such "unartistic" models), Lichtenstein did something characteristic: he made it so obvious that he was copying that everyone knew it. In effect he threw down the gauntlet, challenging the notion of originality as it prevailed at that time. Looking for a more objective context, he found it in an ironic detachment from "serious" subject matter, lyrical abstraction, and nuanced handling—by restoring the familiar identity of things.

He wanted to restore the object—as a subject—to painting. This was the real outrage to received values, the rejection of formalism as such.[5] But the issue this raised—the assertion that the content of the work is a dialogue between representation and abstraction—was often obscured by the notorious quality of the subject itself: the very idea of proposing a new art style based on the representation of objects was controversial enough at the time. Lichtenstein has acknowledged that his ambition was to revolutionize his art, but through traditional means; he has been quoted as saying he was against experimentation for its own sake.[6] He wanted to stick to painting, but to work in areas of painting that were discredited in high art: he wanted to expand the aesthetic of painting, not invent new aesthetic categories to accommodate objects as Rauschenberg, Allan Kaprow, and Claes Oldenburg were doing with assemblages, Happenings, and environments. As Lawrence Alloway wrote, Lichtenstein did not so much "refute" the idea of expanding the scope of aesthetics beyond painting and sculpture (Alloway's original definition of Pop art) as work out this idea "within the terms of subject matter in painting. Lichtenstein is the representative artist of this aspect of Pop art in which 'low' subject collides with 'high' art content."[7]

Lichtenstein's concern for the object—and, consequently, the outline—was not just in opposition to Abstract Expressionism, or a response to Johns and Rauschenberg; it sought to reverse the tendency of twentieth-century art from

Donald Duck. 1958.
Ink on paper; sheet: 20 × 26″ (50.8 × 66 cm).
Private collection

Cézanne to Pollock to dissolve objects by disintegrating their contours. He wanted the object, he wanted it to be part of everyday experience, and he wanted it in a form that embodied the unified two-dimensional vision he believes is basic to all art.

■

The chronology of the invention of Lichtenstein's style is more straightforward than the complex of intuitions that precipitated it. From 1948 to 1957 he had been making up "historical" paintings (and sometimes interpreting actual ones). The earliest, "medieval," subjects—castles, knights in armor on horseback—gave way in the early fifties to images of Americana—cowboys and Indians and interpretations of Frederic Remington and Charles Willson Peale. The composition of these "history" paintings was structurally late Cubist; their rendering gradually became looser and more Expressionist. In 1957 he abandoned these for a type of nonfigurative Abstract Expressionism that conjoined color and line, working in this style (which he knew largely through reproductions) into 1961. He says that for some time he had had ideas of doing paintings of clichés, such as "a table with a bowl of fruit in the middle of it, in front of a window with curtains on either side, and making things out of 'how-to-draw' books."[8]

In the late fifties he had begun in a kind of jokey and ironic desperation to introduce subjects from the comic strips into the high seriousness of Abstract Expressionism, making drawings and paintings of them in the loose, brushy, imitative Abstract Expressionist style he then employed. Mickey Mouse and Donald Duck appear in several drawings. Actually working in the style of a cartoon occurred to Lichtenstein in 1961, only after the cartoon characters were already in use. The idea came to him as he was drawing characters from a bubble-gum wrapper to amuse his children. He began to copy the comic strips seriously, disassociating line from color and conceiving his images as clichés: the first paintings from cartoons followed immediately; the most famous of these is *Look Mickey* (1961; private collection).

Given Lichtenstein's historical situation, representational drawing could be available to him and to his contemporaries (as to Picasso and Braque in their early Cubist period) only as parody. Parody, like paraphrase, can put the imitated work into a new context, freeing it from prior associations and

thus renewing it.[9] Lichtenstein says he saw a chance and seized it. He found a source that enabled him in one stroke not only to imitate Cubist "drawing," but to retain the elements of its aesthetic structure, as parody, and place them once again in the context of representational drawing—and to do it all in a "cool," contemporary, "hands-off" context. The cartoon—a source once-removed from hand drawing—explains Lichtenstein, "became a ready-made way of doing everything I wanted to do—everything you weren't supposed to do all in one; it depicted and it outlined, but it brought it all into a really modern painting . . . a completely new expression."

Lichtenstein points out that the already simplified images of comic strips are unwitting reductions of "high" art styles.[10] His intuition was that the images and objects—even the structure—of representational art, which had been so vulgarized by the popular media, could serve high art once again, as cliché, precisely because they had become emblematic through overuse. This discovery, this intuition, led in 1961 to the drastic reappraisal in which he changed his approach. Drawing for the purpose of depicting images and drawing for conceptual purposes, in order to preconceive a composition, had been discredited in high art for some time. Drawing itself had been regarded by much of the avant-garde as a mere skillful exercise, despite Johns's and Rauschenberg's critical use of it. Lichtenstein began systematically to reexamine representational drawing—adopting it as a radical stance—parodying some of its more traditional forms and evoking a certain ironic and humorous detachment from its more popular manifestations.

At first, from 1961 until he moved to New York in 1963, he seems to have drawn directly on the canvas. After the first cartoon paintings, he also began to draw in black and white alone—not just drawings, but paintings, such as *Curtains* (1962; p. 24) and *Magnifying Glass* (1963; p. 25), seriously investigating graphic representation. (The preplanning on a small scale, with studies intended for projection, that became integral to his working process was implemented in 1963—only after the establishment of the style as essentially graphic.) In 1962–63, he imitated not only cartoons and the elements of printing which composed them but also the effect of linecut drawings in advertisements, creating reductive, radically flat, anti-Cubist images[11] greatly magnified in scale, their edges sharply silhouetted against the surrounding ground. The radical flatness—the absolute two-dimensional unification of the elements of depiction, despite the subject—that characterizes these images of objects, as well as the different although equally reductive and flat cartoon style, may be described as "advanced representation."

Looked at closely, the cartoon offered more than just amusing imagery. The cartoons he selected offered a debased version of representational drawing, at so many removes from its source that it was barely art anymore; it was a "realist" parody of "fine" art. They also offered a highly simplified version of forbidden, old-fashioned pictorial organization (the kind that uses continuous outline drawing as its structural principle, and uses color only as a filler) as another aspect of the "realist" parody of fine art. They offered an ongoing, flexible structure that became generically useful. The more radical conceptualization of the object depictions was limited; Lichtenstein says he found it hard to maintain this radical figure-ground relationship as an ongoing conceptual device.

Lichtenstein's drawing strategy of copying the cartoon went beyond the cliché of the image itself, to its means of depiction. He was not copying drawing at all, he was copying drawing as it appears in print—and the system of printing, strangely enough, paralleled Cubism's separation of outline drawing from color and from the depiction of shadow. Analytic Cubism separated linear outline drawing from the expression of shadow which accompanies it, to make two quite distinct and independent systems out of them. Synthetic Cubism added color and texture as a third independent expressive system—initially in the form of collage, but then as painted areas imitating the restricted color and patterned areas of collage. The halftone printing method of the cartoon also separated line, color, and tone (shadow or light and dark) into three different systems. Moreover, the use of the Benday dot for tone in the drawings revivifies an old academic system of light and shadow; it is a strategy similar to one that had worked in Cubist drawing, whence the notion of a device of marks indicating shadow independent of linear description finds its way into the twentieth century and eventually to Lichtenstein.

The appropriation of the Benday dot not only offered a new system of mechanical conventions as a replacement for light and shadow in drawing, but a new "mechanical" system for color and light in painting as well. The adoption from printing of dots and the flat three-color system (red, yellow, and blue) with black outlines also eliminated subjective color choices and emotional handling of paint. Lichtenstein replaced facture with contrasts between flat and patterned color areas; the dot became a mechanical system for controlling color saturation, and thus light and dark gradations, in the paintings.

STUDY FOR *SOUND OF MUSIC*. 1963–64.
Pencil and colored pencils on paper, 3⅞ × 4¼" (9.8 × 12.1 cm).
Private collection

Lichtenstein had isolated from the cartoon what Meyer Schapiro has called the "distinctive units of operation" of a particular style, making them the cornerstone of his own.

In *I Know How You Must Feel, Brad!* (1963; see frontispiece), he appropriated not only the dot when he appropriated the cartoon structure. He also appropriated the stereotyped contour line that depersonalized the handmade quality of drawing, formalizing it—a major reappraisal of the possibilities of drawing in terms not simply of its traditional stance, but also of its contribution to the formal language of the twentieth century. Lichtenstein wants us to understand that this line is his invention. Indeed the appropriated elements in Lichtenstein's work, the "brush strokes, connecting forms, schemas, particles and areas of pure color—are," like Seurat's particles of color and de Kooning's brushstrokes, "as pronounced as the elements of representation."[12]

Lichtenstein was depicting objects, but he was copying them. The cartoon itself was an object: a frame. Lifted out of its context in the comic strip, it became the equivalent of the picture as object. Just as Jasper Johns's Flag motif had made picture and object coextensive, so Lichtenstein's isolation, cropping, and freezing of the single-frame image made a representational painting into a new kind of object. By depicting something that was already a flat representation of something else—not "real," not copied from life—his cliché was thus, again, not simply of subject—of the depicted object—but of conception.

Something quite novel had been created, "an original art work pretending to be a copy."[13] Lichtenstein explains that he had decided "to pretend to depict something"; not only was he copying an image but, formally, he had divorced the structure of the work from what it represented, forcing the initial configuration of descriptive lines of the image into a more conceptual and "abstract" relationship of parts—and of parts to the "framing" edge (an outline around the drawing assures him of "the inward-directed pressure that Lichtenstein needs to organize his images").[14] In copying, he redraws the cartoon image, enlarging it, changing the loosely naturalistic structure of the comic style to this more formal structure.

■

LICHTENSTEIN HAD CREATED A NEW DRAWING SYSTEM OUT OF a synthesis of two apparent opposites: a parody of the "essen-

tially 'graphic' drawing of Picasso, which bends, distorts, and at times parodies prior conventions of representation,"[15] and a seemingly straight-faced version of the representational drawing from printed sources such as comic books and popular ads. Each mode was adjusted to the other, achieving a peculiar synthesis of abstraction and representation. In creating this synthesis Lichtenstein had taken advantage of a basic method of drawing that the two, each in its own manner, held in common, and restored a whole method of operation to drawing—one that had been discredited in avant-garde art for most of the century. Outline drawing is an "unartistic" form of what is technically called enclosure drawing.[16] This drawing system creates enclosed areas, which may be filled in or left open, creating the possibility of figure-ground reversals. It is possible to drop the outlines and leave only the filled areas, standing alone. This system may be used for abstraction or representation, to draw the parts of a self-contained complex object or, used "abstractly," as a compositional device for a complex structure, organizing many forms.

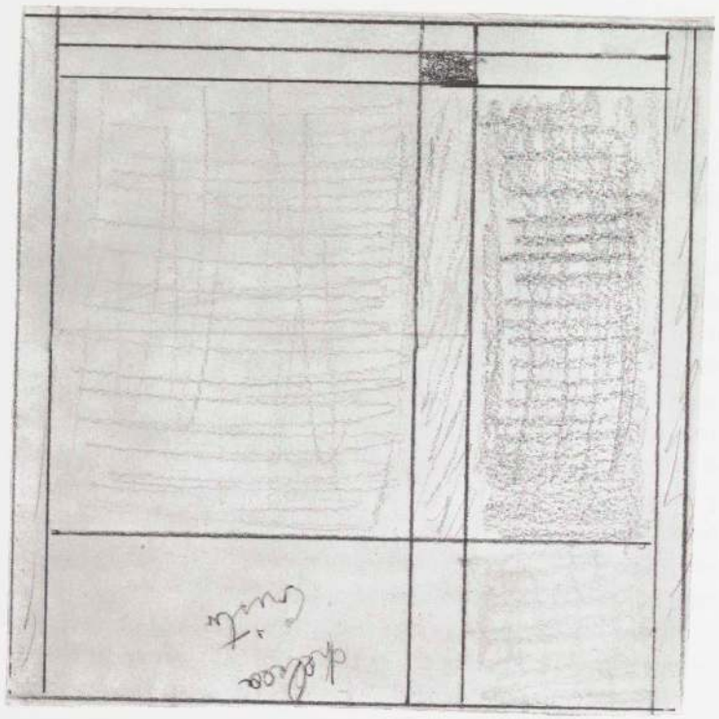
In single-frame cartoon images in black and white such as *The Kiss* (1962; p. 66), Lichtenstein uses enclosure drawing to unify the parts of a complex composition that must be recovered from its original pseudo-naturalistic space and reabsorbed into advanced representation. Lichtenstein rearranges the intertwined body parts by creating patterned areas and areas of light and dark that correspond to arms, faces, and so on, placing them so that they occupy horizontal and vertical positions on the picture plane instead of positions in depth and space. Cubism had established the notion of the focal point to replace perspective (taking it from Cézanne); individual objects may have their own focal points (actually tiny individual perspectives), but they must all be adjusted to one central focal point in the picture. Lichtenstein eliminates most of the remaining tiny spaces that had been left in the Cubist model; he does without the perspective, and the illusionistic natural space and modeling associated with it, that usually accompany contour drawing. He eliminates the last trace of them from his cartoon models as well. Without perspective and illusionism, Lichtenstein is free to do without relative scale and concentrates on size, shape, and placement, and on playing off areas of dots against flat areas. He abolishes relative scale of parts of the body and instead sizes each unit to balance and equalize its position in the compositional pattern. (Extraneous detail also is eliminated—there is only necessary information.) The composition is centrally organized with reference to the framing edges; as is the tendency in Synthetic Cubist drawing, the lines reach out to touch the edges. The whole is in fact carefully adjusted to the framing edges, which cut and compress the composition, cropping and focusing close up on an image that is now formally more rigid, more like a film still than a cartoon. It has all the pseudo-drama of a freeze-frame.

Like photography, these cartoon images exploit the notion that pictures can tell a story. Lichtenstein often even supplies words to clarify the action, sharpen the cliché. His isolation of the individual image from its larger narrative context no doubt made it necessary to focus the information in the single frame: otherwise, the image would have no sensible integrity. Compressing the image by cropping, to look at it more closely, and freezing the action solve this problem—in effect condensing the narrative in time as well as space, to a single culminating moment of "action." (The few diptychs and multipanel compositions—the "war stories"—are also radically condensed compared to the originals.)

The quality of drawing, and the movement of line, is just beginning to break away from the strict adherence to the cartoon line; but it remains entirely appropriate to the sentimentality of its subject. The softness of the pencil frottage and the shaping of areas as the outline describes them are highly stylized according to the particular moment in time that the image refers to—apparently sometime in the forties. At the same time the match of form and content is so appropriate that although we recognize a particular moment, it is revitalized, and the image is fully achieved and satisfying on a more timeless aesthetic level.

Lichtenstein's device of resorting to a parody of linear drawing that both depicted familiar objects and insisted on the independent and abstract character of its components introduced a paradox: "the conjoining of a 'real' image with an abstract form."[17] In Richard Morphet's words: "He had created works in which two quite distinct series of communication unfolded simultaneously—representation information and narrative on the one hand, and on the other dramatic shifts of scale, color, shape, and texture, making another narrative. These had no point of contact except the strange and crucial fact of their being identical in substance."[18] Morphet noted that "such a dichotomy operates to some extent in all painting," but Lichtenstein created it as a dynamic opposition—deliberately pushing it to the edge by playing his adoption of insistently factual drawing against the fact that line is inherently abstract.

Ball of Twine (1963; p. 63), for example, presents a radical reading of the relation of the object to the field and the object to



SKETCH FOR *NON-OBJECTIVE I*. 1964.
Pencil and colored pencils on paper; sheet: 6 × 5⅞" (15.2 × 14.9 cm).
Private collection

its depiction. Two different marks are used: a line for the ball of twine itself, and a dot for the surrounding field. The ball of twine is a self-contained object, self-consistent in that it is composed of one kind of thick line consistently repeated in a pattern of diagonals that conforms to the notion of a "line" of cord wrapping round and round an object, while nonetheless sticking very insistently to the plane. It is typical of Lichtenstein that the analogy between line and string—the subject's relationship to the formal element—creates a kind of extra "punch." The linear pattern reads almost as a figure-ground reversal: the white cord expressed by the white ground is the positive element, while the black line is not so much outline as shadow. Indeed the black line is in most areas almost as thick as the white "object" it "describes," giving it an object identity of its own; it is tempting to read it as such. (This line also has a strange personality; it ebbs and flows in imitation of a fine and sensitive contour line, but it is deliberately blunt and a little awkward and "unyielding." It is not insensitive, just sensitive to other values, in particular clarity of edge and placement, "as if every place were aware of all the other places.")[19] This figural image is radically centered and floats without any support on a pattern of all-over, evenly distributed dots that assert the picture plane as a field. Lichtenstein expresses his attitude toward the object by refusing to integrate it with the field as Johns had done, and instead constitutes the object as its own field: all of the marks of the object are related to one another to create a closed system, clustered around the black form at the top center. He does, however, reconcile the object to the picture plane, by using the white ground as the figural image, and then deliberately reversing it with the black opening of the ball. In fact, it is as though not one but two planes were in use—one corresponding to the object, whose pattern constitutes it as a self-enclosed field, and the other, shifted slightly behind it, corresponding to the surrounding "spatial" field before which the object floats. The patterns optically reconcile the two fields.

Making drawing integral to the total conception of pictorial space by dependence on the abstract, hard-edge quality of outline drawing assured the integrity of the surface despite the depiction of objects: surface unity is the primary formal characteristic of linear drawing—one that is inherent and taken for granted. Because of it, Lichtenstein can play the most important game of all, the game of illusionism.

I Know How You Must Feel, Brad! (1963; see frontispiece) depends on the same drawing strategies seen in *The Kiss*, but it represents a conceptual advance. In this drawing the question of

illusion becomes explicit. Lichtenstein now engages in perhaps the primary art game of the century—the game of illusion and object identity that plays upon the idea of the modern picture as an object itself—a two-dimensional surface with marks on it—as against the Renaissance idea that the picture's edges define a window opening onto illusionistic space.[20] He plays the game by literalizing the analogy of the picture frame to a window frame. It is a case of a reference pushed to the point where "most people will get it."[21] Two planes are in use here, and the figure looking out is inserted into the space between them (between the ground plane and the window frame), creating an indeterminate spatial zone. But Lichtenstein typically pushes the question further: by making his figure look toward the spectator, he implies that the view from the picture plane is out toward where we are, and he defies the conventional limits of both recessive illusionism and surface. His young woman is not just looking at us; by slipping an oversize hand over the windowsill he seemingly violates the surface plane, pushing his image out into our space. The question, not Lichtenstein's alone at this point, is: On which side of the plane does the picture exist? Is the picture so self-sufficient as an object—so confidently established within twentieth-century art as an object with its own rules—that any kind of illusionistic game, abstract or representational, may be played, as long as the object itself ultimately displays a unified two-dimensional vision? Whatever the answer, ultimately the image is funny, in part because it plays with a further illusion—that pictures can tell a story. Although on a formal level the words in the image are just marks, and we never will know who Brad is or what he may feel, they create an extrapictorial, somewhat threatening, dramatic (and comic) resonance—an element of absurdity that Lichtenstein likes to incorporate into even his images without words.

Together, *Ball of Twine* (the object as picture) and *I Know How You Must Feel, Brad!* (the picture as object) define the range of Lichtenstein's formal conceptual structure until the late sixties. From them, two basic strategies of Lichtenstein's art emerge, both crucial to his illusion. The first strategy was to simultaneously manipulate two levels of meaning: the representational (which is readable and "takes into account our experiences and expectations") and the formal (which "is abstract and encompasses the pictorial unity of the work of art").[22] The second strategy—"the translation from one visual language to another"[23]—initially took the form of the translation from low art to high art (entailing, among other things, the appropriation of a mechanical convention to an artistic one). But Lichtenstein

STUDY FOR *STILL LIFE*. 1964.
Pencil and colored pencils on paper, 4½ × 5⅞" (11.4 × 15 cm).
Private collection

Curtains. 1962.
Oil on canvas, 68⅛ × 57″ (173 × 144.8 cm).
Jointly owned by The Saint Louis Art Museum and Mr. and Mrs. Joseph Pulitzer, Jr.

rather quickly began to explore the converse: the translation of high art—Picasso, Mondrian, Cézanne, and Monet—into the language of the cartoon. Creating a space at the intersection of the high and low modes, he inserted a stylistic vocabulary of his own. This double strategy established the subject of Lichtenstein's art as a continuously evolving and systematic investigation of style—couched in the language of the original cartoon cliché and employing as its raw material the styles and means that form the modern tradition.

There are two phases in Lichtenstein's investigation of style. In the first, the classic Pop phase, which begins in 1961, he was primarily concerned with contour drawing as the outlining of objects and figures. In the second, which starts to emerge early in 1967, he explores a more conceptual scheme of linear enclosures; he creates a more complex compositional scheme and develops the means of working at a large scale. The first phase corresponds to the establishment of the cartoon style, the second to the cartoon's application to a series of "high" styles.

■

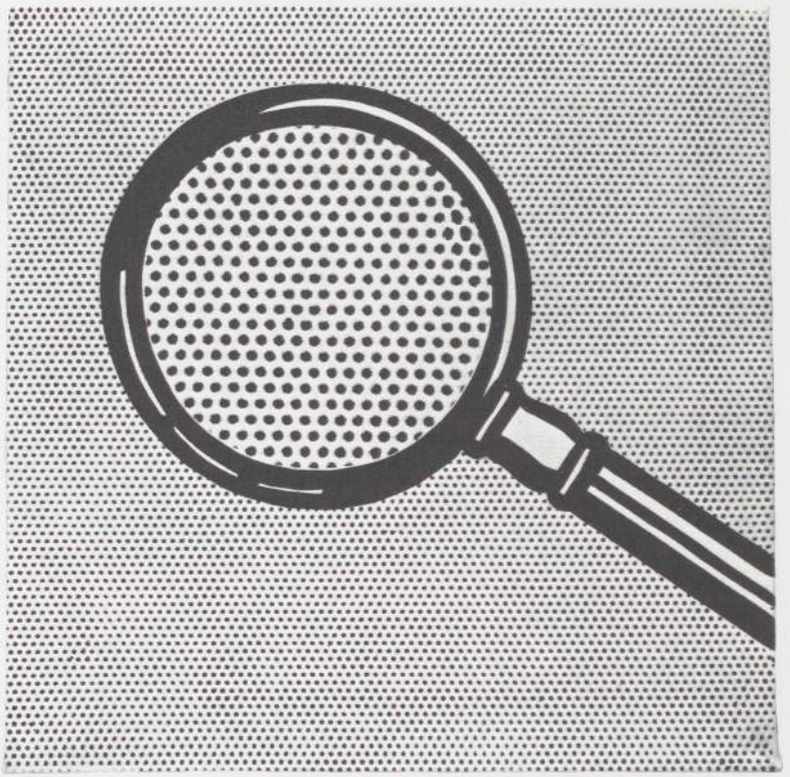
Between 1961 and 1968 Lichtenstein made a unique group of finished black-and-white drawings (those discussed so far are part of the group) in which he focused on the depiction of objects, and a group of paintings that depended on the graphic character of the drawing. The 1962 painting *Curtains* illustrates how dependent his painting aesthetic was on graphic conception. Lichtenstein had by this time transformed the character of expression we expect in drawing by changing the quality of line and its rhythm. His line is heavier and more even than any previous line in representational high art. It is neither rhythmic and flowing nor staccato; nor is it the continuous, unmodulated outline of the printed cartoon. As Lichtenstein's line moves it goes through some peculiar angular changes in direction and rather extreme changes in profile, which are frequently different on either edge of the line. There are other irregular and eccentric changes in the movement of line—peculiar combinations of turns that are neither quite sharply angular nor gracefully curved, and a variety of heavy, independent accent marks. The ruffled curtains provide a pretext for some rather extraordinary squiggly lines. Again an ambiguity is in operation between fine art and popular and amateur rendering, as Lichtenstein con-

founds our expectations of what expressive drawing consists of—and of what it is made. Nevertheless, there are precedents in fine art. The precedent for this kind of painterly drawing—and the drawing closest to Lichtenstein's—is Matisse's drawing of 1906 to 1910, in particular the earlier Fauve manner. The autographic brush marks recall in particular such brush-and-ink drawings as Matisse's *Jeanne Manguin* of 1906, but both the marks and the peculiar line are even closer to Matisse's 1906 woodcut studies of nudes; Lichtenstein's lines have the peculiar blunt character and uneven movement of the woodcut line.

As Diane Waldman notes, "He obviously relished the possibility of making a specific reference to 'drawing' as a unique concept within the larger concept of art,"[24] and throughout his early period there is a black-and-white finished drawing for each of his themes as they arise, even as the paintings more and more become colored objects. The early black-and-white drawings form a coherent group, in which Lichtenstein pursues and develops the idea of a graphic style, quite apart from its use in painting.

It was not drawing—either for its own sake or for the sake of structure—nor painting for its own sake that seems to have exclusively concerned him. As he imitated the elements of representation that he had isolated, he was interested in how each element imitated another: in a kind of mimicry of means, one thing "reproducing" another as the fine art "reproduced" the printing. He was working to isolate a clear element of style—the "distinctive units of operation"—that had been "saved," and could still be saved in a chain of transformations from low art to high art and back.

He saw this residual element as a kind of recognition signal. It was the prime element of any style that would correspond to its elementary aesthetic components and become for Lichtenstein "the smallest constituent element . . . a tangible immaterial means of expressing everything."[25] In the cartoon he had found one such element in the stereotyped contour line, and another in the Benday dot, which allowed him to create "realities that arise from the craft itself."[26] The dot—adopted as an "unartistic" device that replaced conventional shading, and a ready-made mechanical system for noting tone, capable of "automatic reproduction"—became a basic constituent formal element, and as such, a conventional informational element. It was the smallest formal element and thus personified the smallest possible unit of information. Black and white—the simplest possible "on/off"—was immediately the most "economical" means of communication.



Magnifying Glass. 1963.
Oil on canvas, 16 × 16" (40.6 × 40.6 cm).
Private collection

Lichtenstein says he felt at that time that "the subject matter of the modern world is mass communication"; he seems to have intended to communicate primarily through this "elemental" notion of style. But there is no situation in Lichtenstein's art that does not provoke another question and another answer, a counterpoint. In another link in the chain of transformations, his own style becomes a means of exposing the characteristic elements of appropriated styles, making them accessible. Since 1966 Lichtenstein's choice of styles has included Art Deco, Cubism, Futurism, Purism, Surrealism, Expressionism, and Fauve-Expressionism. But all the styles Lichtenstein appropriates take on the guise of his initial style, the cartoon cliché. There is no subject matter from which he works, and by now the list is long indeed, that does not undergo the same initial parody in order to expose its most distinctive units of operation—the signature of its style. The reconceptualization, the appropriation of these styles to his own, the unification of style, motif, and image—all are done by drawing.

Very early, when Lichtenstein initially developed a formal language and range of images that were simple, clear, economical, and, on their own terms, elegant, they were already entirely dependent on drawing, conceptually and as a matter of practice. Diane Waldman has described the development of Lichtenstein's drawing technique. According to her account, the dots in all the 1961 drawings were made by rubbing a dog-grooming brush dipped in ink over a grid of holes he had drilled into a sheet of aluminum. The dots did not look uniform or regular enough to suit Lichtenstein, so in 1962 he switched to pencil and a frottage technique, placing the paper over a window screen and rubbing. In *The Kiss*, *Conversation*, and *Foot Medication* (all 1962; pp. 66, 67), the raised crossings of the wire mesh emerge as a more mechanical-looking pattern of dots, but an uneven tonal surface results from the rubbed pencil. Through 1963 Lichtenstein continued to experiment with various screens in an effort to achieve an even more regular, mechanical-looking pattern of dots. For *George Washington* (1962; p. 62), studied from a wood engraving in a newspaper, he used a different screen, with round perforations, so that frottage reversed the figure-ground relationship, making the dots white while the screen emerges as the dominant black pattern. In 1963 he placed the screen on top of the paper, pushing stick tusche (a type of lithographic crayon) through the perforations onto the surface. Waldman notes, "This method of application produced the uniform machine-look that the artist was after." Nevertheless the hand drawing creates a subtle reversal in which the mechanical is subjected to the hand, quite as much as the hand submits to the impersonality of the machine-look. "From 1963 on both the size and the regularity of dots increased consistently. . . . In . . . *Temple of Apollo* and *Landscape* Lichtenstein introduced a double screen in some areas achieving a dense pattern of dots to contrast with those sections containing only a single layer of dots."[27] The regular arrangement of the Benday dots "force[s] an explicit recognition of the surface. At this point Lichtenstein is free to manipulate his dots, in some instances using double screens to suggest illusion, without giving free rein to illusionism."[28]

All of the 1961 drawings had been made with ink and a Speedball pen nib in order to get a line that was heavy and uniform in profile. Another of Lichtenstein's technical problems was to make a heavy enough contour line with the pencil so that it had the same kind of thing-like existence the Speedball had given to the ink lines—yet at the same time move away from direct imitation of the cartoon line to create a line with its own aesthetic identity. Lichtenstein tried a heavy pencil; in *The Kiss* he thickens the line by going over it several times. *Foot Medication* provides a new solution: the contour line itself is drawn in outline and then filled in, giving it a distinctly object-like character. Lichtenstein notes, with reference to the quality and character of his lines, that just little shifts, slight differences and adjustments, make the difference between his line and a real cartoon line.

Lichtenstein enlarges on his insistence that the line both describes the object and exists in its own right—that "it's just a mark. I think Matisse is like that; the mark is just the mark and it may be part of the same arm, but you can see how he does think about it as separate . . . but mine usually encompasses whole objects because I'm being 'unartistic' about it." But the difference between Matisse and Lichtenstein is not between art on the one hand and the "unartistic" on the other, but between their different senses of what line does: one uses it to define, the other to contain.

Styles of containment are not gestural: a mechanical or depicted gesture is no longer a gesture. In the last of his early black-and-white drawings, *Brushstrokes* (1966–68; p. 73), Lichtenstein—now in total command of an aesthetic and technique that established his distance from subjective and Expressionist modes—turns around and parodies the painterly gesture, isolating the brushstroke as the prime fine-art sign, floating it as an object in its own right against a field of dots as he had the ball of twine earlier.

The representation of the brushstroke is the most important and far-reaching imitation to come out of the cartoon style. It is unique in having already existed as a cliché in both low and high art. The direct source for Lichtenstein's depiction of it was a cartoon, but the gestural brushstroke as a repeatable ironic gesture in fine art had surfaced in Robert Rauschenberg's paired paintings of 1957, *Factum I* and *Factum II*, which had included almost identical paintstrokes and drips.

Parody and irony in representational drawing already had a recent "history." Claes Oldenburg, Lichtenstein's contemporary, had found himself in much the same situation with regard to representational drawing. He had been entirely dependent on contour drawing in developing the freestanding two-dimensional figures for his first environments, and was moving toward a paraphrase of a high-art style that had gone into decline as a cliché: the extremely coloristic, chiaroscuro Baroque style. Rauschenberg and Jasper Johns had each developed means of drawing representationally; both had introduced ready-made images into drawing. Rauschenberg did without linear contours; transferring ready-printed images from newspapers and magazines to the drawing sheet by means of a scrawly, random chiaroscuro line that described nothing but its own path, he magically conjured images out of chaos. Johns had nominated Alphabets and Numbers as subjects in an ironic gesture. He used the stencil as a ready-made image and a "mechanical" device to intervene between his hand and the image it drew. He reduced the broad gesture of Abstract Expressionism to a small, regular, repeatable and replicable unit, subsuming outline into an all-over chiaroscuro. Perhaps Johns's use of stencils provided a precedent for Lichtenstein's outline.

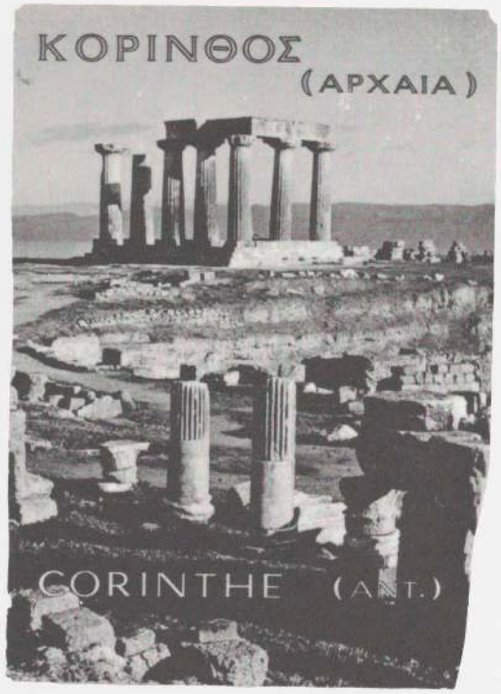
In any case, Lichtenstein is more insistently concerned with the line as such, more interested in edge. He wanted his drawings to have the cleanest, sharpest edges possible and experimented with different mediums—ink, tusche, pencil of different grades—to get just the desired effect. He avoided any suggestion of facility; the aesthetic of the work was industrial, hard. The last black-and-white drawings, *Brushstrokes* included, are high-tech reproductions, so much so that they are disagreeable and threatening, unsettling to one's ideas of fine drawing aesthetic—which is exactly what he wanted.

He found the brushstroke difficult to create as a cliché. In fact he found he could not draw it at all, at first. He thought of brushstrokes as wide lines; evidently, it was difficult to draw a description of a line—to describe a line with a line. He finally discovered that if he painted an actual brushstroke as a small study with ink or Magna on acetate, the acetate would repel the wet medium, forcing it to "crawl" back within its own contours, so that it looked like an imitation of itself. Projecting the study onto canvas enabled him to draw an outline around the brushstroke, creating it as a distinct formal unit, stylized as a cartoon. Only after solving the problem in painting was Lichtenstein able to begin to draw the brushstroke; he finally drew the two existing black-and-white drawings of brushstrokes freehand, imitating the stylization of it in the painting. Lichtenstein's brushstrokes are more fake than Rauschenberg's—even more parodic in rejecting spontaneous gesture by making gesture a stereotype, conceptualized in advance—and if the object of this parody was indeed (among other things) an ironic recognition of Rauschenberg's brushstrokes, the result would necessarily compound the irony of the originals.

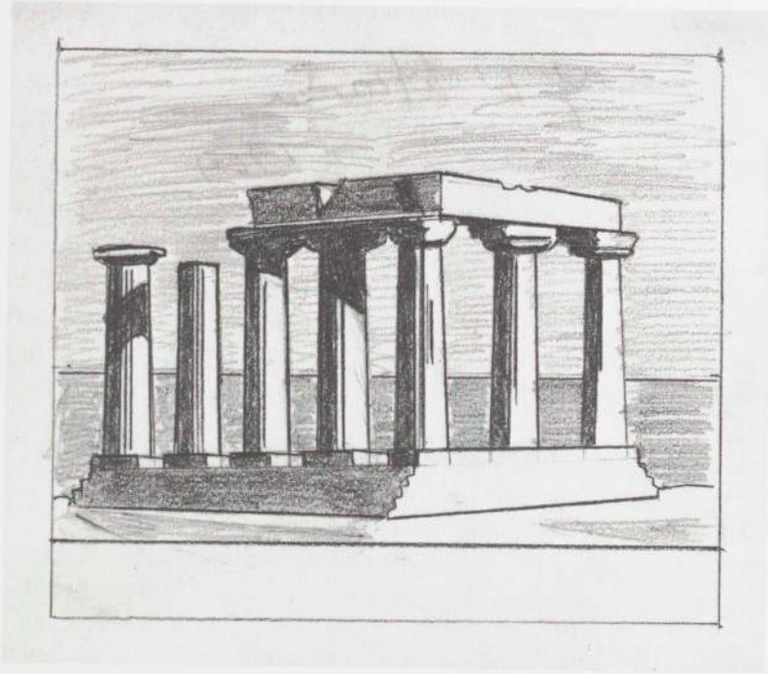
In 1968 Lichtenstein finished the final Brushstroke drawing, the last of his first group of independent black-and-white drawings. In that, *Temple of Apollo*, *Tablet*, and *Modern Painting with Small Bolt*, he had achieved the kind of exactitude, the clarity and intensity of style, that marked the height of stylization of the "reproductive" style. In these last drawings, the elements of representation, the dots and stylized lines—the brushstroke itself—which had started out as vehicles for expression, are now clearly subjects themselves. To continue would probably have meant making the drawing style a mannerism, something that he had specifically rejected when he dropped the Abstract Expressionist style.

In his first black-and-white drawings, Lichtenstein had turned to images that allowed him room to mimic perceptual simplicity—for one of the characteristics of advertising images (and cartoon images) is that they underestimate and undermine the subtlety of perception, emptying their objects of detail for the sake of instantaneous "maximum recognition." They are, in effect, anonymous "memory images." In Lichtenstein's first drawings in imitation of these models, the problem of style was reduced to the level of line, and representation proceeded from the outline, making them into conceptual representations. Thus Lichtenstein created a psychological base for his work in the anonymous, collective structure of a memory image.[29] (Diane Waldman observes that the meticulous treatment apparent in all Lichtenstein's work, its finish, "undoubtedly expresses the artist's wish to simulate not only the mechanical perfection but the anonymity of the mass media.")[30]

Yet for these "anonymous" drawings Lichtenstein chose objects of which he was fond, objects that struck some inex-



POSTCARD SOURCE FOR *TEMPLE OF APOLLO*



STUDY FOR *TEMPLE OF APOLLO*. 1964.
Pencil on paper, 3¾ × 4⅞″ (9.5 × 11.3 cm).
Collection Mr. and Mrs. Leo Castelli

plicable chord. Out of these "he gradually builds up a whole world of internal objects with whom he has relationships and who are also phantasized as having relationships with one another."[31] He builds a whole new world structured on these images. But the process of building depends on creating a new reality that is "whole." For this reality to be whole, the object itself must first be removed from its usual context and broken down into its constituent parts: therefore, Lichtenstein insists that his objects are primarily marks that must be arranged, related, and reconstructed as part of the unified vision that constitutes a picture. As he goes through this process, he is constructing his new reality, deliberately using objects that are part of our collective cultural experience. Thus he gives his images emotional power—a power that lies not so much in what the objects symbolize as in "how they are conceived . . . in conceptual wholeness." Lichtenstein's emotional content—his power to touch us—begins in the very earliest work at this fundamental level of selection and reconstruction. Further, the structure of a collective memory image in a sense universalized these images, taking them beyond this time and this place. The original images from which Lichtenstein worked were stereotypes of subconscious desires and yearnings, filled with hidden erotic messages. As such they were "dead" to high culture and "forbidden" to art. In re-creating them as objects of his fantasy and restoring them to art while rejecting "any anecdotal relating of his own emotions,"[32] Lichtenstein restores them to life. His mundane images shine with meaning.

■

IN ADDITION TO THE FINISHED BLACK-AND-WHITE DRAWINGS, in 1963 Lichtenstein also began to make small-scale color studies, in order to project them onto canvas for his paintings. He thereby not only created a mechanical shortcut in the drawing-to-painting process, but a new tool for conceptualizing that eventually became the focus of his fantasy: "It's all thought up in the drawings and all accomplished in the paintings." Not surprisingly, the hardest part is the composition. Lichtenstein may work on one to four drawings at a time, either in front of him, or on different pages of a sketchbook. It may take several days to develop a composition, especially a complex one. Adapting by copying from a comic is faster and easier, but the invented compositions develop more slowly; it takes time to find the

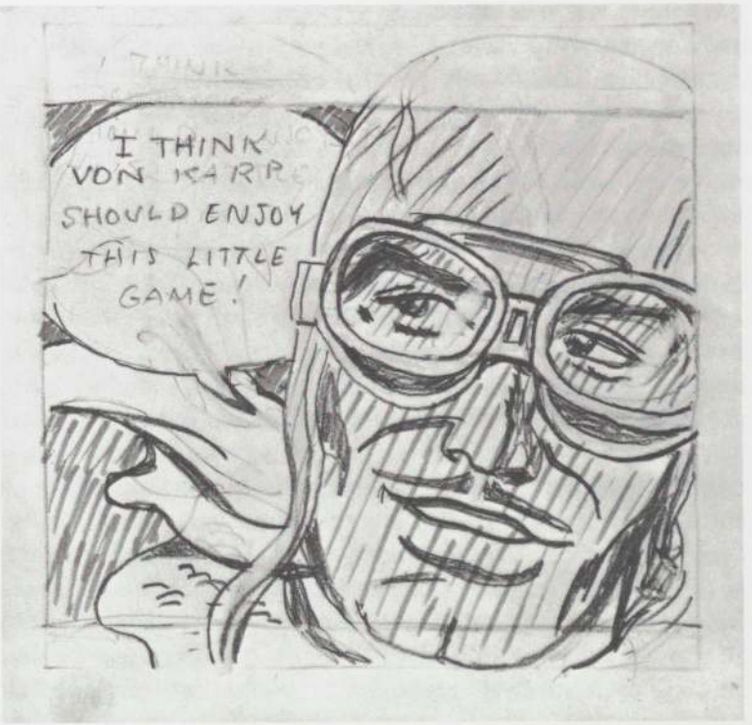
right elements. This seems to be the case even though among the elements there are always some of the more or less constant objects or motifs he has used before. Each new theme metamorphoses items on the old list, creating new items to add to a growing vocabulary of forms that has been described as his personal landscape—the origins of which have been gradually obscured by its own metamorphic development. (Among the things important to Lichtenstein about the sketches and studies is the sense of wholeness that is developed through repeated drawing.) Lichtenstein explains that he goes back to "real art" to find ways of reusing his forms as traditional artists went back to nature (although he is not interested simply in new forms but in structural metamorphoses of the "landscape" itself).

Whether he is copying cartoons or (as is often the case in recent years) inventing very large, complex compositions using old and new elements, he usually draws a small-scale study to determine the composition and color scheme, then projects it onto canvas. Sometimes, but not often, this is preceded by a preliminary sketch, which is not used for projection. Sometimes—again, not often, and usually for very large paintings only—a study is projected to make a larger study, which is in turn projected (as a slide) and transferred onto the canvas. (There are a very few pencil studies for projection for the sixties black-and-white drawings, but only for later ones such as *Diana* and *Temple of Apollo*—there is a separate color study for the painting *Temple of Apollo*.) On the canvas the image is then subjected to a series of changes—of drawing, shape, and color sequences. The study is not simply for projection, but used as a continuous point of reference throughout the process of painting. The studies are thus preparatory drawings in the most traditional sense. They also document the consistency of Lichtenstein's style and his development, year by year, almost image by image. The studies also function satisfactorily as miniature drawings in their own right.

Most of the study drawings are single-frame images lifted out of context, although Lichtenstein did make some early multipanel compositions of action sequences from war comics. Only one drawing for these compositions, a diptych drawing (p. 74), was saved, a study for *Whaam!* (1963), but there are none saved for Lichtenstein's other multipanel war paintings, *Live Ammo* (1962) and *As I Opened Fire* (1964).

In redrawing from the original at this scale, as in the black-and-white drawings, Lichtenstein crops in on the image, bringing the framing edge in, thereby enlarging the image. He adjusts the relationships of lines and marks vertically and hori-

CARTOON SOURCE FOR STUDY (VON KARP)



STUDY (VON KARP). 1963.
Pencil, colored pencils, and felt-tip pen on paper, 4¼ × 4¾" (10.8 × 12 cm).
Private collection

zontally, refocusing them in relation to the tightened framing edge and to one another in order to bring them all to rest on a planar surface. The position of one form is related to the position of another form on the plane, rather than to a position in illusionistic space.

Lichtenstein believes that there is an organizing matrix already in place in the brain, sensing such relationships, guiding and sharpening the kinesthetic "feel" for them. The more you work, the better trained it becomes at organization and the more organized the work becomes; he notes that "the sensitivity to where things are is something that's buildable." Initially it was important to build from something external—a training model, so to speak; as Lichtenstein said, the cartoon provided it all—the means for organizing the unified two-dimensional vision that he believes is so crucial to art. Lichtenstein explains that he organizes his images conceptually, on an imaginary or "virtual" plane. Although in the end it conforms to the picture plane and the marks come to rest on it, to the artist as he composes on it it is more like a visual and kinesthetic plane. Space on this plane may be conceived as distance and direction from the artist, and a composition is built in terms of relative position, size, and brilliance. Divorcing the position of the mark from its purpose, he reorganizes the lines, in a process at once visual and manual, on the virtual plane and transfers them to the pictorial surface.

Lichtenstein says that as he draws he does not think only about the spot where his hand happens to be: "You look over here and draw over there . . . or you look at where you're drawing but your concentration is also peripheral." His comments suggest how he works to relate different localities to each other. He composes on the virtual plane as if it were a field—all-over and evenly accented; even though there are local forms, the mark remains autonomous from what it depicts. Each shape is divorced from its nameable object and put in a more abstract place. Instead of thinking about what the lines depict, he is thinking about their location; he is "thinking about where the lines go . . . here's your imaginary plane—which comes out on the paper if you want it to. . . . You sense the place for the line; although there are an infinity of places, some just feel right." He is also thinking of "certain compositional things, one curve repeating another, going throughout. . . . The trick is to keep several areas developing throughout the composition at the same time." In painting, to keep this kind of abstract unity divorced from the objects he turns the painting upside down (an old device), using a specially constructed pivoting easel.

Jasper Johns had reconciled objects to the field by means of repeated light and dark marks identical with their subject. Over the years Lichtenstein has evolved a particular notion of a relational compositional field, to which he reconciles objects by using enclosure drawing as an "all-over" schematic device. He explains: "I'm composing localities, which art doesn't have to have, because art is one line related to another. The localities are a nicety of composition in the sense that the shapes also relate to larger areas of the composition. I would think of one locality as figure and one as ground. This concern for localities goes further intellectually than concern for single objects—for instance, in the cartoon things when I'm pretending I'm only interested in one thing: a golf ball or a baked potato." As a result, Lichtenstein's composition is extremely flexible. (It is not necessary, for instance, for every locality in the network to be the same size as every other.)

The psychological advantage of the small drawing for conceptualizing a painting is that its scale "fits" the imaginary screen in the mind's eye. It becomes possible to conceptually "feel" the edges of the compositional area, and thus relate all of the forms on the plane to each other and adjust them to the compressed space. More practically, the scale of these drawings was determined by the size of the only cheap projector Lichtenstein could afford at the time (yet the scale of these first drawings remains the scale of study drawings today, despite the availability of larger projectors; he notes that a small drawing is easier to correct). Having trained himself to conceptualize at this scale for a variety of psychological as well as practical reasons, he now finds that he has overcome the difference between seeing large or small: he draws small but sees large; while making a drawing he says he *sees* the painting. For example, in projecting a drawing onto canvas, the normal-width pencil line in the small drawing enlarges to a fairly big line that can be traced right onto the canvas and used at the actual width it projects: "There is no need to think about how thick the line should be. In larger drawing you would have to go over the line and thicken it—which is not a problem—but it works out rather neatly that the pencil line is right for the painting without my having to think about how thick the line should be." It becomes apparent, therefore, that the whole of Lichtenstein's drawing and painting structure is keyed to the scale of the initial pencil mark, whatever the eventual size of the painting—an unprecedented relationship of study to painting.

Visual codes are another aspect of his working method that help Lichtenstein see ahead to the painting. For example,

one problem the artist faces while he draws is trying to anticipate what the color will be like in the painting, since colored pencils are completely unlike paint in intensity or hue; he wants to visualize the paint he is going to use. Lichtenstein began by working with four standard paint colors. He further standardized them so that he had a color code: every yellow, every blue, every red, every black is the same yellow, blue, red, or black whatever the object. When he enlarged his range in the seventies, he standardized the new colors as well (he keeps them ready-mixed in jars; a letter code refers directly to each color). The pencils are standard, too, but do not indicate an exact paint color in every case.

The studies carry another code, to indicate areas of dots in color in the paintings. The dot pattern in paintings is a mechanical system (right out of a commercial-art manual) that controls color saturation. Its optical mechanism depends on "lightening" the color with flashes of the white ground surrounding the dot, and on using two layers of dots (a double dot) to reduce the amount of white ground, for "darkening." The dot pattern thus enables Lichtenstein to use color at full intensity, rather than mixing for light or dark effects. Diagonal lines in color in the studies indicate areas of dots in color in the paintings. A pattern of single diagonals, which always run from upper right to lower left, indicates a 50 percent saturation; a double pattern of diagonals—crosshatches—indicates a double dot, an increase to 75 percent saturation. In later studies, a loosening toward the edge of the crosshatch pattern indicates a graduated dot scale in the painting—that is, a curved plane by means of a pattern that remains totally flat itself.

After 1969 Lichtenstein began using diagonal lines in the paintings themselves; the large-scale paintings needed more variety of surface. (He says that in his first sculptures he could not use dots, because they would have fallen out, so he substituted diagonal lines, then began using them in paintings as well.) At that point the diagonal code became a little more flexible, indicating either dots or actual diagonals.

Lichtenstein says that the addition of diagonal lines to the paintings added a new sparkle, a new optical sensation that changes the color sensation. The source of illumination in Lichtenstein's painting is the ground; this is a convention carried over from drawing, where the sheet is always the source of illumination. The white ground is the area of fullest light. At once the ground and, theoretically, the area within objects, farthest forward, it ensures the flatness of the system, its integrity. White and black, which is used as a color as well as the darkest value, bracket the two ends of Lichtenstein's color spectrum. The colors that are painted flat are direct contrasts in hue, but are graduated in value, so that there is a subtle variation in tonality from area to area.

Lichtenstein finishes the small drawings to the degree he needs to project them for the painting. He usually establishes the outline for a drawing intended for projection by using cardboard rectangles of various sizes and tracing around them; these rectangles are keyed to canvas sizes. Sometimes, however, he simply starts sketching and later draws an outline around the sketch. He is not concerned with the placement of the rectangle on the sheet, with composing the sheet, but only with the space enclosed by the rectangle. Margins are usually the result of cutting drawings apart for projection. He may make several complete studies for projection on one sheet; most often he will cut them apart. Sketches usually stay together, as in the case of the sheet of Expressionist Brushstroke sketches of 1980 that show the metamorphoses of the brushstroke from portrait, to pitcher, to a representation of itself (p. 156).

After projection, for several reasons Lichtenstein then redraws the image he has traced onto the canvas. He has been drawing in the dark, the only light coming from the projector; the lines drawn from the projected image are fuzzy, their edges are indeterminate, and he must reestablish their boundaries. He likes this degree of freedom: a little, not too much, leeway in the transition from drawing to painting. He also redraws in order to eliminate the stiff feeling of the traced line and to introduce some natural ease—body English, as opposed to wrist action—at the larger scale of the painting. He usually does not depart too far from the initial drawing, but he does establish a complete drawing on the canvas before continuing with the painting process.

He finds that when something in the conception of the drawing is not right, some object not correctly chosen, for instance, it is harder to deal with, a different order of problem from dealing with something wrong in the painting: "In a painting you can take certain steps to see what's gone wrong," since the elements are all there and can be manipulated; but with drawing, "I'm generating a composition from nothing." Part of the ease of manipulation in the painting results from an ongoing "drawing" process Lichtenstein has worked out over the years. After the initial redrawing on the canvas, he makes a tracing of the canvas, noting with initials what colors are to be used. An assistant then cuts pieces to fit, from paper hand-painted in Lichtenstein's standardized colors and from commercially

printed dotted and striped paper. (Sheets of perforated paper act as stencils for painting in the dots.) Lichtenstein then attaches these to the canvas to see how the painting will look before he begins. He can make changes at any point in this process; if he makes a change he redraws using the collage mask as a guide. If he has already painted a section he scrapes the paint clean down to the specially prepared white surface. He then continues the process of drawing, redrawing, and painting.

■

MUCH OF THE TIME LICHTENSTEIN WILL BEGIN THIS PROCESS with a theme in mind. He will often look through books before starting. The first themes came from the comics; later ones came from art history books. (Lichtenstein's early choices of cartoon images tended toward those that paralleled high-art genre subjects, such as still lifes and portraits.) Through 1966 the cartoon continued to function as a very important source of imagery, yielding a number of enduring motifs. The range is considerable and some of the images have become signatures. The blondes in the study for *Sleeping Girl* (1964; p. 75) and the study for *No Thank You!* (1964), for example, became the constant female (very rarely is she a redhead or brunette) who emerges as the femme fatale of his Surrealist beach scenes of the seventies. The landscape is a particularly sentimental image that originates in the comics: every Sunday painter's cliché, yet an important subject in high art.

At an early point in his career, Lichtenstein had worked in groups of variations on single themes: the group of Landscapes and Seascapes and their variations in 1964–66 and the Brushstroke paintings of 1965–66 were proto-series. But with the Modern style, in 1966, Lichtenstein began to conceive his work in true series. These came to be arranged in large cycles—macrosystems—in which not only individual works but series and subsets themselves were deployed on the basis of theme and variation (see Chronology of Works, p. 183). One aspect of this seriality—the notion of repeated structure—is generated by a new conception of enclosure drawing, and it creates a critical change in Lichtenstein's larger formal structure.

Sometime in 1966, Lichtenstein began to imitate the Modern style (now more commonly called Art Deco) of the twenties and thirties, for the first time subjecting a specific historical style to his own. The style had originally been conceived as schematized, "decorative" Cubism; Lichtenstein calls it "Cubism for the home." Technically, it depends on the very stylized version of enclosure drawing that reaches its highest point in the drawing of reliefs—specifically, the low-relief panels and decorative moldings on stone buildings of the period (their subjects tend toward utopian views of industry, at times juxtaposed with bucolic scenes). At its most extreme, the style can look mechanical; in no sense is it spontaneous. Lichtenstein's version, therefore, further stylizes something that is already highly stylized. Indeed his version becomes explicitly mechanical in conception as he turns to drafting tools to generate his forms.

Lichtenstein's Modern style undergoes an interesting conceptual change during the course of its evolution. It does not seem to have started in the same way it ultimately developed. The actual model for the series, the initial image, was a Buck Rogers cartoon with a futuristic, Modern-style city in the background that he used as a source for a print in 1966. The interest in the style as such followed. (A later copy of the cartoon image can be seen in the study for the unrealized mural for The Institute for Scientific Information, p. 141.) Several studies of 1967 display hard and soft forms, variations of the city and smokestack theme, with a rising sun behind, and some "rationalization" of the drawing by use of compass and ruler. But not until after the penultimate finished drawing in the first black-and-white group, *Modern Painting with Small Bolt* (1967; p. 72), did Lichtenstein really begin to depend on drafting instruments to generate the forms and subordinate the figurative elements to the overall decorative scheme. Eventually, after arriving at certain principles about how they were done, he says he would just start with a compass and ruler. The first purely decorative repeat compositions generated this way are dated 1968 (these culminate in the Modular paintings of 1970).

Lichtenstein allies himself with the draftsman's tradition in twentieth-century drawing—the conceptual tradition of Cubism, which passes through Dada (although not Surrealism)—and cites Duchamp, Picabia, and Schlemmer as examples of the draftsman's tradition. The years 1966–68—when Lichtenstein's conception of drawing changes and expands—correspond to the emergence of a number of stimulating ideas and independent solutions in drawing. These factors combined to bring drawing—and especially conceptual drawing and drawing to preconceive works in other mediums—center stage once again as a contributor to the formal language of the twentieth century.

This happened as the traditional categories—painting and sculpture—came under the shadow of environmental art. Robert Morris called Minimal art, which emerged parallel to Pop art, "an art of flat surfaces in space." It was projected into three dimensions through the mediation of diagrammatic drawing, first on the flat sheet and then in actual space: "Perhaps the most compelling aspect of Minimalism was that it was the only art of objects (aside from the obvious example of architecture) which ever attempted to mediate between the notational knowledge of flat concerns (Systems, the diagrammatic, the logically constructed and placed, the preconceived) and the concerns of objects (the relativity of perception in depth)."[33] Emotional sensitivity and its expression as scrawls, even imaginative drawing for complex compositions, were replaced by the more intellectual appeal of plans and diagrams; for a brief moment, object and drawing were identical in rendering elementary forms.

"But," Morris continued, "mediation is a delicate and frequently brief state of affairs," as is any truly radical stance. This one was certainly capable of subjective amplification. Lichtenstein had already associated radical impersonal drawing with "the concerns of objects." Now he was quick to examine the more "diagrammatic" aspect of the situation, as well as turn it back toward more subjective uses: on the one hand he creates a kind of quirky, stylized abstraction; on the other, he introduces figurative motifs. It is especially relevant to the crisis in painting of the moment that Lichtenstein turned to the example of an architectural style to solve a problem in painting. The pertinent feature of the architectural reliefs of Art Deco is that they are highly diagrammatic: their three-dimensional aspects are, like those of Minimal art, projected by two-dimensional drawing. In an obvious and schematic way, they participate in the ancient relationship between drawing and relief sculpture. In 1967 Lichtenstein did in fact begin to make a series of Modern sculpture, in wood and bronze, that were three-dimensional projections of plans.

This, however, was but one aspect of the multifaceted puzzle of the moment. A major challenge of the puzzle was to break out of the tight format of the representational painting as object and the limits it set on size. Frank Stella was one person whose work helped to point the way; another was Andy Warhol, who was working with serial images. (Lichtenstein himself had already made diptychs.)[34] There were two possibilities: serial images or more complex single compositions. Lichtenstein chose both.

He admits that he was tremendously interested in John Coplans's 1968 exhibition "Serial Imagery." In fact, he copied a number of his images of the time from the exhibition catalogue: the Monet Haystacks and the variations on Rouen Cathedral at different times of day, in different light, as well as several early Mondrians of farmhouses and barns (all cited by Coplans as precursors of serial imagery). Lichtenstein then made an association between seriality and the three pyramids at Giza as they look in tourist views, and again with the *Temple of Apollo* (p. 69), possibly through its multiple columns, thus accounting for the appearance of these subjects in the midst of the Modern series. (Lichtenstein associated Mondrian's farmhouses with an image in a how-to-draw book of a farmhouse with barn, hence the *Study for Large Red Barn*; 1969, p. 85.)

Moreover, in his catalogue Coplans notes: "Serial imagery, Seriality, Serial structure or form, etc. is used interchangeably throughout this text, and refers to forms linked by a macrostructure. The use of the word series, on the other hand, refers to a more simple grouping of forms in any kind of set."[35] At this point Lichtenstein was investigating both possibilities. The catalogue reproduced Frank Stella's protractor-generated series Variations on a Circle (1967–68; now called the Protractor series). Stella had already been included in Lawrence Alloway's 1966 exhibition "Systemic Painting"; Alloway sheds further light on aspects of seriality that seem relevant to Lichtenstein: "Here form becomes meaningful, not because of ingenuity or surprise, but because of repetition and extension. The recurrent image is subject to continuous transformation, destruction and reconstruction; it requires to be read in time as well as space. In style analysis we look for unity within variety. . . . The run of the image constitutes a system, with limits set up by the artist himself, which we learn empirically by seeing enough of the work. Thus the system is the means by which we approach the work of art. When a work of art is defined as an object we clearly stress its materiality and factualness, but its repetition, on this basis, returns meaning to the syntax."[36]

Clearly, Lichtenstein was already intrigued by system, initially the printing system. And in 1966 not only was high art itself presented as a system—a syntactical one—but, as Robert Morris noted, it was one highly dependent on drawing. In the Modular compositions that are part of the Modern series, Lichtenstein takes up, in a very literal manner, the notion of drawing as a mechanically rationalized and diagrammatic activity. The compass, ruler, T square, and stencils such as the French curve, triangle, and circle maker generate serial forms

that are mirrored and multiplied—from diptychs to triptychs to decorative repeat systems of four, six, eight—both horizontally and vertically.

The adoption of systematic enclosure drawing at this point creates a breakthrough, a whole new approach to form for Lichtenstein. His earlier diptychs and multiple panels had been made up of separate compositions (organized as before-and-after or as a narrative progression); they had been used to create contrast. Now for the first time Lichtenstein instead makes them analogical and serial—dividing his surface into equal conceptual enclosures, and then subdividing it by dynamic axes.

It is not mere coincidence that among the final drawings of the early black-and-white group appears an early version of a Modern composition, *Modern Painting with Small Bolt* (p. 72). It was drawn at the moment just before this new conception of drawing became a part of Lichtenstein's formal means and made possible large, complex compositions that probably seemed unsuitable to the kind of finished drawing he had been doing up to that point. For if in the early black-and-white drawings the hand was depersonalized, the hand had nevertheless remained a factor of their scale, in terms of both the width of lines and the actual action of drawing. But in the Modern drawings drafting instruments intervene, facilitating an increase in scale and an even more formal and anonymous line.

The studies for *Preparedness* (1968; pp. 80, 81) and *Peace Through Chemistry* (1969), both inspired by WPA murals and heroic Art Deco reliefs, demonstrate Lichtenstein using abstract structure and figurative motifs as interchangeable, parallel systems, within monumental, repeated panels divided into rectangles and triangles. He constantly adjusts and shifts partitions and area sizes, keeping them in close affinity with one another, juxtaposing round and angular forms, with unity provided by the evenly articulated surface rhythm. *Preparedness* was studied at two different sizes, in three versions, the final one in color. For the first time he breaks out of the organic relationship of forms that characterized the early images and moves forms around independently, disassembling them and juxtaposing unrelated objects by interrupting and connecting their outlines. The relationship of forms becomes contingent; objects become parts of local groups in a larger, schematic, basically geometric assemblage of all-over repeatable units. He exploits the logic of the drawing system to achieve a kind of illogic: he is able to begin divorcing a shape from its nominal object, to put it in a more abstract place, and invent an object to fit it.

The syntax of the drawing system—its repeatability of form, contained within an extendible linear pattern—enables Lichtenstein to integrate discrete objects into an all-over pattern of lines on the virtual plane, thereby facilitating the creation of complex compositions that use many apparently unrelated objects. Thus when Lichtenstein discusses the interchangeability of the figure-ground relationships in later, more complex and subtle works, the conceptual enclosure-drawing system investigated here lies behind it.

This form of drawing enables Lichtenstein to move easily between figuration and abstraction: in the one he asserts the objects; in the other, the conceptual framework of the drawing. It is the mechanism that allows him to conceive his work in objective and abstract modes simultaneously (Lichtenstein does not believe that art "advances"; abstraction does not take him to a stage of development "beyond" figuration). He translates the formal language of plans into organized surfaces on the drawing.

An imitation of Mondrian appears here, subliminally in *Study for Large Red Barn*. Earlier, Mondrian's nonobjective paintings had reinforced the notion of separating line and color, and the use of them as separate expressive systems. Now, though, Lichtenstein copies images that Mondrian made when he was still working through the rationalized transformation of representational form that only later enabled him to dispense with representation, in a rigorously nonobjective system rooted in idealism. For rationalism is a subject here: Minimalism made a radical and "rational" identification of form with content. And Art Deco was all rational "idealism"; that was its main subject, a kind of faith in progress through science and industry.

These extremes of faith and rationalism amused Lichtenstein; he parodies their idealism, pretending it is his subject, while overlaying it, in *Preparedness*, with a parody of the contemporary military-industrial machine. But he seems more genuinely intrigued by the aspect of a system that radically identifies form with content. This aspect becomes available only through parody. The parody reveals the content: the nature of art itself as a form of rational communication posed as an interrogation of style—the artist's search for the meaning of art and the means of communicating it. Lichtenstein's parody here consists of his personalizing a technological, nonindividual linear system. Through parody, he establishes a dialogue between "rational" system and personal style, between rigor and openness—between line and tone. Content arises out of Lichtenstein's own relationship to the style in question and his own

evolving questions regarding the nature of his art at any given time. At this particular moment in his advancing personalization of the "industrial," and in the complication of his structure, the questions in his own art change focus once again.

■

AT THIS POINT IN THE PERSONALIZATION PROCESS, THE DOT comes up again. Frederic Tuten has written that in Lichtenstein's 1969 series of prints after Monet's Haystacks and Rouen Cathedral paintings, the dot stops being only a vehicle and becomes a subject.[37] This apparently had begun to happen as early as 1964, in the two black-and-white drawings *Temple of Apollo* and *Landscape* (pp. 68, 69). Lichtenstein became increasingly involved with light as an optical phenomenon. The dots in each drawing form an optical field. *Landscape* is self-evidently about the phenomenon of light, and shows its translation to the optical field, expressed as dots. The elemental relationship between the dots as material and light as phenomenon seems to have become a particular interest at this time: in a number of Landscape paintings from the same time as *Landscape*, he eliminates the contour lines, presenting the viewer with an all-over pattern of dots, some superimposed, shifted out of register, in planes stacked one on the other with no suggestion of aerial perspective.

The studies for the Landscape paintings (pp. 76, 77) offer no clue to what Edward Fry noted in the paintings themselves as the "exploitation of tensions produced by the union of what is most artificial and synthetic with what is ostensibly the most natural—nature itself."[38] At no point except in the later Mirror series is there a greater gap between the studies and the final painting. The studies retain their cartoon-like character, their hallmark throughout Lichtenstein's career. Although his drawing hand does change and evolve, from the loose sketchiness of the sixties to a greater stylization, even within the studies, everything is reprocessed through the original cliché, and always studied from reproductions, even when the originals might be available. When copying his own work, he returns to reproductions of paintings, not to his original study drawings. He then reconceptualizes them all over again as elements in a new drawing.

In 1964 Lichtenstein had also experimented with a number of collages of seascapes, using Rowlux—a plastic material that reflects light in a pattern resembling moiré and comes in a variety of colors—to suggest the illusions of light. Most of these works were intended to be multiples, with some printing as part of the process. In them the shimmering light patterns are an illusion produced by the material itself, rather than one specifically devised by Lichtenstein.

In 1967 Lichtenstein made a group of three-dimensional reliefs—whose subjects are landscapes and a phenomenon from the comics: explosions—which extend these material and optical investigations into three dimensions. They are made with layers of perforated screens (similar to those Lichtenstein used for painting dots, but in metal rather than in paper) placed one in front of the other and so producing yet a different kind of illusionistic optical shift. Some are conceived as freestanding; all look almost like drawings that have had their contours freed from the flat surface and articulated in space. This three-dimensional articulation of a form cut out from two dimensions has some history in sculpture; Calder set a precedent, and Claes Oldenburg adopted the technique in the transformation from two dimensions to three for his environmental parody *The Street*, in 1960.

In the midst of investigating serial systems, by 1969 Lichtenstein handles light, too, as a serial system, in the series of prints of Rouen Cathedral and of Haystacks after Monet. In these prints, the colors of the dot system—and the dot system itself—change from print to print, controlling the light. It is significant that these subjects about the metamorphoses of light were done as prints, since the source of the Benday dot is the halftone process: the mechanically coded imitation of light and dark effects in printing. Lichtenstein describes the drawings for these as purely technical; the changes in the dot system in prints hinge on interchanges of figure and ground in the drawings.

By 1969 the dots are clearly, then, a technological system on a par with anything else in the picture: they show "the perfect equality of art and phenomena."[39] As transmitters of information about light, the dots became both subject and object, because with these works, light itself—the immaterial element of painting—becomes one of the subjects of Lichtenstein's art. In the same manner the brushstroke, usually a vehicle of expression, was made a subject of expression by Lichtenstein: it represents the material element of painting—the paint itself.

Again, these are expressive elements barely indicated in studies, such as those for the Mirror series of 1970–72, although several of the small pencil drawings for the paintings are lovely studies of reflection (p. 92). (Lichtenstein found the subject in a

brochure of advertisements for mirrors, and the drawings are from those ads.) But the manipulation of dots as transmitters of information about light became the conceptual basis of the Mirror paintings, as can be seen in the collage maquettes (pp. 86, 87) for a series of prints which followed the paintings. These are, appropriately enough, made with ready-printed dotted paper (a time-saving device Lichtenstein adopted in 1964 for collages for reproduction purposes, part of an increasingly rationalized production process), and extensively corrected, in layers. The mirror was also the painting as object. Composed both serially within one frame and as a diptych of framed images side by side, as an object it declares its subject, just as the phenomenon of sun rays had done in the earlier *Landscape*. Lichtenstein's real subject in these works—what he might call the content—is artistic tension, in the form of the most important tension of all, illusion. Specifically, it is the tension between the nominal subject (landscape, mirrors) and abstraction (the information system of dots); between "surface and depth, experience and artifice."[40]

■

IN 1970 LICHTENSTEIN FOUND IN THE ENTABLATURES A MOTIF that seemed suitable for large black-and-white drawings and made a final set of finished drawings (pp. 88–91) and another of paintings in black and white. These are the largest of Lichtenstein's black-and-white drawings and their elongated format—generated by the motif—is peculiar. In them he again takes up an architectural motif, this time the classical friezes on the entablatures atop many New York buildings, in order to invent a new format for painting and drawing. As a set the Entablatures have a double identity: they belong to the larger system of diagrammatic drawing that orders the Modern style and mediates between two- and three-dimensional concerns. It also belongs to the systematic investigation of light that is one subject of the style.

The Entablatures are the result of the confluence of several ideas he was then working with that intuitively came together. They return to architectural relief of a kind that is itself highly diagrammatic, to create a new kind of radical two-dimensional composition, one that is in direct opposition to the extremely centralized early drawings, which Lichtenstein had found difficult to maintain in as pure a radical state as *Ball of Twine* or *Baked Potato*. The format is related to the technical drawings Lichtenstein made for his elongated Modern-style sculptures. The formal subject is again light, in this case the peculiar shadow system that appears in photographs. This time Lichtenstein copies from photographs, which he himself took, of various architectural friezes in lower Manhattan. Light is the medium of photography; these photographs are themselves graphic reductions of their subjects. The drawing style—and technique—is an application of the kind of linear drawing an engineering draftsman might use for plans.

The Entablatures are a system of abstract decorative motifs; they present another facet of Lichtenstein's play between abstraction, figuration, and spatial illusionism. In these drawings, he reverses the figure-ground relationship that characterizes black-on-white drawings, creating the abstract motifs by black shadow forms that read as figures. Lichtenstein eliminates outline in these drawings—any form that looks like a line is in fact a shadow. As in *Ball of Twine* (p. 63), he shifts from linear definition of positive forms symbolized by the white ground of the paper, to a positive-negative sequence of forms that emphasizes the objective and formal nature of negative, or shadow areas, and their role as form-givers; the shadows "illuminate" the forms. (This kind of dense shadow as a form-giving device first appears in *Temple of Apollo*, p. 69, where it was used to denote the bases and capitals of the columns. Like the Entablatures, *Temple of Apollo* was drawn from a photograph.)

There are two variations in the format in these drawings. Both are extended horizontal rectangles, the longer so extended that there is no focal point, and the passage of vision is deliberately referred across the field. The format is the result of the extension and repetitive alternation of the motif as shadow/ground, shadow/ground, "one thing after another" across the horizon. Technically, this is known as a sequential composition, but it is an extremely abstract and radical one; its origin here is in a diagrammatic reading of figure-ground reversal. The entablatures of New York buildings seem to have accorded both with the technical drawing mode and with Lichtenstein's exploration of light.

In these drawings Lichtenstein plays with the field of vision. In some he plays with variations of focal and terminal points, as counterpoints to the sequential reading: in several drawings, for example, there is a strong central form and the eye is led away from it in two directions (p. 88), while in others the sequence is bracketed at each end by a terminal motif (p. 90). In

still others neither focal point nor terminal point is provided, and an extended line may form an entire horizontal motif. Frequently a sequential motif is juxtaposed with an extended horizontal, creating a cross-rhythm between a stop-and-go reading and one that races across the page. The bands of the entablature are stacked one above another, dividing the long, narrow format into still narrower horizontal bands. The "stack" composition (one also encountered in Minimal art) is self-consciously "uncomposed" (p. 89). In certain drawings this configuration creates an emphatically blank center area (p. 91). In all its various configurations the format necessitates scanning and the use of peripheral vision—exactly the opposite of the single-motif drawings which so insistently centralized vision.

These extraordinary drawings of shadows are the last investigation of both graphic style as such and black-and-white drawing as an independent subject. Each cycle has its own developmental pattern. The Modern cycle (1966–72) and the cycle which follows next are probably the most complex; each extending over several years, with simpler subthemes (forming small series or sets) appearing and reappearing at short intervals through the longer time span. The Modern cycle closes with the Mirrors and Entablatures. The next, the Still Life and Cubist cycle, which extends from 1972 through 1976, is a variation on still life and "pictures of pictures."

■

IN LATE 1973 AND CONTINUING INTO 1974, LICHTENSTEIN made five large and compositionally complex paintings, the Artist's Studio series: *Artist's Studio* (also known as *The Red Studio*, 1973), *Artist's Studio, Look Mickey* (1973), *Artist's Studio, Foot Medication* (1974), *Artist's Studio with Model* (1974), and *Artist's Studio, the "Dance"* (1974). The last four particularly were intended to be seen as a series, more or less one work.

The seed of these large compositions is in a 1972 sheet of still-life and studio studies after Matisse and Lichtenstein himself (p. 94). (The still life as subject in this cycle developed out of the initial series of still lifes after Picasso, done in the "how-to-draw" style. The still life as a genre initially came from the cartoon.) The sheet of studies led in 1972–73 to an investigation of the genre crossing the line between low and high art.

Searching for new ways to use his old subjects, Lichtenstein began in earnest to appropriate and parody ideas and images from some of the more familiar pictures of the twentieth century. Working from slick reproductions of art instead of from cartoons, Lichtenstein at this time completes a shift of his focus from low art to high style, and from high style to high art as subject.

He came upon reproductions of several of Matisse's paintings which coincided wonderfully with his own intentions, making it possible for him to work with the vocabulary of subjects he had developed over more than a decade in a wholly new artistic context. Slick art reproductions now act as a mediator—indeed, a leveling device—between the cartoon style and the high style of the images they reproduce. Slick reproduction empties pictures of significant style and content by eliminating subtleties, especially of surface incident, paint facture, and color. Two Matisses, *The Red Studio* and *The Pink Studio* (both 1911), directly stimulated the 1972 sheet of studies. The sheet is a kind of inventory of ideas for possible Artist's Studios, juxtaposing Lichtenstein's work with some references to particular elements of Matisse's original paintings. These drawings are, like the Matisses, primarily a game with the tradition of paintings that document collections or exhibitions of art, and Lichtenstein uses the occasion, as did Matisse, to mount an exhibition of his own work up to that time; he too includes all his mediums: sculpture, ceramics, and so on.

Matisse's is a classic of the form of composition, unique to Western art, that uses linked bodies in space. It is Matisse's composition that plays a key role for Lichtenstein, who is as much of an historicist compositionally as he is thematically; he solves problems of pictorial space through quotation. At this point Lichtenstein seems to be exploring the main alternative to Cubist structure in twentieth-century art, along the main lines of Picasso versus Matisse. He plays a new and more subtle variation than debased Cubism on the original enclosure-drawing theme.

Each of the four final paintings was studied in advance with particular care. For *Artist's Studio* there is only a small drawing; it is slightly larger, however, than the usual cartoon. But for *Artist's Studio, Look Mickey* the artist tried a new method. He made a smaller study first (p. 39) and then projected it to make a larger drawing (p. 102), which he then photographed and projected, as a slide, onto the canvas. The large size of the new paintings and the complicated figurative composition (which is new at this size) made Lichtenstein feel he needed a more precise drawing than could be projected from the small study he had used for simpler figurative compositions earlier.

Henri Matisse. *THE RED STUDIO*. 1911.
Oil on canvas, 71¼ × 7'2¼" (181 × 219.1 cm).
The Museum of Modern Art, New York; Mrs. Simon Guggenheim Fund

The difference of just a quarter inch in changes from small to large drawing could make an enormous difference at the size of the canvas.

In larger drawings there was again the problem of the scale of lines, but this time in relation to projecting them for painting. To make the lines thick enough to remain in scale with the larger spaces they enclose, Lichtenstein had to draw over them several times. He used a straightedge for the straight lines, drawing only the curves and small straight elements freehand. He began to do another interesting thing at this point—to make very small studies of details at a scale that would fit into the larger drawings, in order to see certain elements at the proper size and to make corrections; some of these were used for corrections, others became independent paintings.

The procedure of projecting a small drawing to make a larger, more exact drawing for further projection is one that Lichtenstein continues to use. The question of exactitude in these drawings concerns not only the placement of lines; it is also a question of Lichtenstein's hand. The larger drawing is invariably more precise, more finished and anonymous—closer to a reproduction—than the first small study (although the degree of finish and precision may vary from drawing to drawing). When asked if the large drawings could stand as finished drawings, Lichtenstein replied that although they were conceived as studies, they could stand alone, but that their real purpose is to get as close as possible conceptually, and manually (in terms of elimination of variations of hand pressure), to the paintings.

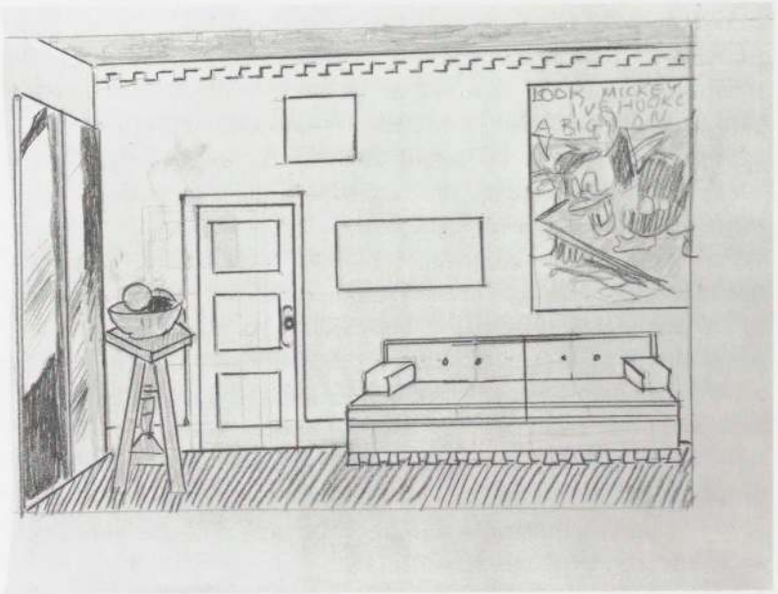
The final study for *Look Mickey* is the only large study drawing in this group projected from a small one—it was a trial; Lichtenstein does not seem to have been very confident yet about correcting these complex compositions at the small scale. The next three studies were composed on the wall, starting immediately in the larger size. These, and the final study for *Look Mickey*, were drawn using a wall-mounted drafting machine to square them off and to draw very straight lines, over an initial freehand sketch. The compositions were corrected by using tracing paper, to trace the limits of areas to be changed; then masks were cut out of new paper and pasted in to make corrections and additions. Sometimes, as in the left-hand side of the study for *Artist's Studio with Model* (p. 104), the corrections are in three layers: the whole left quarter of the drawing, with the model, is pasted over the original sheet, shifting the model's stance and the position of the explosive rays very slightly from the original. At this second layer, the model was standing on a

painting; in a third layer, Lichtenstein masked out the painting with white so that she stands now on a white ground (at the center bottom a piece of striped paper masks out a still life). In *Artist's Studio, Look Mickey*, despite the small study, there are similar corrections made by this masking method; the left side has also been replaced, cutting off the right side of the Mirror painting and extending the left edge of the room. The silver ceiling is pasted on, as are the canvas stretcher and telephone stand. In *Artist's Studio, Foot Medication* (p. 103), the fragment of *Foot Medication*, the abstract painting, the *Temple of Apollo* fragment, and the fragment of the portrait are all drawn on pieces of paper pasted over the original sheet.

Using fragments destroys the compositional unity of the original, making it possible to integrate it into a new compositional pattern. This is not true collage composition—composing by juxtaposing forms or images. This cutting-and-pasting procedure is primarily one of masking, with some insertion of new elements, for the purpose of correcting a composition organized by other means and in another mode of thought. It does, however, parody—look like—collage composition. This is particularly true of *Artist's Studio, Look Mickey*, which Lichtenstein describes as the "least conventionally composed," while *The "Dance"* (p. 105) is the most "lyrical" composition. In fact, he tried to avoid a composed look in these drawings, by playing with different compositional types, juxtaposing them and rephrasing them a little idiosyncratically.

In *Artist's Studio, Look Mickey* the compositional unity depends on minutely calculated displacements from an implicitly understood structure of linear enclosures and displacements from another, more organic method. Minimal information about this first system remains: the edge of the fragment of the *Look Mickey* painting is deliberately extended visually through the centerline of the couch, but several elements are deliberately moved apart, just a fraction out of relationship with one another, to look as though each were rather accidentally placed. Inserted into this system is a second system, in which elements are moved so that they deliberately overlap and form the new compositional type: linked bodies in space. The whole run of elements across the center of the sheet from left to right and up to the *Look Mickey* fragment attaches each very firmly one to another in this displacement (a Matisse philodendron, in a key position, attaches the "Grogan" painting above the couch to the ensemble).

As in Matisse's *The Red Studio*, the furniture and the architecture of the room in *Artist's Studio, Look Mickey* are



STUDY FOR *ARTIST'S STUDIO, LOOK MICKEY.* 1973.
Pencil and colored pencils, 5¾ × 8¼" (14.7 × 21 cm).
Private collection

drawn entirely in silhouette (characteristic of this type of composition is that open spaces—whether inside objects or surrounding them—are treated as "substanceless bodies"), while things pertaining to Lichtenstein's art (the paintings hung against the wall, and the plant, the still life, and his telephone—on a Matisse sculpture stand) are more fully realized. (Lichtenstein has, however, integrated two elements of his art—the door from *Knock Knock* and a rather folksy version of a Greek column, masquerading as a balustrade post—into the architecture of the room.) Although he copies faithfully, he includes only parts of the paintings he is repeating; this prevents them from intruding their own internal order on the order of the new composition. They are flat to the picture plane; they are not represented illusionistically and do not assert their own spatial illusions, because they are subtly adjusted to their new home.

The composition is schematic and flat; the rectilinear architecture of the room is used to reinforce the flatness. This kind of composition also always implies that space is limited—not a real environment. In traditional art either a floor line or a horizon line sets the spatial limit; Lichtenstein enforces the flatness in his version, making it more radical by exaggerating the tilt of the floor plane through the use of diagonal lines, bringing it up closer to the picture plane. His arrangement is more diagrammatic than Matisse's, but it is also possible that the example of Picasso's studio pictures of 1927–28—for instance, *The Studio* (p. 46)—accounts for the more schematic treatment.

In a sense, the movement toward compositional "lyricism" over the next three Artist's Studios marks a new self-consciousness brought on by the study of Matisse. Lichtenstein's notion that a more complex composition is more traditional than a reductive one reveals an allegiance to twentieth-century styles of radical reorganization and simplification. Even when he resorts to greater and greater complexity, his own draftsman's approach and his schematic reductions of the historical styles that he imitates confirm this allegiance.

The parody reorganization is made more pointed by the fact that Matisse's decorative formalism (which, in the early years of Cubism, in 1911, resulted in the flattest interiors in history) was about the passive and relaxed ideal world of Mediterranean art, an idyll out of time, whereas Lichtenstein's more schematic decorative cartoon composition is about the world of modern art—not necessarily as one would want to live it but as stylized by the mass media. The drawing sheet is a limit; the drawing contains within itself all the space it creates. The world—and art—is conceived as a closed conceptual system. Lichtenstein's idyll is a bizarre and a comic, rather than an ideal, idyll. But he might well agree with Matisse: "The entire arrangement of my picture is expressive: the place occupied by figures or objects, the empty spaces around them, the proportions, everything has its share. Composition is the art of arranging in a decorative manner the diverse elements at the painter's command to express his feelings."[41]

Lichtenstein's peculiar relationship to his quoted high-art sources establishes what will become his future direction. *Artist's Studio, the "Dance"* (study, p. 105) is a very close variation on Matisse's *Still Life with the "Dance"* (1909). It is less deliberately awkward than *Artist's Studio, Look Mickey*, but its language is cartoony irreverence. On the right, Lichtenstein substitutes for Matisse's mullioned window the mullioned window with musical notes from the left side of his painting *Sound of Music* (1964–65), giving the dancers a tune out of a popular movie for their dance. He retains the tilted table, and fruit. (The fruit is the source of several smaller still lifes with grapefruits and lemons, often on tilted tabletops; Lichtenstein's bananas may be a pun on the shapes in Matisse's table cover.) The 1973 study for *Still Life with Sculpture* (p. 96) has a double source, Matisse's *Blue Nude (Souvenir of Biskra)* (1906) and Matisse's bronze *Reclining Nude I* (1907), depicted in several of his own paintings. Mixed sources, themes, and subjects derived from impressions of several works (and the works of several artists) as well as specific reference to a single work are characteristic of the direction that Lichtenstein's quotations take hereafter.

■

STILL LIFE IS ALSO A POINT OF DEPARTURE FOR A NUMBER OF stylistic and conceptual variations. Lichtenstein seems occasionally in the next several series in the cycle almost to be marking time and thinking things over; many things go on simultaneously, not all of equal interest. His variations run from rather straight cartoon-style parodies of Picasso, in the study for *Still Life with Lobster* (1972), to versions of Synthetic Cubism in *Pink Flowers* (1974). There is a very cartoony version in the Studio Wall series of the organizational mode of *Artist's Studio, Look Mickey*, but by cropping out the room space and focusing on the wall alone Lichtenstein compresses the pictorial space to the point at which it is so limited that anything in it has to be

"pinned on" as a trompe l'oeil (p. 97). (These drawings contain Lichtenstein's first direct references to Léger.)[42]

These trompe l'oeils based on American trompe-l'oeil artists such as Peto make quite clear what might be called a refusal on Lichtenstein's part to invent themes; enough seem to exist in the history of art to fit any idea of form he wishes to explore, and as the trompe l'oeils demonstrate, he does seem to choose some unexpected ones. One is reminded of Jasper Johns's remark that he used "things the mind already knows. That gave me room to work on other levels."[43]

Another unexpected source is Theo van Doesburg, whose famous series of a cow going abstract provides Lichtenstein with the pretext for a parodic demonstration of the mechanism of things going abstract: a triptych of pitchers, several bulls, and another triptych, of a picture (a portrait of a woman, pp. 106–07), although given Lichtenstein's notion of pictorial structure, the first representation is no less abstract than the last. The studies for the lithograph series of a bull going abstract (pp. 98–101) are Lichtenstein's first real collages, the first time he cut directly into painted paper to establish the forms, eliminating the drawing and projection part (although he did do a few conceptual sketches).

The Cubist variations extend in many permutations into 1976, with a series of specifically "Cubist" still lifes in 1974 (p. 108), inspired by Juan Gris paintings and collages Lichtenstein had seen in Paris in 1974 (although he certainly knew Gris's work earlier). These quote specifically Cubist motifs alongside Lichtenstein re-quotations, such as the smokestacks from the Modern series. They include a new motif of colored entablatures masquerading as dadoes on Cubist studio walls; there is an analogy in the debased classical-frieze motif shared by dado and entablature, which had appeared also in the balustrade post in *Artist's Studio, Look Mickey*. Like Gris, Lichtenstein has always been interested in an "applied" reality, but he is not a collagist; his drawings imitate Gris collages (and his paintings which imitate collage) and their exquisite patterns.

A comparison of Lichtenstein's study for *Still Life with Playing Cards* (p. 109) with Gris's *Violin and Guitar* (1913) shows Lichtenstein's rearrangement of a classic Gris, with additions of motifs, such as the harlequin check from other Gris paintings like *Guitar, Glasses and Bottle* (1914). The clouds at the top replace the rounded blue forms of the edge of the guitar at the bottom of the Gris, paraphrasing Gris and playfully imitating him in what James Thrall Soby called "the echoed application of comparable shapes to objects of differing character within a given composition."[44] Lichtenstein paraphrases the pattern of Gris's formal analysis of reality, creating shifting planes in imitation of Gris's fan-like disposition of planes. In the Lichtenstein, unlike the Gris, these planes are made by creating an axis along an existing line within an object or along its side, and extending it to the framing edge to create the bisected composition. In this drawing, again unlike the Gris, Lichtenstein isolates the musical instrument from the Cubist planar pattern, keeping it as an intact object. Lichtenstein, in effect, turns Gris inside out by reapplying reality to Gris's compositional pattern. For the first time Lichtenstein makes use of contrasting styles within the same image, substituting style for Gris's use of contrasting techniques within a single image. (The example of Gris, an accomplished colorist, may also have led Lichtenstein to adopt the new range of colors with which he began to work at this time.) Unlike Gris, and unlike any of the Cubists or Futurists whom he paraphrases, Lichtenstein does not modulate forms, and there are no recessive forms; each section of his composition has equal clarity and is given equal pictorial value.

The Cubist dadoes led to a new series of Entablatures, expanding his formal explorations into a decorative interpretation of structure. This transformation of major theme into detail and back into major theme is an excellent example of the freedom Lichtenstein enjoys because of the equal weight he accords to every possibility (even within a given series); this deliberate lack of preference for one thing over another results from working with a conceptual system based on analogies.

In a sheet of pencil sketches, a generalized "Futurist" motif is recognizable by the famous "lines of force" that characterize Boccioni's figures in motion. Here the lines form an evenly accented repeat pattern, one mark after another. It is juxtaposed with a sketch of an entablature in which the motif is composed of other kinds of marks, forming an evenly accented pattern. The juxtaposition of these two disparate yet conceptually related motifs on the sheet makes clear that the analogizing function of lines is basic to the thinking process—no matter what the nature of the motif, abstract or figurative, no matter what the objective referent.

Lichtenstein runs a number of small sets in series as a subspecies of the larger cycle, the macrosystem. The macrosystem here can probably best be understood as the cycle which opens in 1972, with still-life studies after Picasso, in the "how-to-draw" style, and closes in 1976, with the Office Still Lifes. The sets of the Gris still-life variations, Futurism, and Purism are all part of a subseries of variations on secondary forms of

Cubist abstraction that focuses more and more on the abstract character of line as it progresses through Purism and Futurism. Of these, Purism is perhaps the least interesting variation, because it is itself such an obvious Cubist derivative, and such an obvious form of outline drawing. It demonstrates, however, that within sets, as in the Gris variations, Lichtenstein returns to openly cartoon-like images; the most cartoony Purist image, *Ohhh* (study, p. 112), looks like an arty French poster of the period. Futurism breaks the still-life model, introducing landscape and figure variations, thus making the cycle complete by introducing all of Lichtenstein's genres.

The sets of Entablatures in this series derive from details in the Gris variations. They are the "abstract" and self-referential end of a spectrum of repetitive linear patterns that includes not only the Futurist figural variation noted earlier, but also the lines of passage in Lichtenstein's retakes of Balla's more abstract *Mercury Passing Before the Sun as Seen Through a Telescope* (1914), in such works as *Eclipse of the Sun* (studies, p. 117) and *Vortex*. A paraphrase of Carlo Carrà's famous watercolor and collage *The Red Horseman* (study, p. 115) opened the linear variations in 1974. It shows very clearly object patterns being subordinated to a superimposed compositional pattern—however, they remain rather neatly balanced. In other drawings in the set, notably in the Balla parodies, the situation is reversed and line takes over.

In the Entablatures (pp. 118–21), Lichtenstein seems to be exploring the flattest possible surface that would still support a motif. The Entablatures are modulated only by color and pattern variations, and elements belonging properly to the material or the surface. These are now not only explorations of positive and negative space or shadow; they are variations on color and light. Had they been left in monochrome, these very elegant schematic drawings would have very much less optical and spatial interest, despite their extraordinary rhythmic organization. An exploration of new patterns for texture combined with new and different color intervals provides a sensation of light and movement. Actual light reflection is provided in several drawings by bands of gold or silver.

The final variation restates the cycle's dominant theme. The Office Still Lifes, which form the main subset in 1976 and parallel the last Entablatures and Futurist studies, like the opening variation in 1972 directly paraphrase low art. In this case Lichtenstein found the subject in a catalogue of office fixtures. The Office Still Lifes (pp. 122, 123) openly reintroduce the cartoon parody, the theme that holds all the variations together. Often in a series Lichtenstein will deliberately introduce a direct quotation from an earlier cartoon model to keep the theme apparent—a practice he initiates in the Artist's Studios. It becomes a kind of recognition signal that reestablishes the dominance of the cartoon style.

The Office Still Life set closes the painting series, but its subject opens to Lichtenstein's second series of sculpture. These are conceived as linear drawings in space and are realized in cast bronze. For the first time Lichtenstein drew maquettes for them, full size, using black tape as the drawing medium.

With the Still Life series, beginning in 1972, and Lichtenstein's involvement with Matisse, it seems necessary to examine his studies in terms of variations and developments in his drawing hand—not only as it changes tools, but as it deliberately registers conceptual change. Lichtenstein's hand is capable of almost seismographic stylistic adjustment. Within any given series it records changes in attitude dependent on a combination of source and theme. It is capable of both differentiating the various styles and smoothing and uniting them, by bringing them together conceptually under the governing linear, cartoon style. "How-to-draw" still life (a variant of cartoon drawing) in *Still Life with Green Vase* (1972) is made to look like the corny, amateur stuff it imitates; the drawing grows more suave and sophisticated as it becomes more stylishly abstract in *Still Life with Blue Pitcher* (1972; study, p. 93); it returns to "blunt" rounded forms and lines in the Office Still Lifes (which, for the first time since the 1961 drawings, use pen and ink). In the Gris variations, the juxtaposition of the two styles, Cubism and cartoon, is visibly governed by the cartoon style. The tighter, more careful drawing of the study for *Still Life with Sculpture* (p. 96) is in response to the source, Matisse. Although Matisse is a more fluid draftsman, Lichtenstein is not responding to Matisse's draftsmanship, but to the way Matisse's contour moves around his forms as it appears in little reproductions of his painting and sculpture, in which the movements appear to be very small and the sensitivity of the line is not too apparent. Lichtenstein makes it less apparent by adapting it to the stereotyped line of the cartoon—although for perhaps the first time he does indeed use an inflected line; as a result the drawings seem to get more "arty."

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LICHTENSTEIN'S MASTERY OF CONCEPTUAL DRAWING—WITH its capacity for creating formal analogies among disparate, even antithetical, subjects, styles, and motifs—leads him now to an investigation of the style par excellence of analogy: Surrealism. Surrealism's penchant for ridding its objects of their conventional qualities through poetic and "irrational" juxtaposition and metamorphic drawing of contours—and its rearrangement of those objects into a landscape fraught with associative meanings—provided Lichtenstein with a new associative model. Giving him the freedom to break out of the Artist's Studio drawings, with their more obvious schematization, it provided him with a way to introduce more varied and fantastic forms, while nonetheless continuing to reuse his own previous images—and without abandoning the cartoon style and his now very personal form of diagrammatic drawing.

Surrealism opens a new cycle, a larger macrosystem that also includes the Amerind series and closes with Lichtenstein's first series of variations on Expressionism. The three styles in the cycle all parody "primitivism," in both its psychological and anthropological senses. Formally, an object-oriented structure is succeeded by a conceptual one, which is then succeeded by a style employing both approaches to structure. The cycle encompasses high art in Surrealism, high kitsch in the Amerind series, and high art again with Expressionism (although it could be argued that Lichtenstein suggests that a certain element of kitsch attaches to all three styles).

Lichtenstein makes his Surrealist drawings as funny as we always thought the originals were; no juxtaposition of old and new material is too unreasonable or irrelevant. Lichtenstein is interested not in Surrealist myth-making or deeply psychological allegory (at least not overtly, as in Surrealism), but in a parody of Surrealist automatism, especially as a drawing system, and of the Surrealist dream image. Therefore, no juxtaposition of conceptual forms is out of bounds, nor is any formal parody: Lichtenstein likens the nudes to vertical sections of a Henry Moore, which remind him of Swiss cheese (although Swiss cheese is also just a pretext for using yellow). He denies his work any erotic content; he says it is too impersonal. Although certainly not titillating, it is, however, riotously full of juicy sexual formal clichés, in a parody of iconography. Artists indulge in iconography; art historians only explain it. Iconography is the notion that the objects in the picture tell a story, either by association, or by being themselves symbolic. Iconographic allusions frequently take the form of quotations from past art: Manet's *Déjeuner sur l'herbe* (1863) quoted a Marc-

Pablo Picasso. *PAINTER AND MODEL*. 1928.
Oil on canvas, 51⅛ × 64¼" (129.8 × 163 cm).
The Museum of Modern Art, New York; The Sidney and Harriet Janis Collection

antonio Raimondi engraving after Raphael's *Judgment of Paris*; Picasso early quoted Cézanne and later, as parody, Velázquez. Lichtenstein openly parodies iconography in the Surrealist series. The series begins with references to Picasso's *Girl Before a Mirror* (1932)—which becomes a "model" source for portraits and still lifes—and Picasso's Bathers of 1932–33, but especially *Bather with Beach Ball* (1932), and quickly expands to include object references to Moore, Miró, Dalí, and to Lichtenstein himself. The question of organizing a more complex pictorial space is resolved by reference to a more complex model: Picasso's second studio painting, *Painter and Model* (1928; p. 43), upon which Lichtenstein plays compulsive and wonderful variations, even quoting its motifs. Like Picasso, Lichtenstein includes the painter, although he may be disguised as a shirt collar and tie, a Léger figure, or a "self-portrait" as mirror.

As this range of references suggests, there are three basic compositional variations within the Surrealist series: landscapes with figures, portraits, and still lifes. The landscapes begin in 1976 with several blonde nudes playing ball on the beach (recalling Lichtenstein's 1961 *Girl with Ball*, which is vertical in format). After a while, one grows tired and reclines (like Matisse's *Blue Nude*), changing the original vertical to a horizontal landscape format—making room on the surface for more images by working with the spatial limit set by a drawing conception that allows only horizontal surface expansion. (At this point, vertical formats were reserved almost exclusively for compositions with fewer objects: portraits and still lifes, in which the multiplication of forms is enclosed within a few main objects.) This change engenders a series of very large and compositionally complex paintings that parody Surrealist landscape compositions with figures; these gradually move indoors to become studios with views to the outside. As in the Artist's Studios, the larger size of the studies for the large-scale paintings reflects the proliferation of images and increasing complexity of the composition. The pattern for the preliminary studies follows the same course as *Artist's Studio, Look Mickey*. First there is a small study; this is then enlarged by projection to a larger format, using the drafting machine to square off and to draw in diagonal lines. Finally, the large study is photographed, to be used as a slide projection to make the painting.

In Lichtenstein's small studies one is more concerned with their subjects than in the paintings; because the paintings are larger and more formally anonymous, they are also less personal, and the balance between the formal and subject elements makes the subject less important. The studies are like intimate personal notes. Lichtenstein's hand, struggling sometimes to evoke forms—erasing, hesitating, correcting—involves us in his conceptual process.

All of Lichtenstein's study drawings start out as in some degree tentative and searching; often the hand is not certain, and there are many erasures and corrections. In these Surrealist studies his hand is tighter—there is none of the loose sketchiness of the drawings before 1972. Lichtenstein started the small studies with what he calls the object pattern, which he considers a more traditional way to compose than beginning with the compositional structure. After the main forms were placed, he framed the structure in around them. This is very clear in the small study for *Figures in Landscape* (p. 126); the portrait head on the left, the reclining blonde nude, the mirror, and the temple were drawn in first. The landscape—in fact a beach scene or seascape—was drawn in around them and the wooden sculptural figure pasted in on top. The rectangle with the shirt collar and tie and the plant were also drawn in on top of everything else. In the larger final study (p. 127), many of the elements have been resolved into a much more conceptual structure. The relationship of small to large studies throughout this cycle can already be seen clearly in these two studies, which appear early in it.

The seascape now assumes the familiar stacked or banded configuration; the body of the reclining blonde woman seen in section and holding a mirror has become one segment of this larger conceptual configuration. (The blonde's contours, and those of her hair, undulate like the waves of the sea, yet she is differentiated from the sea by her red-striped skin—which, as in a Dalí metamorphic drawing, may be read as her body or part of the beach.) Her head violates the band pattern; it is instead part of a system of "linked bodies in space" which move, in a circular pattern, from the rectangle at the bottom center to the temple, the mirror, her head, the wooden figure, the redhead, the red snake, and finally back to the rectangle with the shirt collar. The green of the plant, its angular form, and its placement—against the bottom edge and directly adjacent to the rectangle in the dead-center at the bottom front—anchor the compositional movement, preventing it from becoming insistently circular.

The system of localities is very sophisticated. The edges of the positive forms touch at sensitive points, or carefully connect through other forms, to create negative areas that are as beautifully phrased as the positive bodies. Structurally, positive and negative elements have been equalized by subtle shifts in

color and pattern. The small study is more naturalistic in color (as well as in its object pattern). In the large study, areas of sky have become white, as has the area surrounding the head of the blonde, reinforcing the tendency of the landscape to be read as negative between the forms. These are played off against the positive white forms of the clouds, the temple, and the portrait bust. The portrait bust and the temple are the largest forms in the picture, except for the nude; they frame the rectangular pictorial space at either side, and with the frontal rectangle anchor the forward plane. Each local group of forms belongs to a larger group; the larger groups may be contrasted with one another. The sudden "naturalistic" window opening of the plane to the left—by the depiction of a sailboat, birds, blue sea, and sky—is contrasted with the more conceptual, gradual stepping back of planes to the right (which is a sort of Cubist "passage"). The "window" has its own local pictorial identity but also becomes a kind of thematic and spatial connective to assure us that the nude is indeed on a beach. At the same time, it is both divided from, and attached to, the right top by the wooden figure. It is also tied to the larger structural system by the band of clouds across the top.

The general conception is again one of a double plane, parallel to the surface, which creates a reference to notional space, but one that is highly stereotyped: the window opens into space from the forward plane. In like manner, the rest of the picture is a formal stereotype of Surrealism. The stereotype of both seascape and moonscape is a very suave and somewhat "abstract" stereotype of landscape as (cartoon) genre; another, stylistic, stereotype requoted is the green "Cubist" plant. One tends to read the drawing as if divided between abstract and representational halves, a division that Lichtenstein makes explicit later, in the 1982–84 Paintings series.

Each system is a counterpoint to another; each creates a constant conceptual movement despite the deliberately uniform treatment of the line, which unites the disparate stylistic references. The drawing, with its contrapuntal complex of interacting systems, can be read almost musically. Texture balances color and controls tone; one color system balances another color system. At the extreme right the sky has become yellow, to balance the amount of yellow against the amount of red and white; the black and gray tones have been pulled across the foreground to the left and the solid gray tones subtly rung through a beautiful variety of textural and tonal changes. Hard is played against soft, the straight horizon line against the undulations of waves and the reclining nude (square, hard shapes are masculine; round or soft, feminine). The color is balanced by juggling objects: there might be a lot of one color, or a little, but the color is always appropriate to a given object or area, for instance blue for sky, green for plant, red for skin.

The final study drawing was made with the aid of the drafting machine, making it very precise and very controlled. Even the hand-drawn ebbs and flows of the outline contours are calculated. Their thickness makes them read as objects themselves; they are, in addition, both lines of description and lines of separation.

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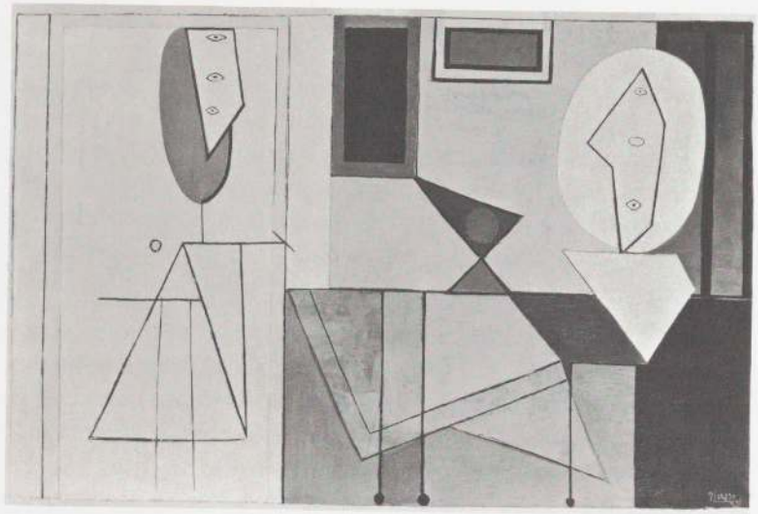
THE SURREALIST SERIES CONTINUES THROUGH 1979. IN FOLLOWING Lichtenstein through his changes, while watching him work within stylistic groups, the question again arises of why he chose, long after the initial impetus of serial art, to continue to work in series. Lichtenstein had not been the only one of his generation to ransack the history of style; an idea of Claes Oldenburg's comes to mind: "Each style is a new discipline, a new example, and grows from a primitive stage through a perfect one, to a state of decline. These changes of style are based on the facts of the artist's changing situation."[45] Lichtenstein not only takes each style through this process, but begins the process of changes with a "primitive stage" of his own art: it was no accident that the Surrealist series began with the congruence of an old Lichtenstein image, the 1961 *Girl with Ball*, with Picasso's Bathers of the twenties and thirties.

The Surrealist series also demonstrates that Lichtenstein does not discard old compositional types; he updates and reuses them. For example, the portraits in the series conform (with appropriate stylistic changes) to the compositional type of cartoon images such as *The Kiss*; in general terms, they are self-enclosed or organically related internally subdivided forms. The still lifes in the series are slightly more complex; there are more objects in them. They conform to an intermediate compositional model, one firmly established by the time of the Cubist still lifes, after Art Deco, and the large Artist's Studio format. In general, although a notional conceptual structure is apparent, they more or less stick to an object pattern for their structure. While the larger, more complex compositions may start from object patterns, they are gradually subordinated to an all-over conceptual pattern.



Pablo Picasso. *THE STUDIO*. 1927–28.
Oil on canvas, 59 × 7'7" (149.9 × 231.2 cm).
The Museum of Modern Art, New York; Gift of Walter P. Chrysler, Jr.

But because of the more diagrammatic scheme, in the Surrealist series all of these types can be juxtaposed in the large landscape and studio compositions. Lichtenstein gradually grew surer of both his hand and his conceptual control, making the drawings more and more complex, adding more and more elements, finally combining indoors and out. *Cosmology* (1978; p. 135), a more complex composition, contains very direct and playful references to the Picasso *Studio*; indeed the window motif, which Lichtenstein quotes directly here, probably is the conceptual source of the opening into space that characterizes all of these drawings—although in other drawings in the series the reference to a more naturalistic space is owed to Matisse's windows. What makes it more fun is that this specific window, after the generic suggestion of the Picasso, is suggested by several Mirós, among them *The Harlequin's Carnival* (1924–25)—as are the watching eyes in *Figures with Sunset* (study, p. 133)—making the referential system as complex as the compositional system. The rectangular divisions of the composition in *Cosmology*—the window which is both window and painting on the wall—look forward to the Paintings series of 1982–84. In these more complex systems, for instance *Go for Baroque* (1979; study, p. 139), the objects, as in *Artist's Studio, Look Mickey*, are moved together, one overlapping, superseding the next, in a very compressed space.

A comparison of the study for *Cosmology* (p. 134) with the finished painting illustrates how few major compositional changes occur from drawing to painting. There are of course the expected conceptual changes signaled by the drawing code: selected striped areas in the drawing are exchanged for dotted patterns, notably in the Surreal biomorphic figure to the left of center and the neck and ear of the female figure at the right edge. But it is sheer size that creates, indeed necessitates, the most important change, one conceived by Lichtenstein in advance and planned on. The study is 13½ by 21⅛ inches, the painting 8 feet 11 inches by 13 feet 11 inches; in the transformation from final study drawing to complex painting (as with the change from small study to large), space becomes flatter and more conceptual, with forms moved about so that they slide over one another without taking up any "real" space. The increase in surface area of each element of the composition as it increases in size enforces the flatter reading. The relatively minor changes of imagery and detail all serve the flatter, more decorative conception of the larger-than-life-size painting. The rectangular, brick-like shape on the chair, which in the drawing still suggests an object in space, has been replaced by the bather's cabin from

Figures with Sunset (p. 133), which no longer appears to be freestanding. The transformation is achieved by dropping the sides of the rectangle, integrating its striped front into a new triangular roof-like form, and suggesting that the form now partially hides behind the curtain.

The formal integration of the composition depends upon the all-over black outline drawing; more emphatic than in the painting, the outline forces a surface reading by asserting itself as an abstract rhythmic configuration. The assertion of the surface is reinforced by the patterns of dots and stripes, which express light and dark. Both outlines and linear patterns are more differentiated in the painting; they are easier to read than in the drawing, because the dense, clean paint surface renders lines and edges crisper and clearer. The color areas are also more definite. In effect, the surface is closed by the paint: there is not even the limited sense of airiness which in the drawing is suggested by the grainy pencil surface that allows some ground to show through. (Color changes, especially the distribution of yellow throughout, also enhance a surface reading.) Further, there is an important adjustment in scale of the patterns: the lines in the patterns and the density of dots are refined in the painting so that at the large size they are subordinate to the outlines and conceptual enclosures. Here Lichtenstein deliberately uses the tension among (1) the outlined and radically flat, silhouetted forms of the two profiles, male and female, which bracket the composition; (2) the more notionally three-dimensional cartoon-like chair anchoring the center bottom; and (3) the pattern of rectangular enclosures, subordinated to the rectangular limit of the painting itself, which controls the main surface organization. Again there is the "around the surface" reading and the flattened version of Cubist passage which characterized *Figures in Landscape*, but in this picture moved indoors. Finally, there are repeated dualities expressed as paired contrasts: male/female, window/painting, negative form/positive form, dot/hole, round/rectangular, geometric/biomorphic, straight/wavy, stars/bars, and simple left and right (and, as well, sun and moon—hence "cosmology").

This is a very sophisticated formal parody of the twentieth century's mixture of "primitivizing" form with abstraction. It is a kind of Cubist "inversion"—high art returns to low, and vice versa. The individual elements—and their juxtapositions—really mean nothing symbolic or sensible, except in the sense that we all know each of them. They are familiar, yet their absurd appearance in conjunction with one another is baffling unless we accept them simply as the individual formal elements of a complex whole. The whole makes manifest that, to quote Juan Gris, "the essence of painting is the expression of certain relationships between the painter and the outside world, and that a picture is the intimate association of these relationships with the limited surface which contains them."[46]

Lichtenstein's ambition is to impose his own style as a worldview on the varied styles of twentieth-century art that he appropriates. The function of his series is not to simply separate one style from another, but to "allow them to be re-experienced in the present"[47] by placing them, one after another, in a new context, and appropriating the elements of each style that form its signature to the drawing style which he calls the "cartoon" style. In a sense this cartoon parody that he imposes as the universal stylistic language is a "memory" of fine art. Although he never quite allows a style to die once he revives it, by working in series he limits the importance of the individual styles he parodies, and makes it impossible for any one style other than his own to be dominant. He creates a tension between the notion that every style has its life span (that there is no one eternally valid style), and the imposition of his own style as a worldview. His parody is a parody of the idea, so prevalent in the fifties, that art is about its own history. At the same time, since he works only from reproductions even when an original would be available, the works he copies are already free of their "historical authority" and "aura,"[48] making it possible to appropriate style without interference from the particular qualities of the works themselves.

■

THE EXPRESSIONIST SERIES IS SMALLER AND ITS RANGE MORE limited. There are large landscape compositions and smaller studies for them as well as numerous small portrait studies. There are no still lifes in the small studies in this group; still life was not a typical Expressionist subject. The large compositions, in particular, focus on both the archaic and Cubist elements in Expressionism. When close to Kirchner, as in the study for *The White Tree* (p. 147), an archaizing simplification of form prevails; when quoting Franz Marc, a Cubist mosaic of forms results (p. 149). The portrait studies follow the model set in the first cartoon representations. The compositional model is now familiar; Lichtenstein used it also for the Surrealist portraits and still lifes. In the more "finished," completely realized

small portrait studies, the image is cropped and brought up very close visually, breaking down the single image into a self-enclosed, complex pattern of forms in those closest to the plane, and adding some outlying forms (although these are severely cropped by the framing edge, so that the enclosures do not become the home of independent objects as they do in the complex landscapes). The contours become strong outlines, stereotyped in these images as straight, hard lines delineating jagged forms. Color and texture no longer belong solely to local objects; they follow the Expressionist model of changing with the changing planes of the form.

Lichtenstein's hand is of special interest in this group. It varies with his stereotype of the subject, which changes as the series progresses. The crude, awkward drawing of the study for *Portrait of a Woman* (1979), after Kirchner, and the other studies of 1979 of "native" types, such as the study for *Female Figure* (p. 146), reflect the primitive savagery attributed to the subjects in their original stylization. The study for *Landscape with Figures and Rainbow* (p. 155) is more Cubist and finished; others of the 1980 group show traces of Modern stylization. The study for *Dr. Waldmann* (the subject, but not the style, is after Otto Dix's *Dr. Mayer-Hermann*, 1926) reflects the cartoony end of the Art Deco stylization.

The series goes through a gamut of references to previous subjects and styles, juxtaposing them with the new, creating affinities among them through restylization. A 1979 study juxtaposes a woman with the red barn (p. 146), another, a primitive portrait with cartoon window curtains. A reclining nude (p. 146) imitating—more geometrically—the study for *Still Life with Sculpture* (1973; p. 96), after Matisse, suggests affinities among original sources which Lichtenstein is always quick to exploit, or even invent (as he had with Miró and Picasso in the Surrealist studies).

In connecting Surrealism and Expressionism (and connecting the Cubist and "primitivizing" strains in both of them by the inclusion of the Amerind motif), Lichtenstein returns to an important theme within his art: apparent simplification of form within extreme sophistication of structure and complexity of reference. Lichtenstein's early forms were based on a kind of memory image. Now, with this cycle, the memory image involves, on the one hand, the analogical movement of the biomorphic forms of Surrealism, and on the other a parody of a kind of archaizing form derived from the Expressionist model.

These are not, however, just "conceptual representation[s], based on the memory image"[49] but parodies of such representations, based on models that had themselves played with early twentieth-century theories of "primitivism" and its relationship to memory images in art. In the long history of the appropriation of styles within twentieth-century art itself, Cubism and abstraction had been understood as responding to the formal aspects of primitive style, while Surrealism and Expressionism were understood as giving a "fresh interest to the products of primitive fantasy."[50] Expressionism in particular had sought to isolate and appropriate the "simpler, more intense modes of expression"[51] of primitive art—its expressive psychological features. Meyer Schapiro notes that the classical archeologist Emanuel Löwy first introduced the idea of a "universal" memory image.[52] According to Löwy there exists a "universal" psychological process that produces the particular style of representation he called "archaic." This style exhibits features held to be typical of representation in "early art" everywhere. Lichtenstein's parody of Expressionism exhibits some of the characteristics of the archaic style Löwy described. Among the features of archaic representation are extreme simplification of form (which proceeds from the outline) and color that is without normal gradations of light and shadow. (Lichtenstein, however, controls these by pattern—his abstract addition.) Also, the representation of three-dimensional space is more or less absent. (Lichtenstein leaves in only enough, in an abstract, notional sense, to create an awareness of its real absence, and a tension between surface and representation.) Another important feature which Lichtenstein parodies is that "the real succession of figures in depth is transformed in the image into juxtaposition on the same plane," with a "minimum overlapping of their main parts."[53] He selectively uses features of primitive stylization. But because of the intervention of Cubism (not just for Lichtenstein, but also in Expressionism), he retains the prerogatives of more "advanced" representation. Finally, Lichtenstein's earlier images could also be described as "child-like" in their simplicity. Here, too, the representations parody the innocence their makers sought to recall in characterizing primitive cultures as child-like, or characterizing psychological processes of association and recall as regression. However, Lichtenstein plays with these things, making an important connection between children and artists: play is important to the imaginative processes of both. The liberation of objects of fantasy to free play, and finally to objective existence, may be the condition of artistic success.

A sheet of sketches of brushstrokes (1980; p. 156) signals Lichtenstein's connection of Expressionist stylization with the

exposure of the brushstroke as its distinctive expressive vehicle; the brushstroke itself again becomes Lichtenstein's subject. This time it opens a major new cycle in his work, which is extended through several series into 1986, at the time of this writing. The first drawings of brushstrokes in color studies were in the Surrealist Landscapes, where they were intended as parodies of expressive paint handling interjected into the otherwise slick surface of Surrealist painting. In 1980 and 1981 Lichtenstein begins to play not only with his initial brushstroke parody, but with the notion of the brushstroke as an imitation of an imitation; with analogies, metamorphoses, and masquerades. There is a series of studies, done as small paintings on separate sheets of acetate over drawings, which explores landscapes, still lifes, and figures constructed solely of brushstrokes. In these, the brushstroke is not drawn in outline; it is painted on the acetate (as in the first brushstroke studies), taped in over a pencil drawing. It is then projected onto the painting, and sketched in, where again it is outlined. The reference to printing (the dot code) is dropped for the first time. In the drawings this is a small interlude, but it is very important in Lichtenstein's work; with the absence of the dot code, the imitation of a painted brushstroke indicates a new focus on the imitation of this most distinctive element of painting. The series culminates in a group of Cézanne's apples, composing and de-composing them by the analogy of brushstroke equals apple-peel, but not before it examines de Kooning's Women in terms of a cartoon-like, that is to say absurdly exaggerated, version of leering ladies as creatures of the paintstroke. For the first time the network of outlines is dropped. Only individual objects and figures retain their outlines (these will very soon become colored brushstroke contours). There is now an implicit rather than an explicit system of localities, creating a kind of "fake" spatial illusionism.

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THE NEXT GROUP OF DRAWINGS IS COMPRISED OF STUDIES FOR the series called Paintings. The Paintings series is another version of the studio, or studio wall, now seen in radical close-up. It focuses on various representations and representational uses of the brushstroke in juxtaposition with earlier themes and styles that have already been absorbed into Lichtenstein's art. These works are a new play with the arrangement of various levels of reality and illusion, representation and abstraction (as well as object and symbol). He manipulates many elements and ideas: the picture as an object differentiated from reality; art about art and quotation; self-quotation; paintings within paintings; the juxtaposition of divergent styles; cropped or segmental views; radical and traditional composition; and two-dimensional pictorial unity versus the three-dimensional world.

To facilitate his handling of the various levels of reality and illusion, abstraction and representation, Lichtenstein introduces a new variation on the theme of frame equals window, window equals frame, that had appeared in cartoon subjects even before the establishment of the Pop style. Added in is the equation of both with mirrors that had first appeared in the 1972 Still Lifes. This equation is a parody of the idea that the modern flat picture is no longer the Renaissance's window opening onto space, but an object in itself. It is in fact the conceptual, although not the mechanical, source of Lichtenstein's double plane. (The mechanical source is the multiple screen arrangement in Sherman's drawing classes.) Here Lichtenstein uses the double plane as a syntactical system that makes possible the representation of "three-dimensional" space within a radically flat format. It coincides with a new addition, a new candidate for stylistic quotation, the Abstract Expressionist field that Lichtenstein had left behind in 1961. It is couched more in the language of de Kooning or Kline than Pollock (as signaled in the series of acetate studies). The reworking of this particular theme in juxtaposition with virtually the entire history of Lichtenstein's art from his abandonment of Abstract Expressionism in 1961 establishes the subject of the series, its content, as a reexamination of Lichtenstein's own art—as a pitting of it against the great historical style that he had turned away from. It is almost as though he were now measuring up and declaring mastery over the style he had had to relinquish to create an art of his own. It is an ultimate appropriation.

Lichtenstein begins the series by reasserting once again the object-like identity of painting by radically cropping, so that every edge cuts off some image or object. One is constantly aware of the picture as separate from the world, and as an incomplete view of it.

Every picture contains a representation of another; every picture alludes to something else in art, either Lichtenstein's or someone else's, and mixes quotations, some in time as well as subject and style. The first compositions contain still lifes on tables occupying the bottom part of the composition, placed in front of cropped segments of paintings hanging on the back wall. Then Lichtenstein moves to a new structure, a split pictorial field in which two distinct framed images are represented,

either side by side with a space between, or one above another, with either two or three sides cropped (p. 159). Each half represents a different style and/or a different genre. Sometimes one updates an old motif: a cartoon blonde from the 1964 painting *Craig* in an elaborate gold frame is juxtaposed with a painting of brushstrokes assuming the configuration of a curtain, alluding to the earliest representations of curtains (p. 161). The drawings can be seen as operating on several levels of reality and abstraction. The depiction in each half easily substitutes for another depiction, in a great system of changes, so that the Abstract Expressionist field of brushstrokes is easily displaced by Jasper Johns's flagstone field. The juxtaposition of the flagstone pattern with the Cubist stylization of Lichtenstein's version of Picasso's *Woman with Flowered Hat* alludes once more to both the mosaic-like Cubism of the 1980 study for *Forest Scene* and the Surrealist series.

As noted before, Lichtenstein works on several drawings at once (never more than six). He keeps them all developing together, going back and forth between them from day to day, adding an element to one and then to another. This procedure of working simultaneously on a small, closed group within a larger series is probably what produces the formal analogies and variations within several drawings in each larger group, and facilitates the exchanges of motifs from drawing to drawing, frame to frame, in this series.

Lichtenstein is dealing with several conceptions of enclosures, as well as different conceptions of what they enclose, in a variant of sequential composition. In the larger compositional scheme, the main rectangular divisions are proposed *as* rectangles, in close affinity with the rectangular format, creating a conceptually abstract composition. But it is important to keep in mind that Lichtenstein's composition does not conform in a simple way to these models; his use of them is intuitive and subtle, and he rings changes on them. Here the major compositional rectangles are shifted off center, off edges, while others are conceived as minor slices of space: segments of frames and wall sections. The divisions act as both enclosures and dividers, in subtle figure-ground shifts. The compositions are conceived as different kinds of relational fields, with many classes of objects juxtaposed to form them, so that some are all-over and "structure"-oriented and some are radically object-oriented, with several shades between. Most are metamorphic puns: picture equals mirror, mirror equals window, window equals picture. Lichtenstein insists that all pictorial elements have equal value.

The most dangerous juxtapositions are of the brushstroke field with a cartoon image, since the levels of representation are so distant. Indeed the most "abstract" of these compositions focus on the brushstroke field as a fragment of a single painting and specifically juxtapose the "real" brushstroke with the fake, cartoon brushstroke (placing them against another kind of patterned field, which stands for the wall plane). Both juxtapositions confront the argument that has been with us since the Renaissance between line and color, which our century had seemed at times to resolve in favor of the palette. Despite this, there has been an impulse toward revolutionary (and sometimes coloristic) drawing that is clear from Cézanne to Matisse, Kirchner, Mondrian, and de Kooning. The first juxtaposition poses a clear contrast between delineation and color. The second forces the confrontation by treating the brushstroke as a representation of itself; it is delineated and interwoven with the "real" brushstroke, mocking the notion that one is more revolutionary, more central to modernism, than the other. If Lichtenstein comes down on either side in this argument, it would certainly seem to be in favor of drawing, as even the Abstract Expressionist brushstroke field (which he regards, as does Frank Stella, as a drawing field) is contained by the framing system of the drawing conception.

The drawings contain a new code to represent the new quotation: the brushstrokes that are rather indistinctly laid in with the side of the colored pencil are intended to be "real" brushstrokes in the painting (p. 161). That is, Lichtenstein will make an actual paintstroke, giving it a three-dimensional paint quality. The stroke will be made with a rag, not a brush, so that it will still in some sense be an imitation brushstroke. The brushstrokes that are drawn with outlines will remain as "fakes," quotations, in the painting. They are studied first in the paintings as collage and then outlined, as were the original 1965 Brushstrokes, and painted with the usual flat, industrial surface.

Lichtenstein's hand is conceptualizing the two very different approaches that express the argument. Subtle changes of density are played off against the solid surface and hard outline of the cartoon. The compositional elements within the main field are no longer confined by an enclosure system, making the system of localities extremely complex and creating the illusion that the different kinds of brushstrokes overlapping one another actually occupy different positions in space, not just place. Nevertheless, unity is assured by the play of the various patterns across the surface, each given equal value. (This is basically the compositional strategy of the Amerind series.)

It is interesting again to watch Lichtenstein's hand change in assurance from drawing to drawing as he juggles these motifs and works to reconcile disparate styles—unifying them by filtering them through the cartoon cliché, while maintaining some reference to the original style. Some drawings are more completely realized than others. Neither of two studies of *Paintings: Picasso Head* (p. 160) is as completely realized as the study for *Two Paintings: Dagwood*, but the two halves of the more complete bottom study are kept pretty much in balance in their state of realization. The difference in Lichtenstein's hand between the study for *Two Paintings: Radiator and Folded Sheets* and the study for *Paintings: Sleeping Muse*—the first a little quirky and hesitant and the second crisper and more assured in response to the model—shows up in the paintings, too.

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THE REEXAMINATION OF HIS OWN ART HISTORY AS SUGGESTED in the Paintings series is explicit in the *Greene Street Mural* (1983), a wall painting almost 96 feet long occupying the north wall of Lichtenstein's dealer Leo Castelli's gallery at 142 Greene Street in New York City. (The mural, intended to be temporary, is still in place under a false wall.) The challenge of the space led Lichtenstein to conceive of the mural as a sequence of rectangles, varied in width, deployed the length of the room. The spectator traverses each rectangle in turn, walking past a retrospective of themes from Lichtenstein's work, expanded to giant size, as if seen by a little child in a giant toy shop. The notion (already apparent in the scale of the largest paintings, and especially the Surrealist series) that the painting is a world—bigger than life, but flat and, like the world through the looking glass, virtually impenetrable—is even more pronounced. So is the feeling that we are dealing with an ideal world of beautiful objects in which the everyday is transcended, as each object takes on that essential identity that rises above the particular, creating something universal from something quite ordinary.

The mural was studied at the scale of one-half inch to one foot. There were two working versions of the mural; both were studied as collages (pp. 166, 167). Lichtenstein was given the wrong wall measurements at first, and so the first version and the preliminary design for the final version were not as long as they ought to have been. To elongate the second version he traced the collage and inserted a piece at the center left adding two motifs, the copybook and the "imperfect" abstract painting (p. 165). There is a preliminary drawing for the first version (p. 168), but most of the work was done on the supporting sheet before the painted bits of paper were pasted in place; then elements of the drawing were traced, and painted-and-cut papers were pasted right over the drawing. To make the mural itself, he projected slides of the collage.

The first version is a more radical composition. It is flatter, and the sequences of forms are more conceptual. The pattern of negative and positive shapes in the Surrealist nude is bark brown and flesh, a figure-ground color reversal; it is also a direct figure-ground reversal of the pattern of the Swiss cheese in the adjacent rectangle. The reversals refer visually to two other figure-ground patterns, the Johns flagstones and the Juan Gris wood pattern, in a quite beautiful play of shape on shape, echoed by the repetition of the segments of yellow-orange "grapefruit." Even the wavy line of the elaborate picture frame echoes the wavy form of the figure, which is itself an echo of the brushstroke. Also, the variation of the rectangular enclosures is very subtle and beautiful, very stately and measured. There is a wonderful play on linear patterns—straight and wavy, curly and broken, vertical/horizontal and diagonal—and a number of interchanges among them, such as the wavy vertical lines of the curtain. Even the Venetian blinds serve as a pretext for a horizontal linear pattern. Tonality is beautifully handled, in a range of gray to silver: actual light reflection is played off against optical manipulation of light; sharp black-and-white patterns are played off against the glittery silver and gold foil. Color is unconventional; brown and soft pink and flesh tones are played off against sharp yellow-orange, and aqua against blue and green. The effect is intellectual yet sensuous.

The final version is more traditionally conceived. It depends more on variety than variation. There is a great deal of change and contrast; there are more objects, more themes, more quotations. The cropping of images is less consistent and less extreme, so that there are more whole—or almost whole—spatial objects, creating more space. (The composition is closer to the kind of grand muralistic Cubist composition of such works as Léger's *The City*, 1919.) Perhaps the first version did not contain enough recognizable quotations to stand as a summary in the grand context of the mural. The Surrealist nude is now portrayed in her more familiar red-dotted pattern; she is less of an analogy to the adjacent Swiss cheese, which now shares its space with a chair. On the other hand, the "imperfect" abstract painting next to her may or may not be a figure, and it is

an eccentric variation of the extremely rational Art Deco pattern on the far left. The Venetian blinds have been raised, revealing a "Picasso" of 1972 (this, like the unraised Venetian blinds in the first version, fits a setback in the gallery wall). It is the only image that might be construed as related back to the earliest cartoons, although the underlying and unifying stylization is the cartoon cliché.

Both collages have the beautiful jewel-like glow of miniatures and mosaics, even though it is very easy to see the detailed, even minute, corrections and changes of the work process. These are very specifically working "drawings," but because they are collages they document the hesitations and movement of the mind more clearly than the hesitations and movements of the hand.

The *Greene Street Mural* led to a still larger mural commission,[54] for the main entrance lobby of the new headquarters building of The Equitable Life Assurance Society of the United States, in New York City. It is, much more than *Greene Street*, a compendium of requotations. Although it reiterates all the right themes, the mural is not about art itself but, properly, in the public setting, about the history of twentieth-century art and its transformation by Lichtenstein into an up-to-date and ideal "cartoon" of the modern world.

The format is an unusual one for Lichtenstein to work with in a complex composition (and unusual for a mural): it is a vertical, elongated rectangle, 68 feet high by 32 feet wide, in the shape of an "imperfect" painting (that is, the triangle, instead of conforming to the rectangular picture format, extends off the edge to complete itself, at the lower right, making an "imperfect" abstraction). The triangle and the French curve (which are from tracings, using the instruments as stencils) are rather witty allusions to Lichtenstein himself as a draftsman, and Frank Stella, with whom the tools were originally associated, and again to the Art Deco motif that appears at bottom right center. The title of the work is *Mural with Blue Brushstroke*; a huge blue brushstroke traverses the top, main rectangle, crossing the classical dado that divides it from the smaller, bottom rectangle, to just touch the edge of the image. The two drafting implements traverse the dado, uniting the top and bottom parts.

The mural was studied in two closely related variations, at the scale of one-half inch to one foot. There is a colored pencil drawing as well as a final collage for the first variation (pp. 170, 171). There are a black-and-white pencil drawing, a colored pencil drawing, and a collage for the second variation (pp. 171, 172), and a small, separate collage study that fits the top left, to make the change in motif there—from a reference to Picasso's *Woman with Flowered Hat* to a compound reference to Léger and to Lichtenstein's 1961 *Girl with Ball*. No black-and-white study remains for the first variation; the first pencil drawing was colored after corrections and colors of different parts of the composition were studied on pieces of tracing paper. Lichtenstein then made a new drawing as the basis for the collage, using some of the drawings on tracing paper and transferring them. (The brushstroke is a tracing of one of the kinds of cutouts Lichtenstein uses to trace in "fake" brushstrokes in his paintings.)

The most important change between the drawing and first collage was the decision to let the triangle break the rectangular space, a deliberate reversal of his more usual method of cropping and interrupting images. He made a black-and-white pencil drawing for the second variation, substituting Venetian blinds for part of an abstract motif in the upper right and changing at this point from Picasso to Léger. (There is a study of this variation in colored pencil, which Lichtenstein says he finished "just to have a drawing.") More changes occur between the drawing and the second collage. The method was to make a pencil drawing as a base for the collage, study changes in color and images with tracings, and cut the various printed and painted papers to fit the mosaic of forms. New corrections are pasted directly on top of old, in several layers. At this stage, several new elements are inserted easily because of the collage method. At this scale, the drawings and collages, as with those for *Greene Street*, are like miniatures; the surfaces of the collages, lapidary like mosaics. The composition is unified by the uniformity of hand in the drawings and of the mosaic-like surface of the collages. The first variation is more conceptual, with fewer objects; the second more complex, with many more self-quotations, although unlike *Greene Street*, despite the addition of motifs, there is no major change in conception.

The mural is a more traditional composition than *Greene Street*, in the sense that it is composed of only two joined, single relational fields, one above the other, proposed as one large "painting." It is seen as if painted on the back of a canvas. Its partially cropped "frame" is composed of a number of devices: sections of the canvas stretcher, a temple column, an elaborate gold frame, and the dado. The juxtaposing device of the Paintings series underlies this composition; the bottom rectangle is more conceptual, the top more filled with spatial references. As in the Surrealist series, the top contrasts some remnant of "naturalistic" space, in the landscape with figure at the upper

left, with the more abstract arrangement of forms at the right. The hand with sponge, washing the mirrors, represents the transition from the more object-oriented to the more conceptual structure. This constant movement represents the pattern of Lichtenstein's work; it continues: the composition breaks at the dado to become quite strict in its conceptual structure and quite funny in its double reference to the space it occupies and to his 1961 drawing *Knock Knock*. In the first version, the words are left in. In the last collage, only the explosive symbol of the rap on the door remains, but the passage through the door is more crowded; it is necessary to pass through a curtain, and peer behind several other early objects, to reach the door, which, with the juxtaposition of a "perfect" abstract painting, makes the lower section of the mural an allusion to *Artist's Studio, Look Mickey*. Despite the complex "passage," the studies show that Lichtenstein was working to relate his studio door to the elevator doors below, conceiving the mural as a gigantic welcome, a kind of door to be opened not only to the building but to art and the artist's world—through the jigsaw puzzle of allusions and quotations, if you know them, but acceptable, as were the early Pop things, on just an everyday level, because the quotations are clothed as familiar things "anyone can get."

■

Greene Street and *Mural with Blue Brushstroke* are important public summations of a career spanning more than twenty-five years, but they were also interruptions of Lichtenstein's personal interrogation of the brushstroke. Having rejoined the argument between line and color in Expressionism (a study for an unrealized painting of brushstrokes is on the same sheet as the study for the Expressionist *Landscape with Figures and Rainbow*; p. 154), Lichtenstein returns to the two classic modern styles in which the argument seemed to have been rendered moot by colored line: Fauvism and, again, Expressionism, this time including van Gogh. The drawings for the series are in two groups: a 1984 group of studies for collages for prints (p. 162), and a 1985 group of studies for paintings (p. 165). The series is an examination of the landscape genre, in terms of the fake and "real" brushstrokes—a parody of the tension between color and drawing that is historically attributed to the originals. Lichtenstein explains that landscape, especially sky and water, is so amorphous that it is subject to any number of representational variations and adapts to many styles. But it is particularly appropriate here, where he is clearly dealing once more with the problem of the phenomena of light and color, and their expression, through the exposure of the material elements of art itself, in terms of the brushstroke. In this series he works with a parody of the style of those artists who historically dealt with the same notions.

Lichtenstein rings the subject changes from his initial cartoon seascape as the purest embodiment of the two-brushstroke theme, and of the landscape as the mirror of nature, to a classic Derain of idyllic sailboats against an industrial landscape (p. 164), to a Beckmann scene out the window (which Lichtenstein admits looks as if Beckmann had looked at Matisse), changing to the Germans with Alpine landscapes, and Alpine landscapes with red houses, and Alpine landscapes with nudes. There is a repeat of the mirror image in the drawing of a mountain lake à la Kirchner; van Gogh's copy of Millet's *The Sower* is quoted as a burst of streaks of "painted" light (p. 163). All are conceived as either "real" or "fake" brushstrokes. (The landscapes with nudes are stylistically generic in the sense that they point back behind Expressionism—and Fauvism is French Expressionism—to Cézanne and Cézanne's Bathers and trees; for if the trees belong to Derain, they belonged first to Cézanne, just as the problem of the representation of objects as manifested by colored light belongs to him.)

The focus on the brushstroke as object and sign leads Lichtenstein in several directions: to brushstroke sculptures, but also to the use of fake brushstroke cutouts to make collages as direct studies for paintings. In the drawings, it culminates in two large landscapes with figures (pp. 168, 169), one of which, the study for *Forest Scene with Temple*, juxtaposes the bathers and brushstroke trees against the very hard and factual delineation of the *Temple of Apollo*. The contours of the figures become colored outlines, so that Lichtenstein puns constantly on delineation versus color, "pure" drawing versus "impure" or painterly drawing. The temple takes on a certain irony, as a reference to Lichtenstein's origins as a "pure" draftsman; the irony is more pointed in the finished painting, in which the facture, even of the "real" brushstrokes, is so clean as to intimate that the very suggestion of painterliness is a ruse, that we are in fact dealing with imitations. Lichtenstein's appropriation of the brushstroke as a representation, equal to others, and his exposure and reabsorption of it in a game of illusionism and "reality," discloses to all the spectacle of art revealing itself. It seems that after almost a

century of criticism and self-analysis, art—no matter what else it is also about, nor how ironic the scrutiny—cannot escape itself as a subject.

■

IN THE SPRING OF 1986, LICHTENSTEIN RETURNED TO LINEAR structure as continuous outline. He began making a series of eccentric geometries that paraphrase earlier abstractions but strip away their rational and idealistic programs (as, for example, in Mondrian or van Doesburg, both of whose works he has imitated before). These new works, says Lichtenstein, are "purposeless"—in the sense that without a program it is difficult to justify making art this way anymore. Yet that is the content of these works: the very purposelessness of making them.

Despite the fact that these are almost "generic" abstractions, they are artworks unlike anyone else's. They are deliberately playful, a free update of geometric abstraction (and the shaped canvas). Forms shoot out on sharp diagonal tracks, creating unexpected triangles and trapezoids. Lichtenstein's palette becomes richer, expanding to a secondary range of soft and vibrant pastels; it is less austere, less intellectual. The outlines, even in this geometric form, carry over the colored lines of his Fauve-Expressionist works. The series is a brilliant parody of a newly "historical" style: "postmodern" modernism. He calls these works Perfect and Imperfect paintings; an Imperfect drawing is on the cover of this book.

■

MORE THAN TEN YEARS AGO I WROTE THE FOLLOWING ABOUT Lichtenstein's "imitations of imitations":

> They may also in one sense be described as Platonism turned in on itself. Plato wished to "reduce the visual world to unalterable, universally and eternally valid form, thus renouncing the individuality and originality in which we are accustomed to find the principal criterion of artistic accomplishment. . . ." Lichtenstein does this through the stereotype. He could also be described as operating at Plato's "third remove from truth," with imitations of imitations, illusions of illusions: "Either the artist produces copies conscientious at best of given objects, in which case his copying exactly produces the components of sense-perceptible reality—but absolutely nothing more than the components of sense-perceptible reality—and this would amount to a pointless duplication of the world of appearances, which in turn only imitates the world of Ideas; or he begets unreliable and deceptive illusions, which by way of copying imaginatively make the large small and the small large in order to mislead our imperfect eyes, and then his product increases the confusion in our soul; its truth value is less than even that of the world of appearances, a third remove from truth."[55]

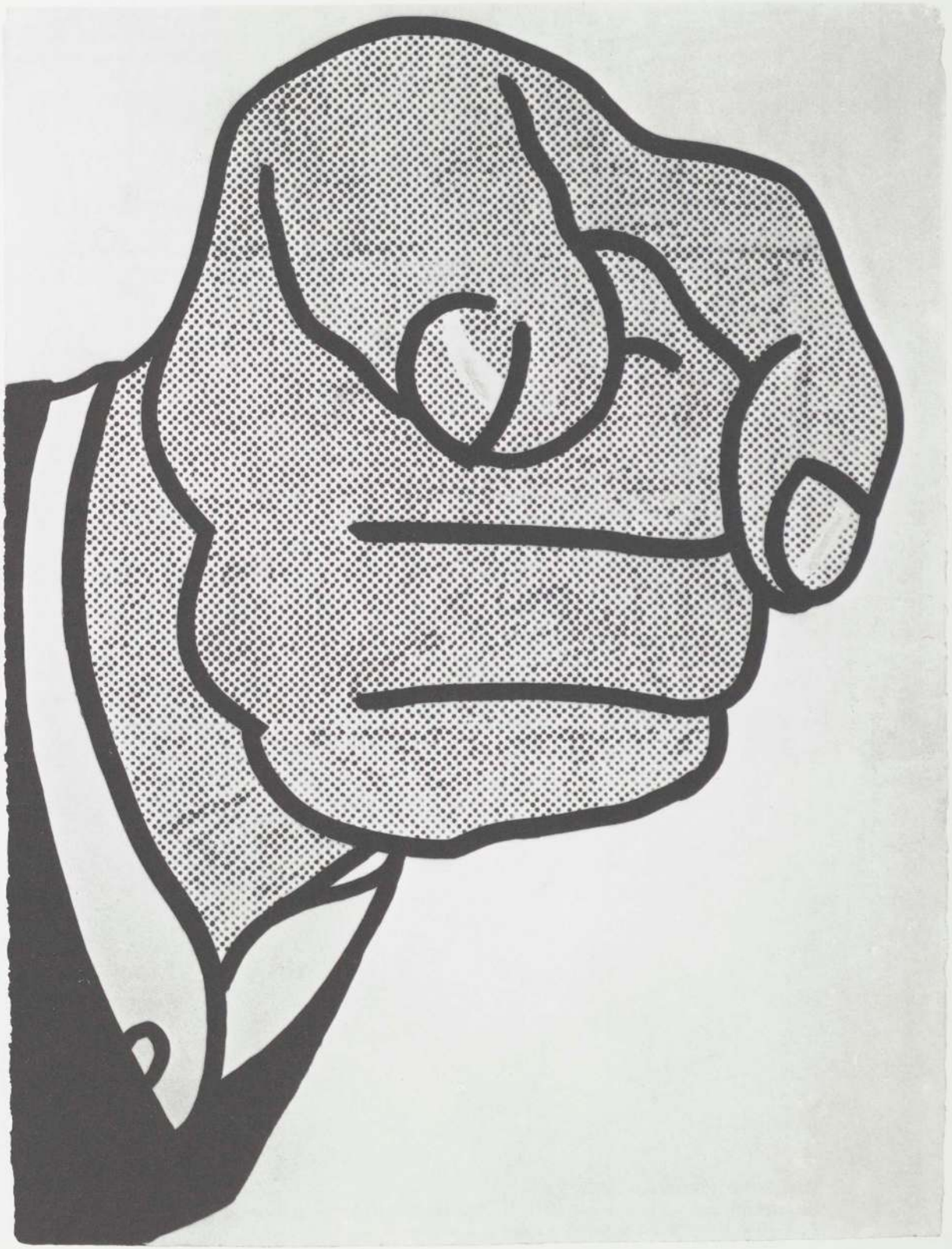
Recently in reading a mystery novel I came across a slightly different interpretation of Plato, an artist's interpretation. The artist speaks:

> "I have adapted Plato for my own use. Let me remind you what he said, Mr. Raikes. He said that when the artificer of any object reproduces its essence and virtue by keeping his gaze fixed on what is self-consistent and using that as a model, the object thus created is altogether beautiful. But if he looks toward the world of becoming and uses a created model, the result is not beautiful. . . . I have used a created model," he said, "but I have kept my gaze fixed on what is self-consistent in it."[56]

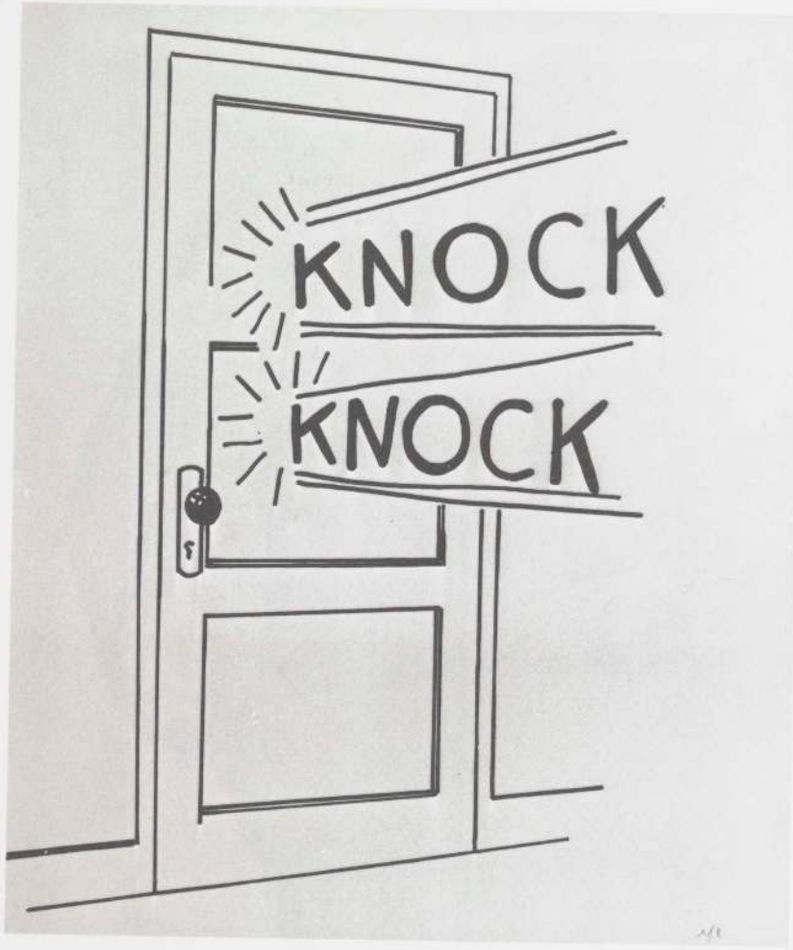
Bernice Rose

Plates

All drawings are on paper, and all collages are on board. Dimensions given in the captions refer to the image only, unless otherwise noted.

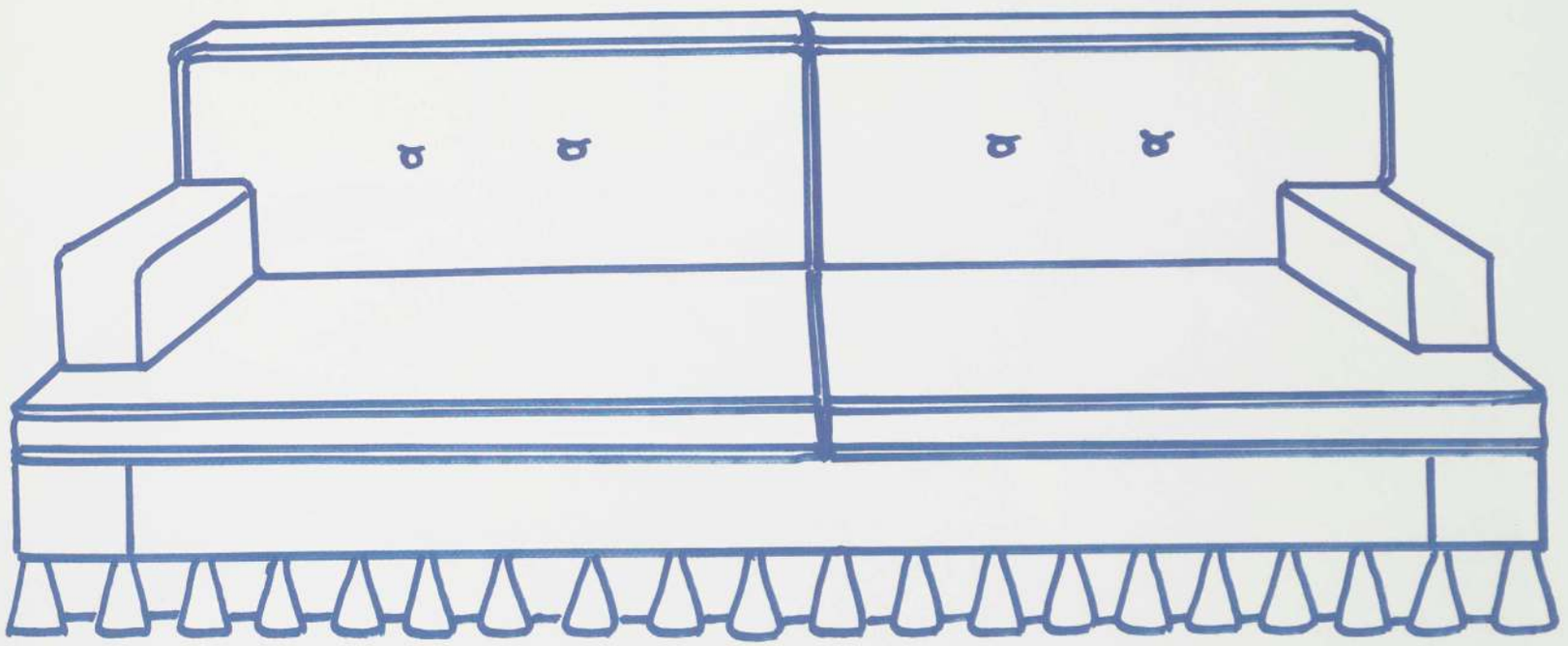


Finger Pointing. 1961.
Pen and ink and pochoir;
sheet: 30 × 22½" (76.2 × 57.2 cm).
Collection Kiki Kogelnik

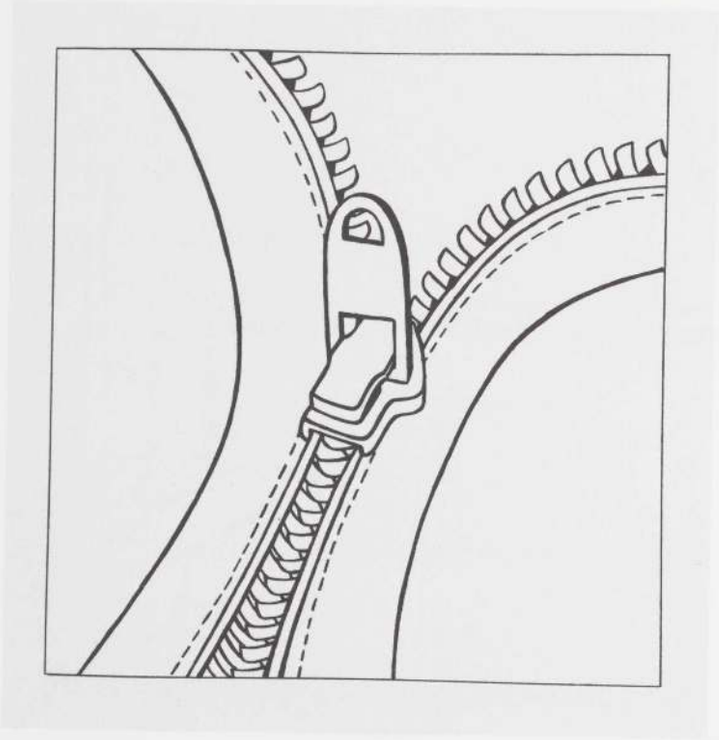


Knock Knock. 1961.
Pen and ink; sheet: 22½ × 19⅞″ (57.1 × 50.5 cm).
Collection Ileana and Michael Sonnabend, New York

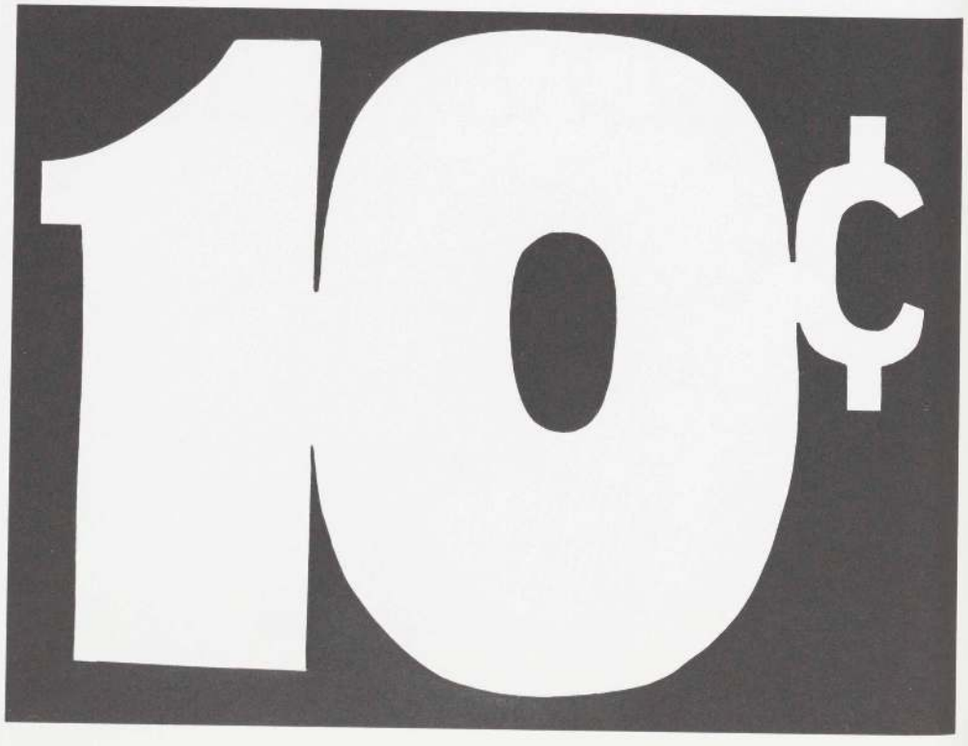
Girl with Accordion. 1961.
Pen and ink and pochoir; sheet: 23⅜ × 20⅛″ (58.9 × 51.1 cm).
Collection Ileana and Michael Sonnabend, New York



Couch. 1961.
Pen and blue ink; sheet: 19¾ × 23¼″ (50.2 × 59 cm).
Collection Ileana and Michael Sonnabend, New York

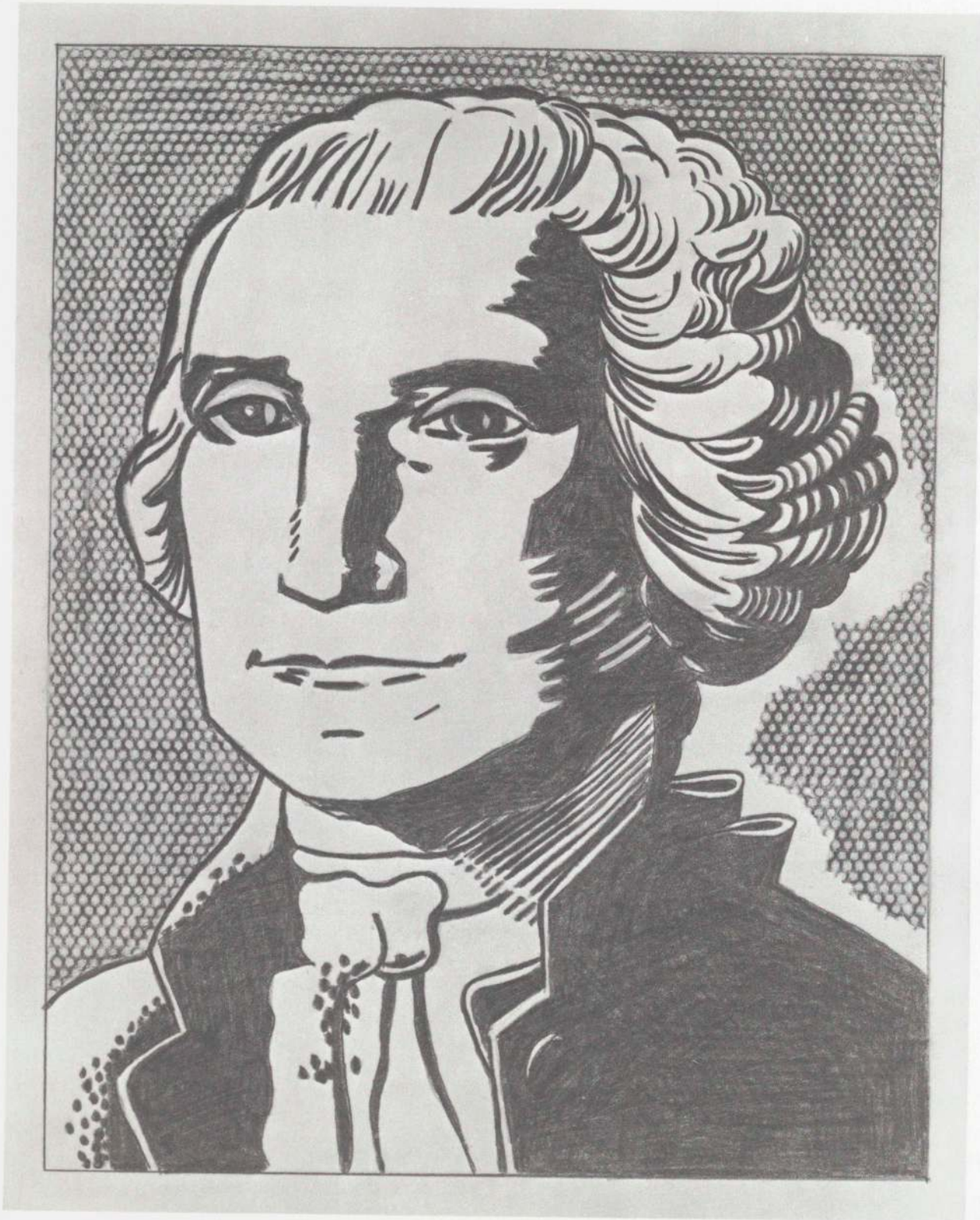


ZIPPER. 1962.
Pencil, 14¾ × 14½″ (37.5 × 36.8 cm).
Collection Mr. and Mrs. Leo Castelli



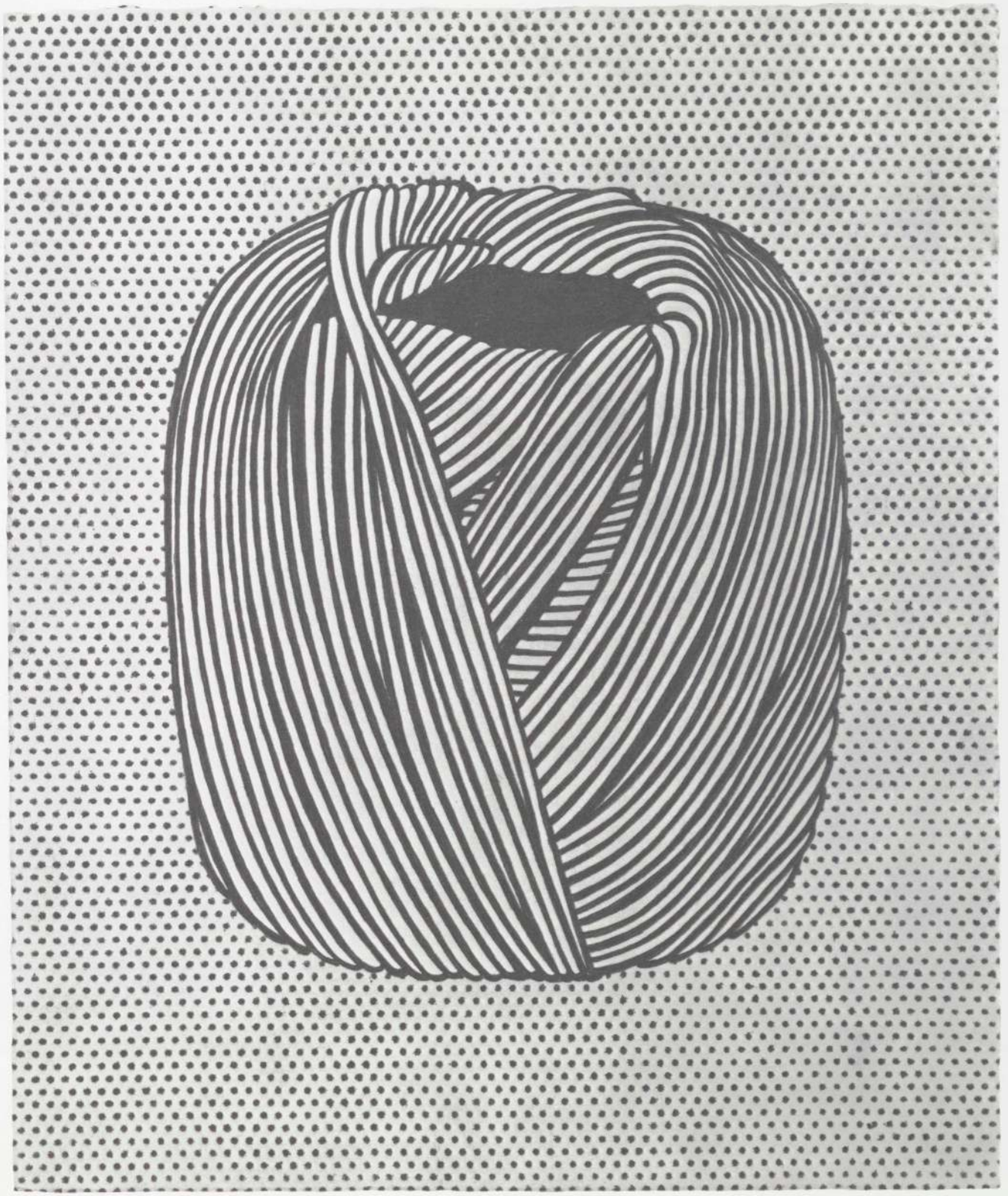
10¢. 1962.
Ink; sheet: 22½ × 30″ (57.2 × 76.2 cm).
Collection Cy Twombly, Rome

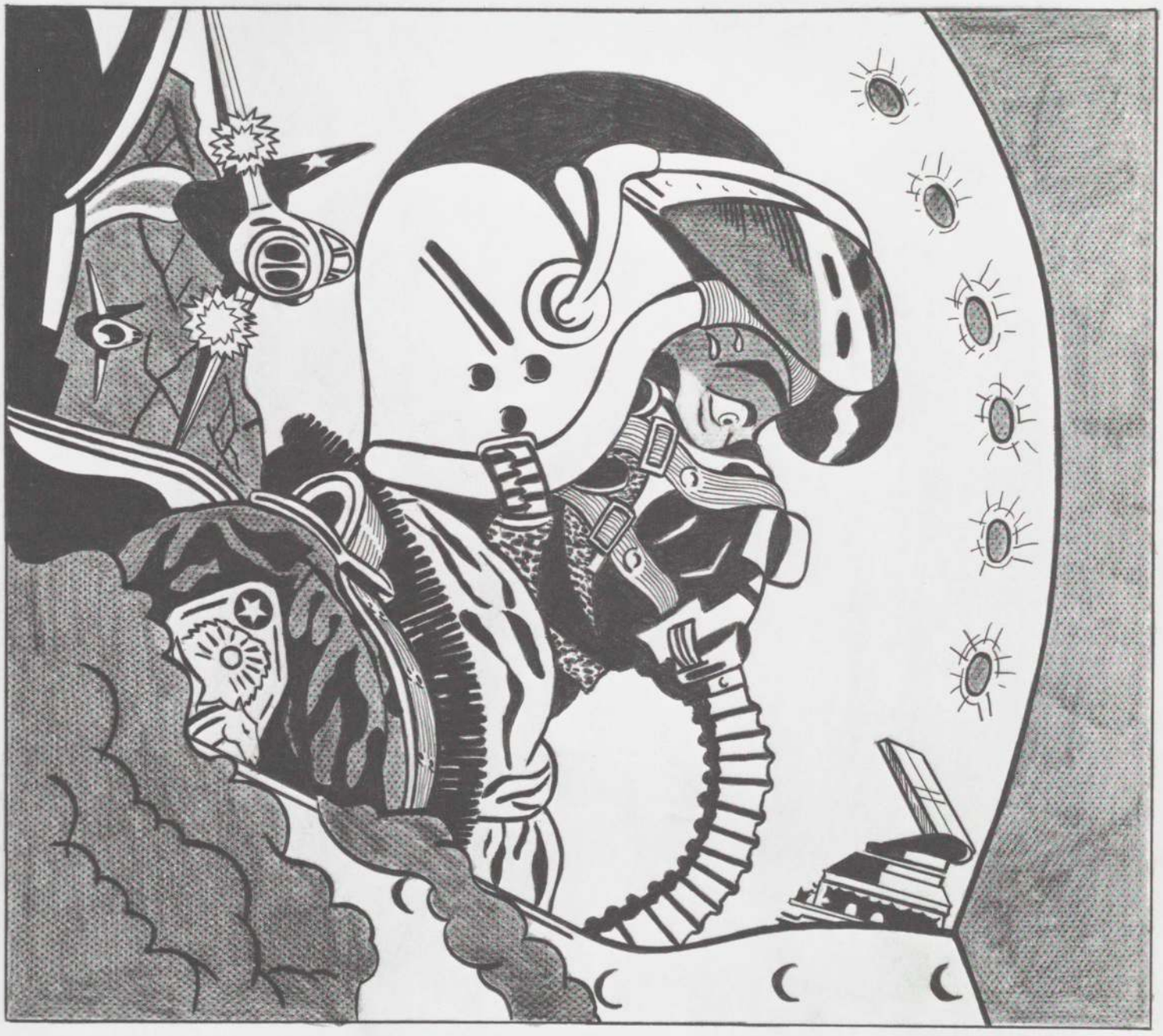
Baked Potato. 1962.
Ink and synthetic polymer paint; sheet: 22¼ × 30″ (56.6 × 76.5 cm).
The Museum of Modern Art, New York; Gift of Abby Aldrich Rockefeller (by exchange)



GEORGE WASHINGTON. 1962.
Pencil and frottage,
14⁹⁄₁₆ × 11¼″ (37 × 28.6 cm).
Private collection

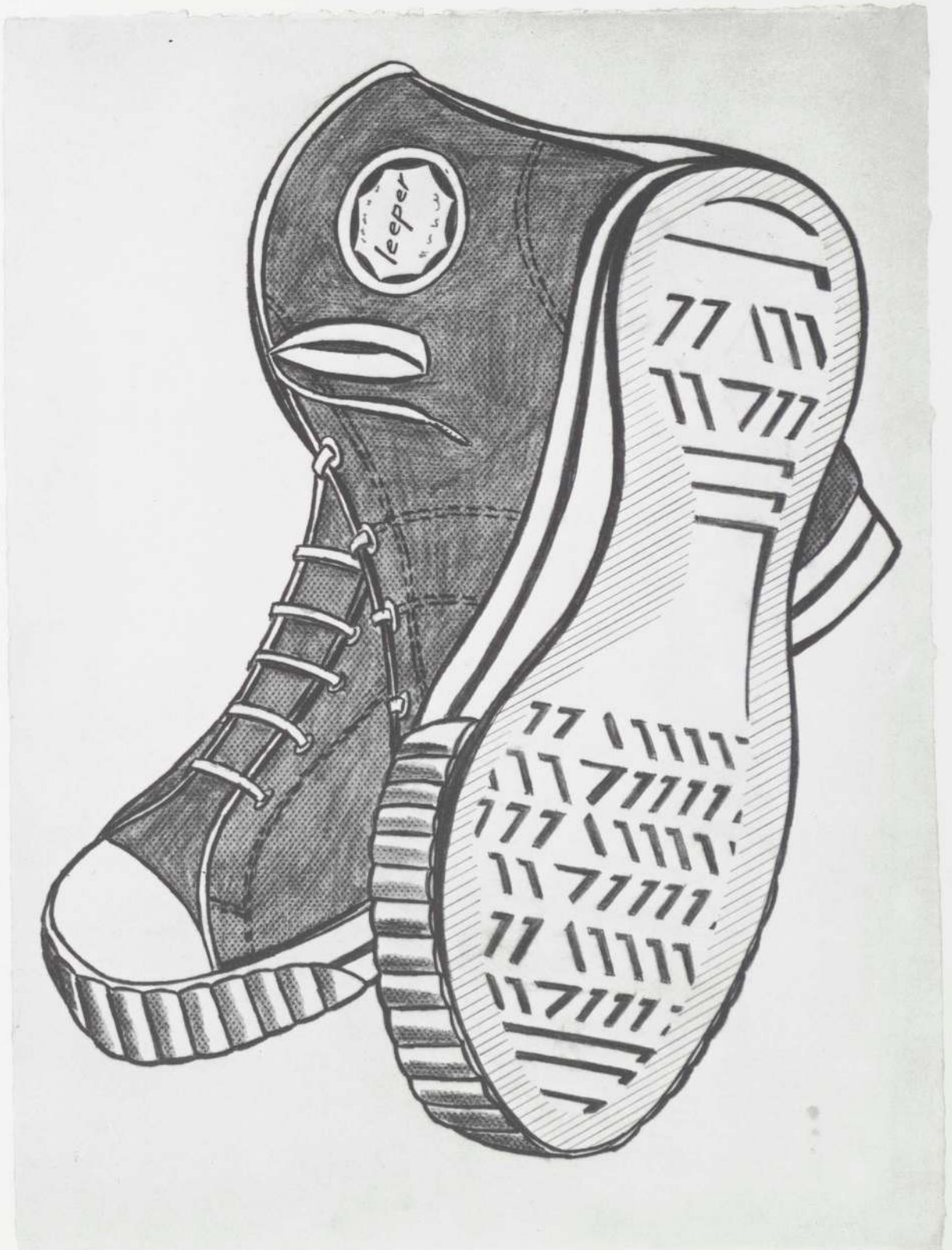
Opposite:
BALL OF TWINE. 1963.
Pencil and tusche pochoir;
sheet: 15¼ × 12½″ (38.8 × 31.8 cm).
Collection Mr. and Mrs. Leo Castelli





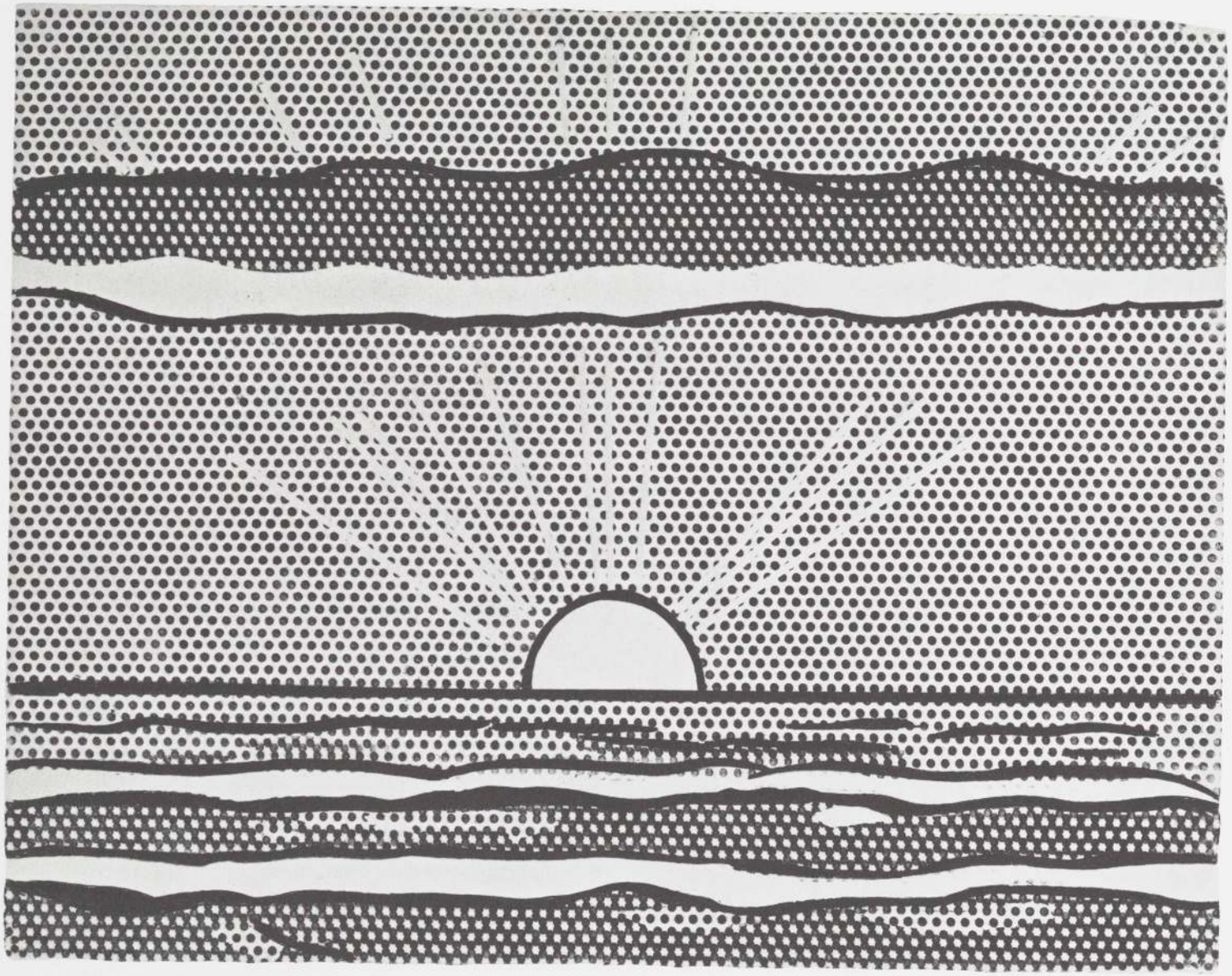
Jet Pilot. 1962.
Pencil and frottage, 15 × 17″ (38.1 × 43.2 cm).
Yale University Art Gallery, New Haven, Connecticut; Lent by Richard Brown Baker, B.A. 1935

KEDS. 1962.
Pencil and frottage;
sheet: 22½ × 16½″ (57.1 × 41.9 cm).
Collection James and Katherine Goodman

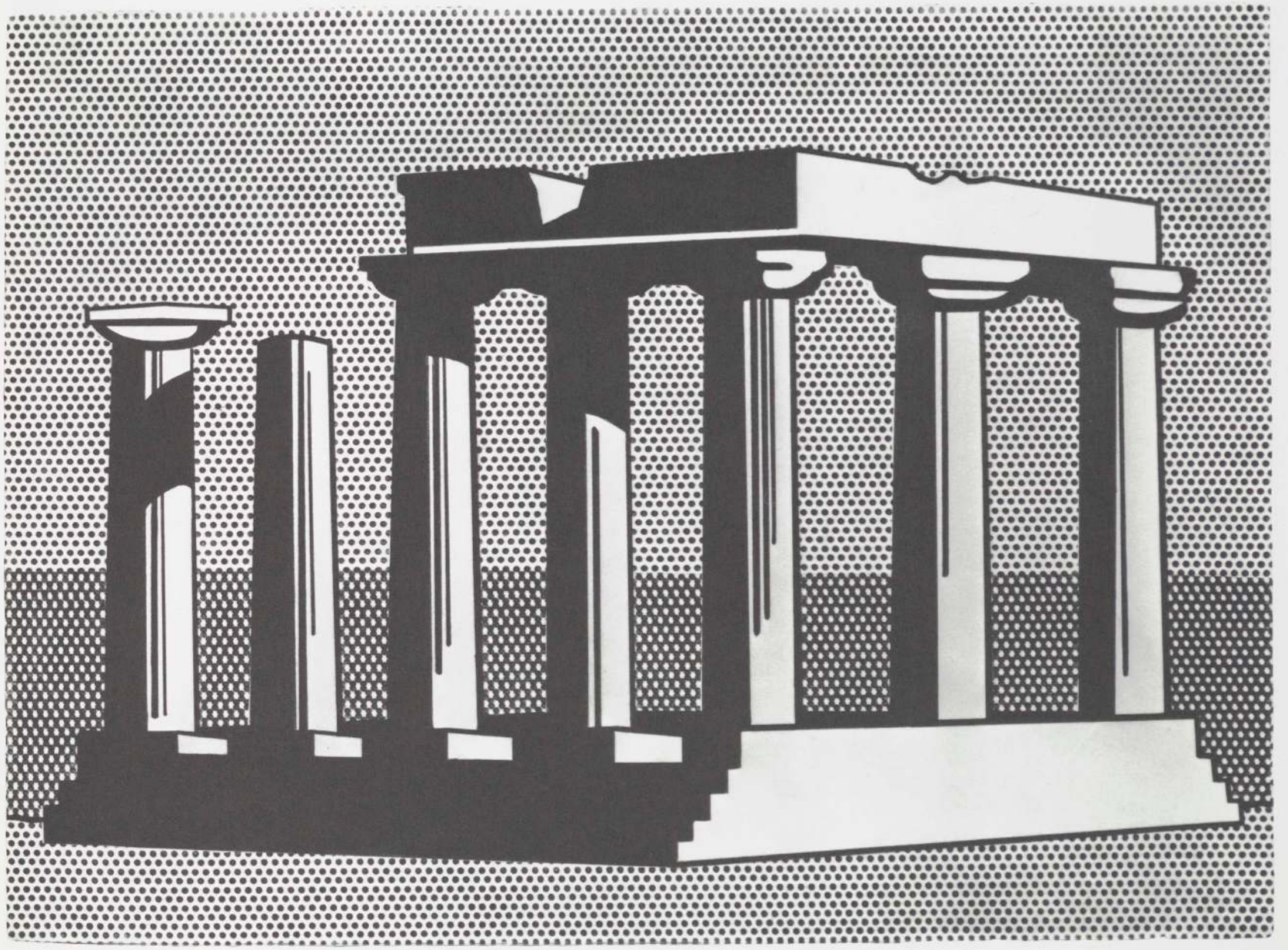


THE KISS. 1962.
Pencil and frottage,
18½ × 14⅛″ (47 × 36 cm).
Collection David Whitney

Opposite:
FOOT MEDICATION. 1962.
Pencil and frottage,
18½ × 18¾″ (47 × 47.6 cm).
Collection David Whitney

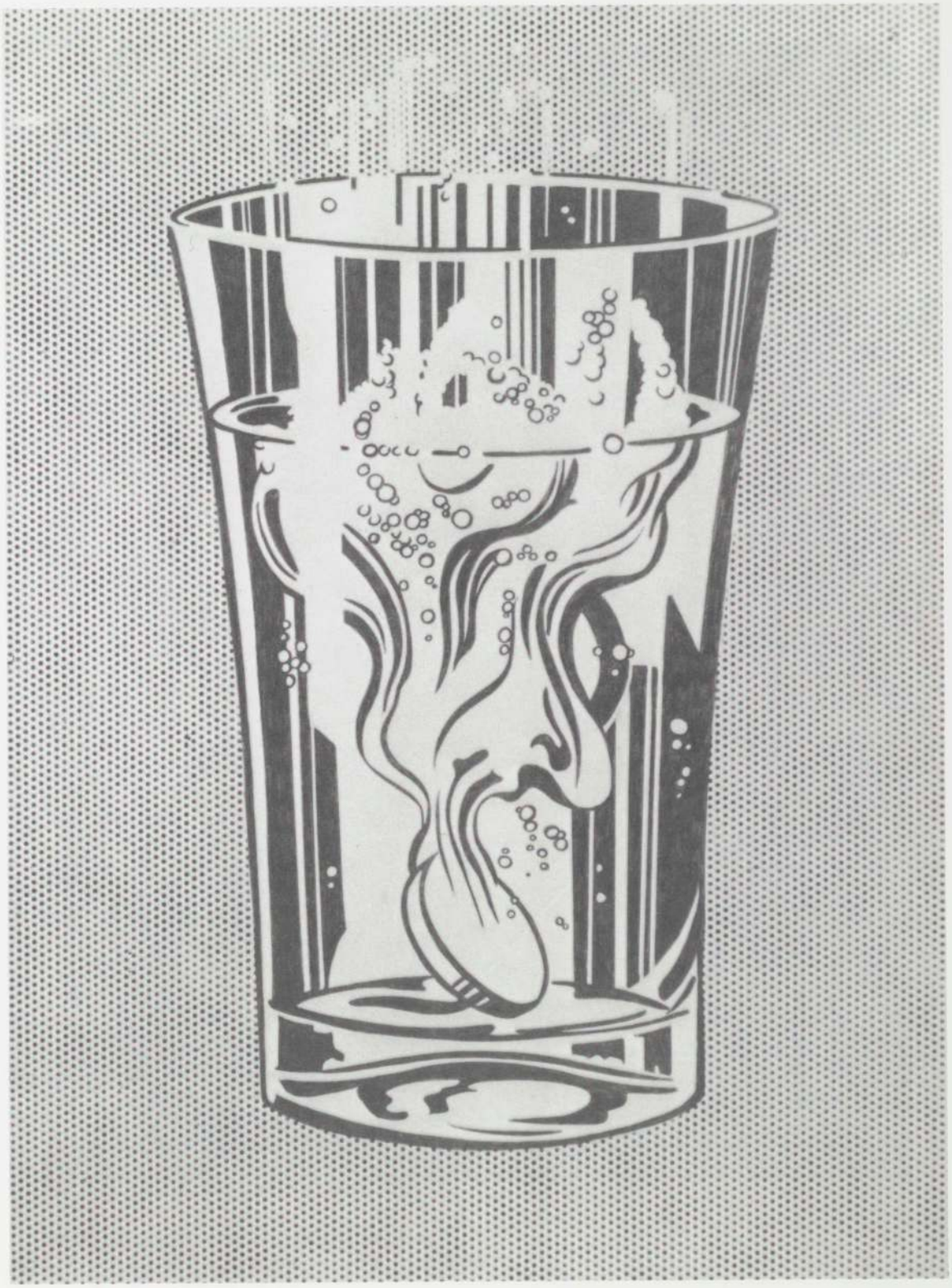


LANDSCAPE. 1964.
Pencil and tusche pochoir; sheet: 16⅞ × 21¼″ (42.9 × 54 cm).
San Francisco Museum of Modern Art; Gift of John Berggruen 80.448



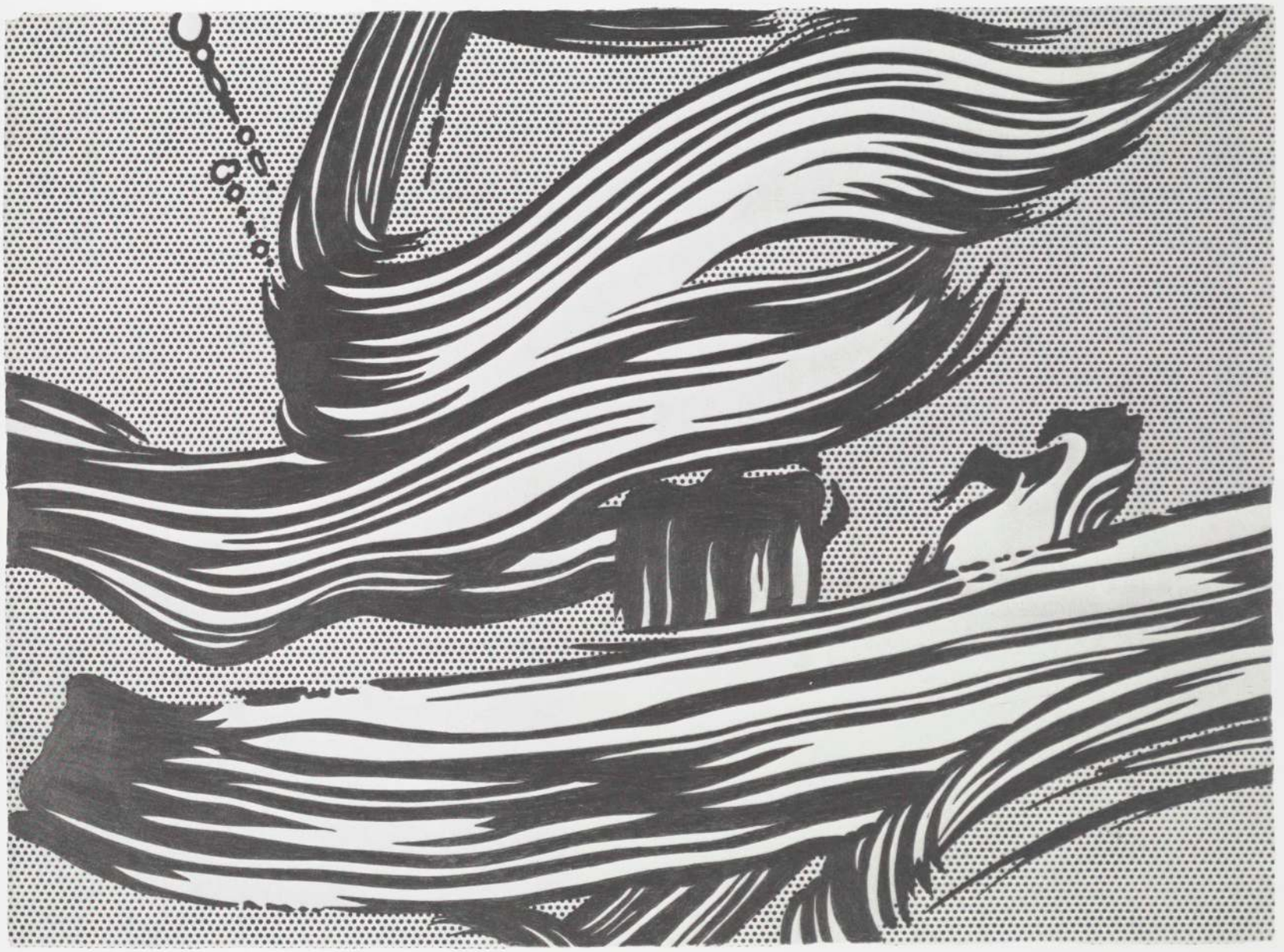
Temple of Apollo. 1964.
Pencil and tusche pochoir; sheet: 22¼ × 29⅞″ (56.5 × 76 cm).
Private collection, London

DIANA. 1965.
Pencil and tusche pochoir, 24¾ × 18¼"
(62.9 × 46.3 cm).
Collection Mr. and Mrs. Leo Castelli



TABLET. 1966.
Pencil and tusche pochoir, 27¼ × 20″
(69.2 × 50.8 cm).
Collection Richard and Carol Selle

Modern Painting with Small Bolt. 1967.
Pencil and tusche pochoir, 20⅝ × 23⅛″ (52.4 × 58.7 cm).
Collection Mr. and Mrs. Leo Castelli



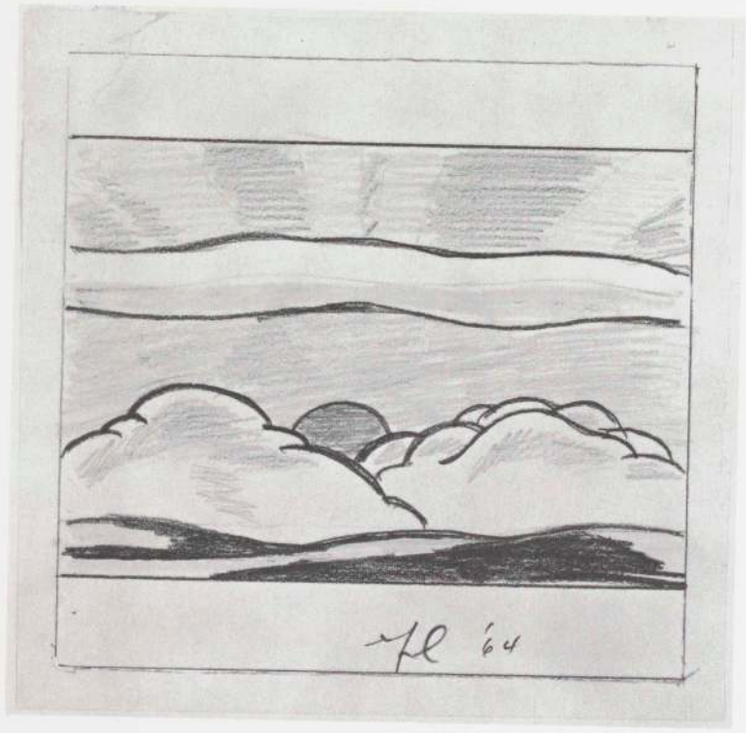
BRUSHSTROKES. 1966–68.
Pencil and tusche pochoir; sheet: 22¼ × 30″ (56.5 × 76.2 cm).
Collection Mr. and Mrs. Leo Castelli

STUDY FOR *WHAAM!* 1963.
Pencil; two sheets: 6 × 6″ (15.2 × 15.2 cm) each.
The Trustees of The Tate Gallery, London

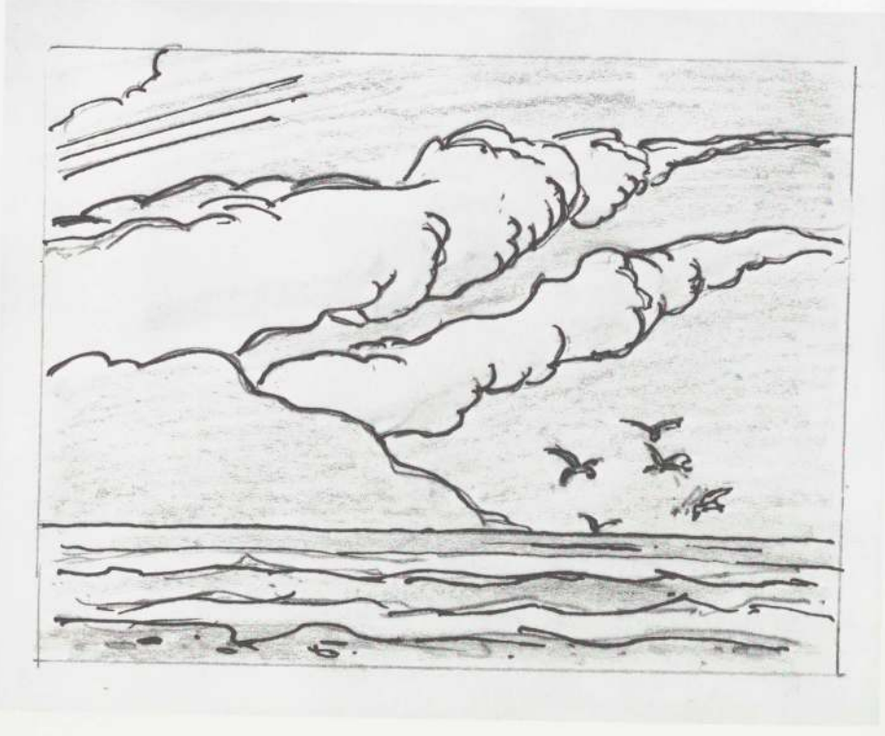
STUDY FOR *SWEET DREAMS, BABY!* 1964–65.
Pencil and colored pencils, 4¾ × 3¾″ (12.2 × 9.5 cm).
Collection Holly and Horace Solomon

STUDY FOR *SLEEPING GIRL*. 1964.
Pencil and colored pencils, 4¾ × 4¾" (12.1 × 12.1 cm).
Collection James and Katherine Goodman

STUDY FOR *CRYING GIRL*. 1964.
Pencil and colored pencils, 4 13/16 × 4 13/16" (12.2 × 12.2 cm).
Collection Mr. and Mrs. Burton Tremaine



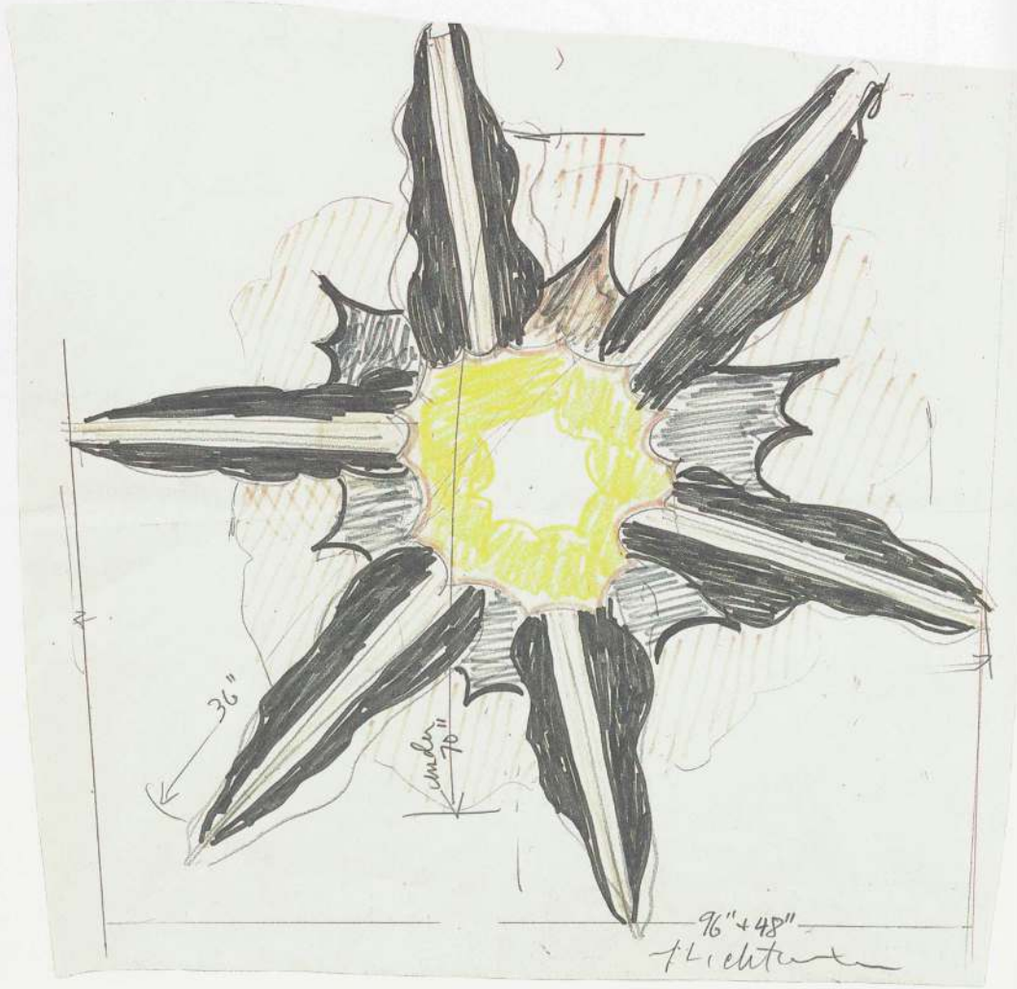
STUDY FOR *DAWNING*. 1964.
Pencil and colored pencils,
3 7/16 × 4 13/16" (8.8 × 12.3 cm).
Collection Mr. and Mrs. Burton Tremaine



STUDY FOR *GULLSCAPE*. 1964.
Pencil and colored pencils, 4 × 5 1/16" (10.1 × 12.8 cm).
Collection Jill Goodman

SKETCH OF LANDSCAPE WITH CLOUD. 1964.
Pencil and colored pencils, 4¼ × 10⅝″ (10.8 × 27 cm).
The Museum of Modern Art, New York; Fractional gift of Charles Cowles

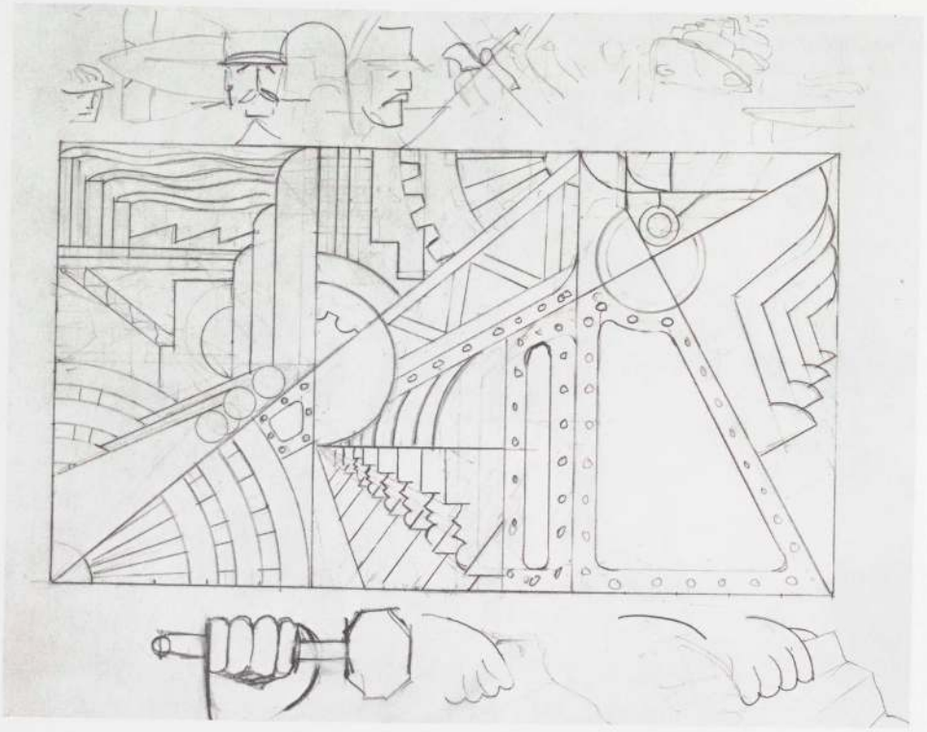
STUDY FOR *POP*. 1966.
Cut-and-pasted printed paper and felt-tip pen;
sheet: 28½ × 22" (72.4 × 56.9 cm).
Collection Mr. and Mrs. Jorge Helft



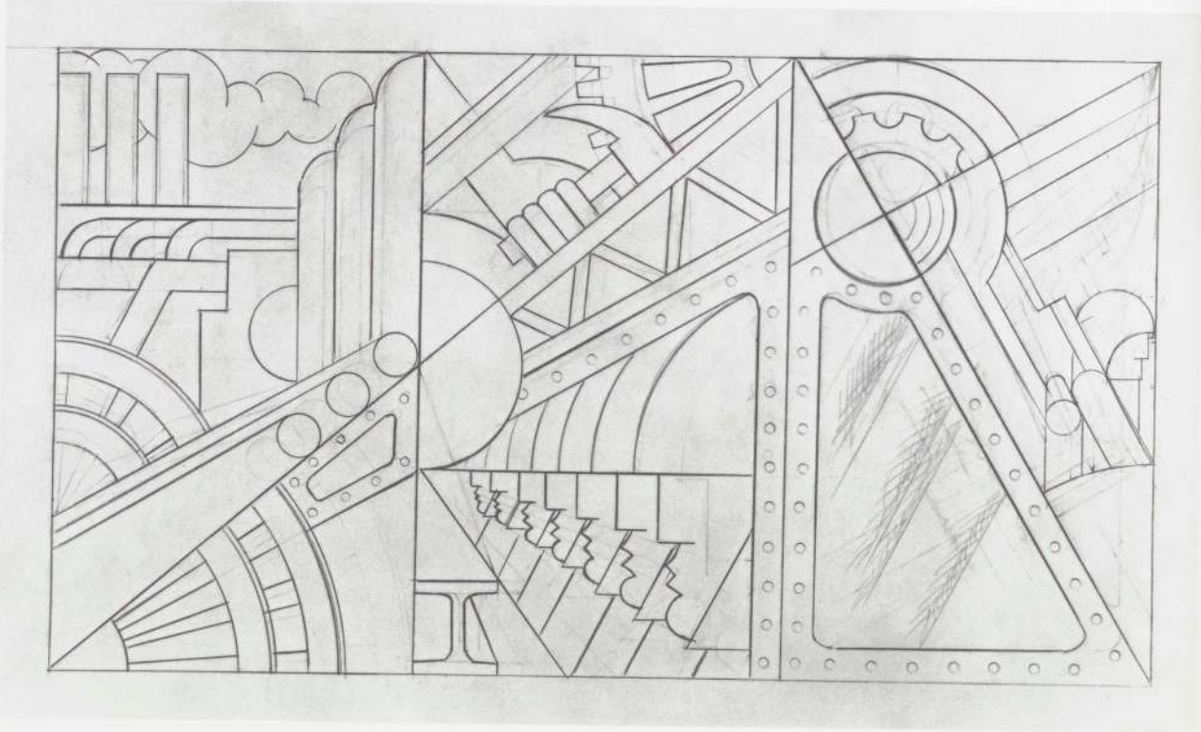
STUDY FOR *WALL EXPLOSION I*. 1965.
Pencil, colored pencils, and felt-tip pen;
sheet: 11½ × 11½" (29.2 × 29.2 cm).
Collection Mrs. Helen Portugal

STUDY FOR *MODERN PAINTING WITH BOLT*. 1967.
Pencil and felt-tip pen, 4¼ × 4¼" (10.7 × 10.7 cm).
The Museum of Modern Art, New York;
Fractional gift of Charles Cowles

STUDY FOR *MODERN PAINTING WITH SMALL BOLT*. 1967.
Pencil and colored pencils, 4¼ × 4 15/16" (10.8 × 12.5 cm).
Collection James and Katherine Goodman

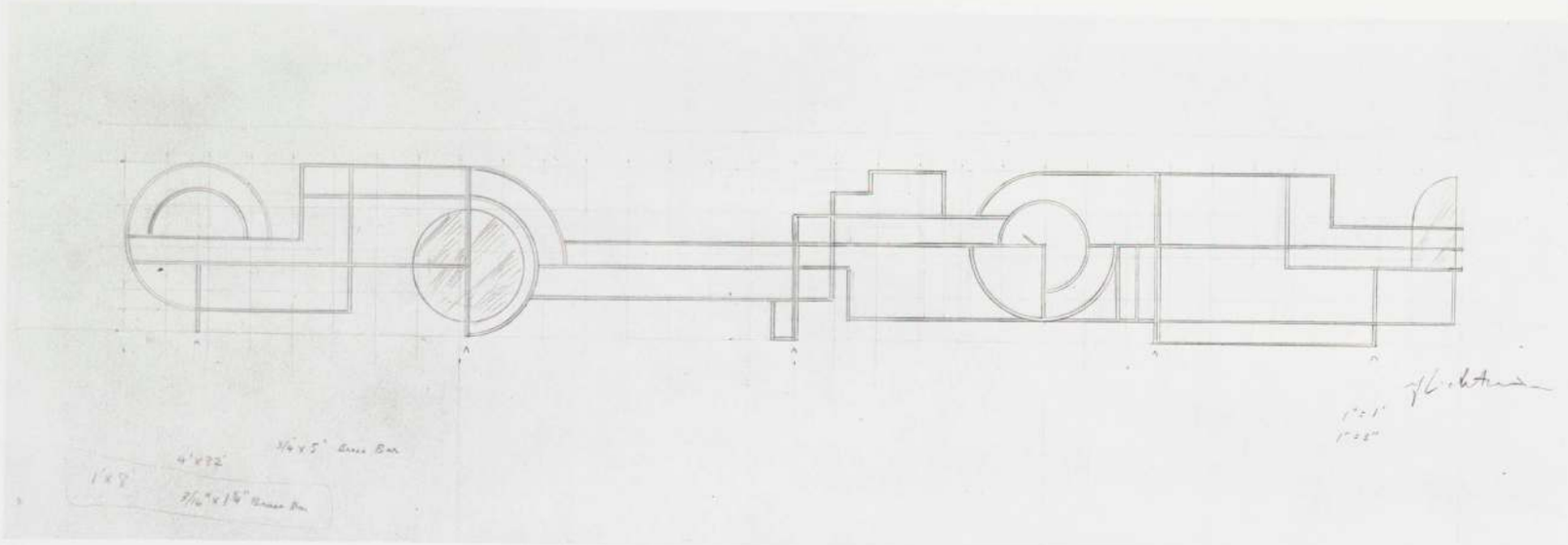


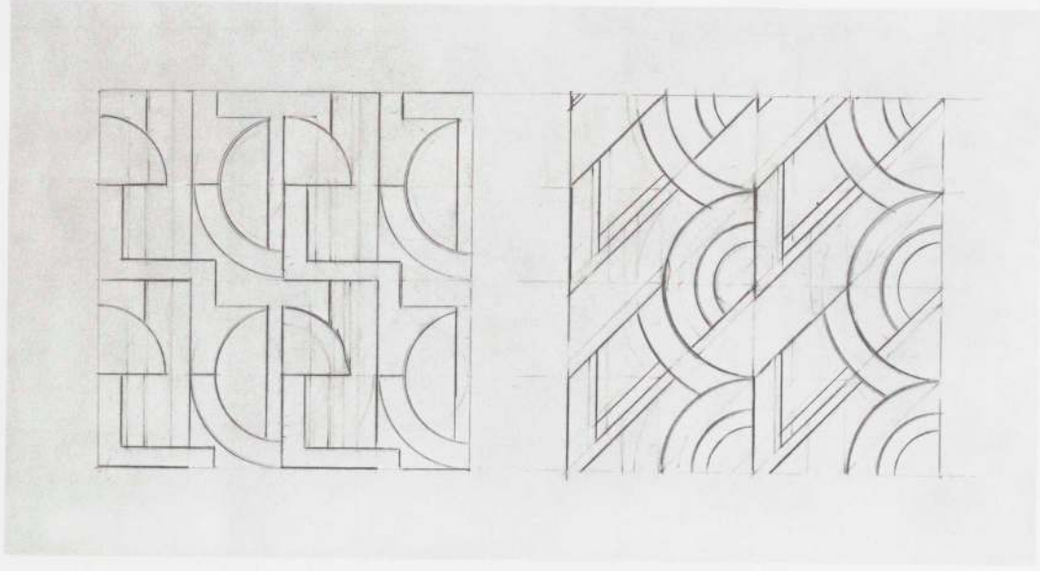
PRELIMINARY STUDY FOR *PREPAREDNESS*. 1968.
Pencil, 5¼ × 9⁷⁄₁₆" (13.2 × 24 cm).
Private collection



STUDY FOR *PREPAREDNESS*. 1968.
Pencil, 10½ × 18¾" (26.7 × 47.6 cm).
Private collection

COLOR STUDY FOR *PREPAREDNESS*. 1968.
Pencil and colored pencils, 10⁹⁄₁₆ × 18¹³⁄₁₆" (26.8 × 47.8 cm).
Private collection

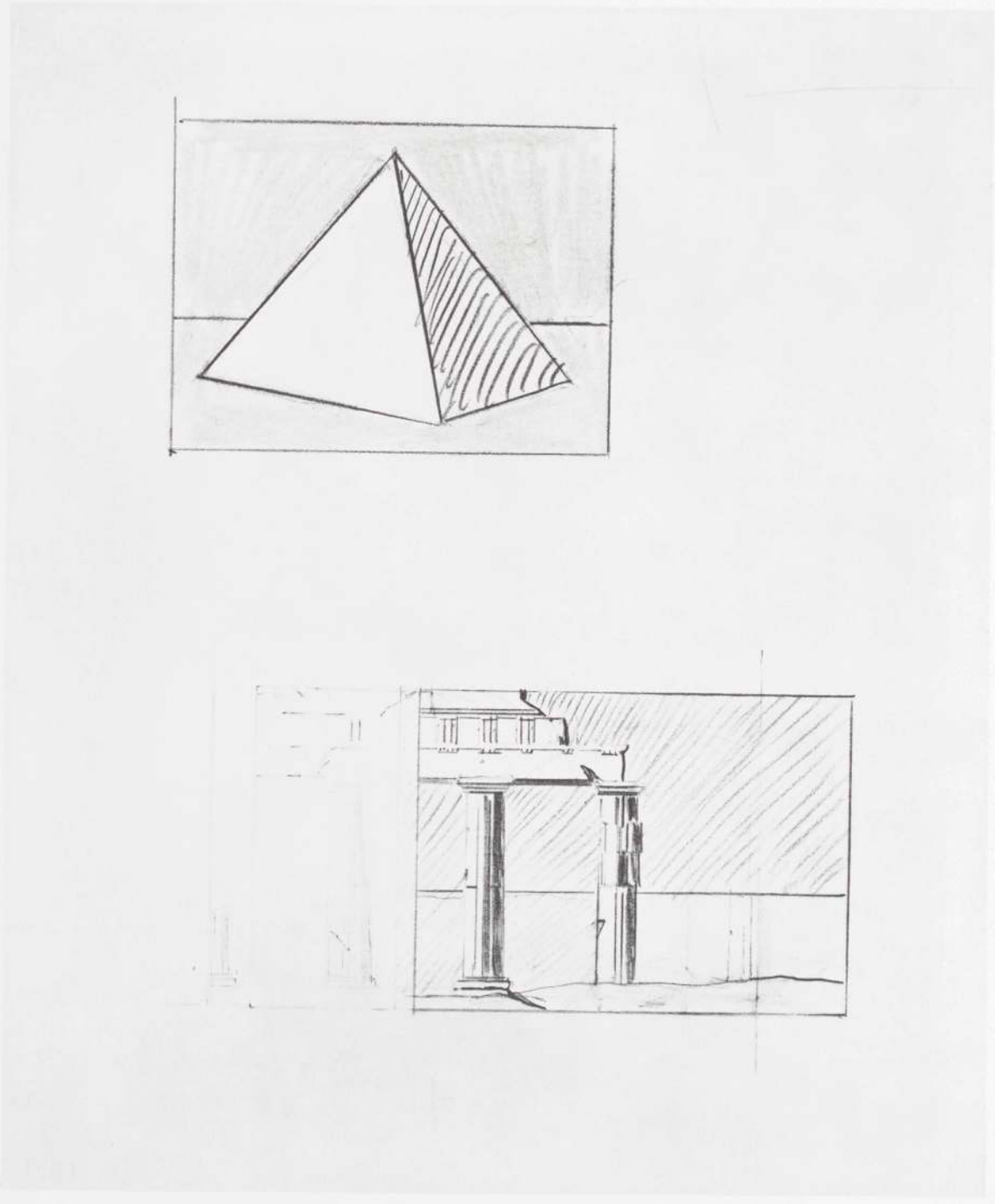




Top: STUDY FOR *LONG MODERN SCULPTURE*. 1969.
Pencil; sheet: 13 × 39″ (33 × 99 cm).
Collection Hanford Yang

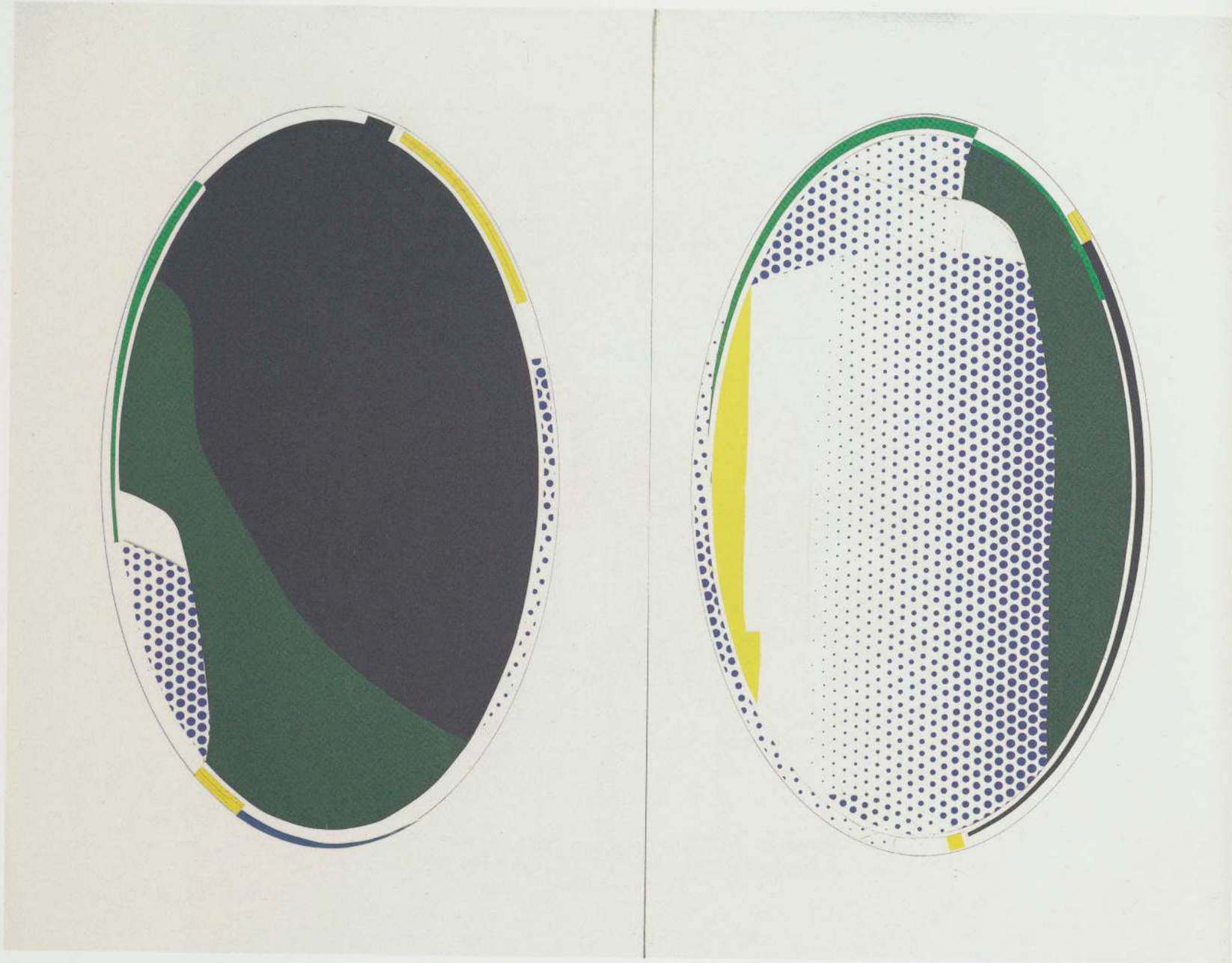
Above: SKETCH OF MODULAR DESIGN AND SKETCH FOR *MODULAR BANNER*. 1970.
Pencil, 6 × 6″ (15.2 × 15.2) each.
Private collection

Opposite: STUDY FOR *THE SOLOMON R. GUGGENHEIM MUSEUM POSTER*. 1969.
Pencil, 23⅛″ (58.7 cm) diameter.
Private collection



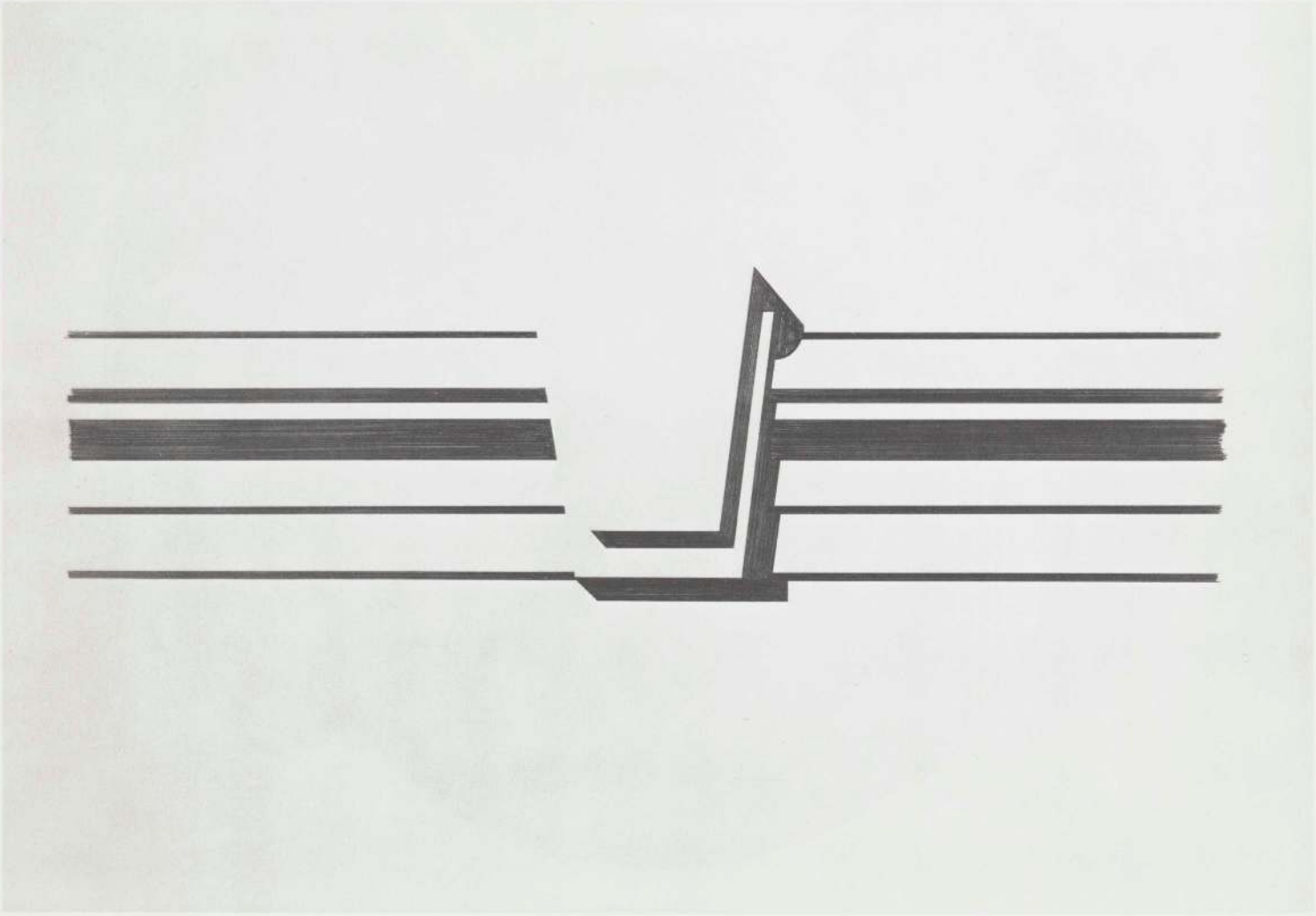
STUDIES OF PYRAMID AND TEMPLE. 1968.
Pencil and colored pencils; top: 3 × 4″ (7.6 × 10.1 cm); bottom: 3 × 3 15/16″ (7.6 × 10 cm).
Private collection

STUDY FOR *STUDY FOR LARGE RED BARN*. 1969.
Pencil and colored pencils, 4 × 5¾" (10.1 × 14.6 cm).
Private collection

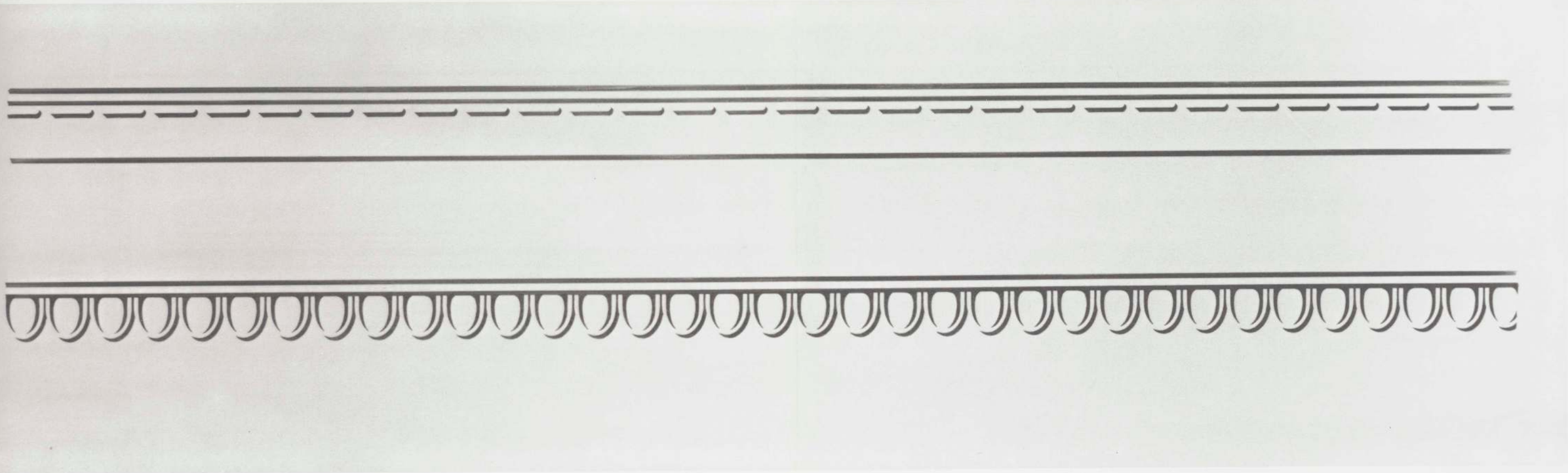


STUDY FOR *MIRROR #8*. 1970.
Cut-and-pasted printed and painted paper, pencil, and tape; left: 30 × 18½″ (76.2 × 47 cm); right: 30 × 18⅝″ (76.2 × 47.3 cm).
Private collection

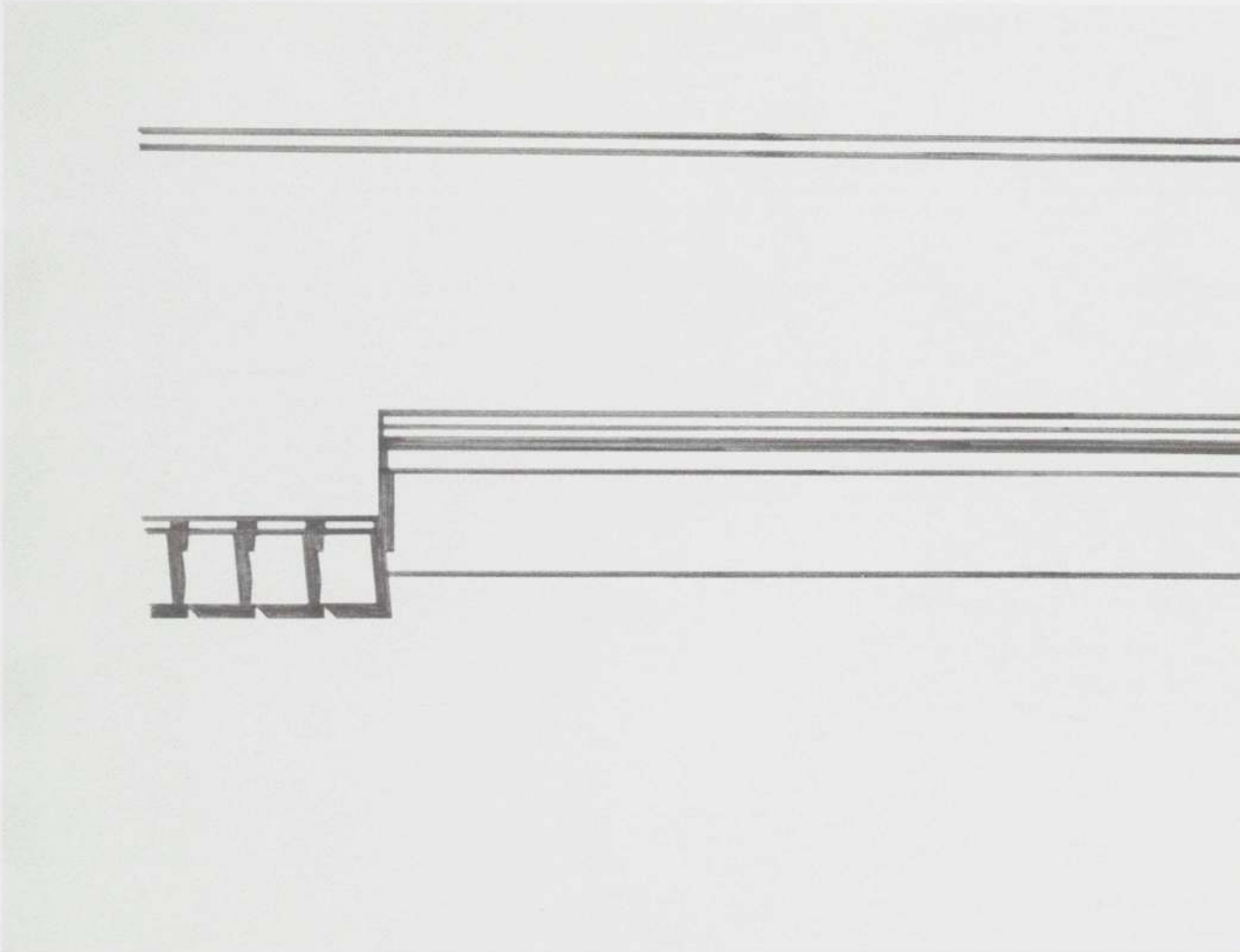
Opposite: STUDY FOR *MIRROR #4*. 1970.
Cut-and-pasted printed and painted paper, pencil, and tape; sheet: 35⅛ × 30⅛″ (89.2 × 76.3 cm).
Private collection



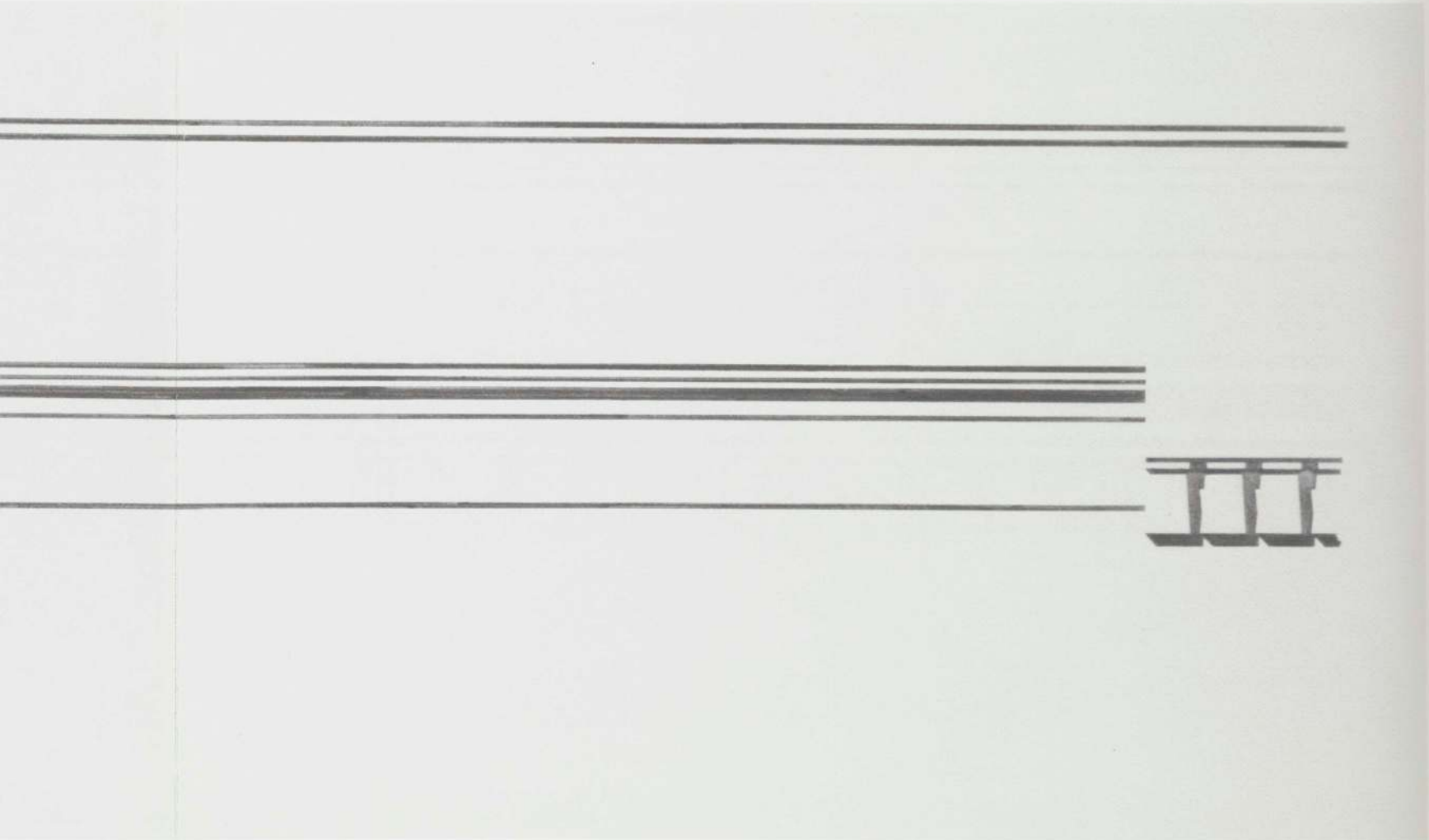
ENTABLATURE. 1971.
Pencil; sheet: 28 × 41⅜″ (71 × 104.6 cm).
Private collection



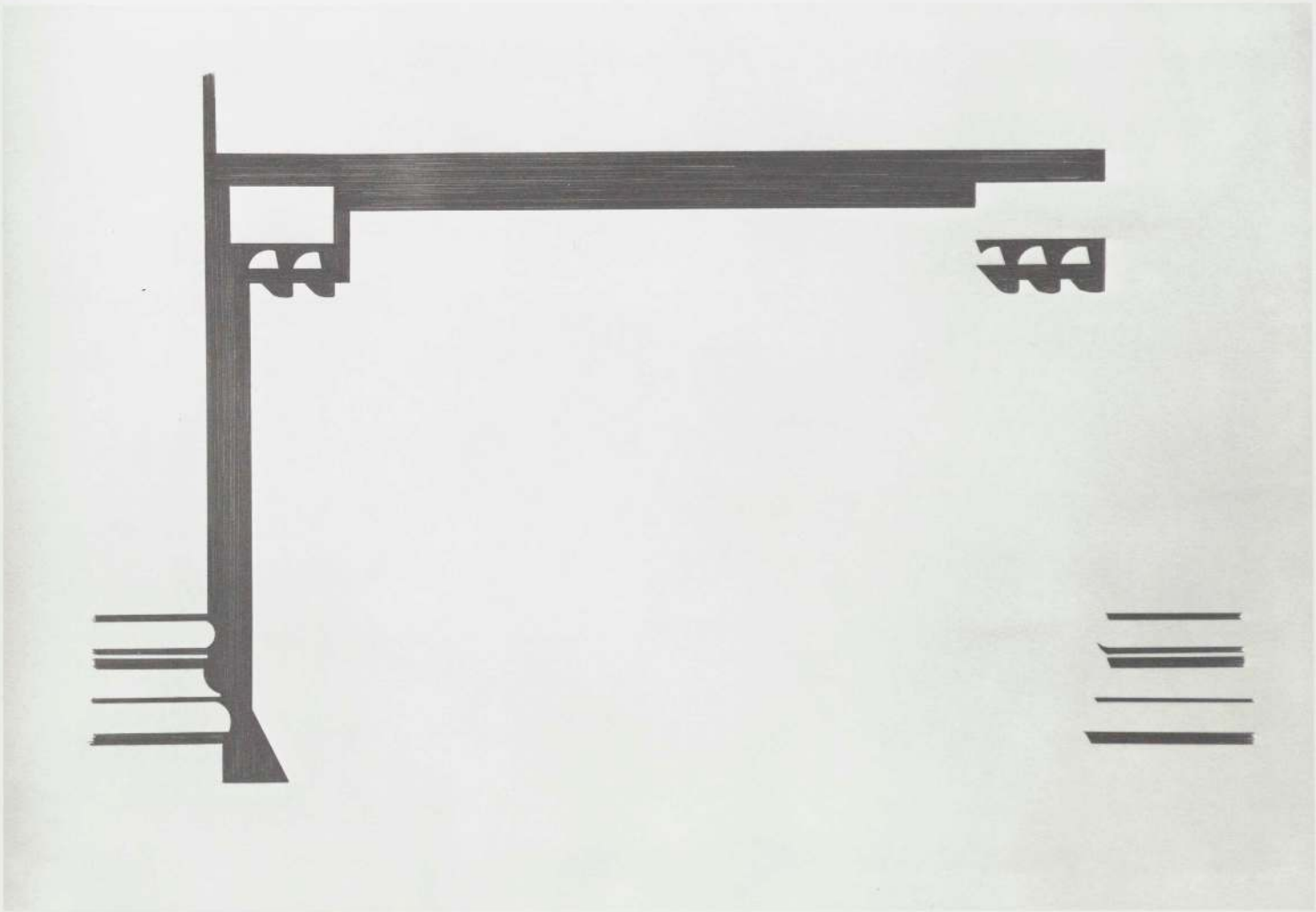
Entablature #14. 1971.
Pencil; sheet: 21 × 72″ (53.4 × 183 cm).
Private collection



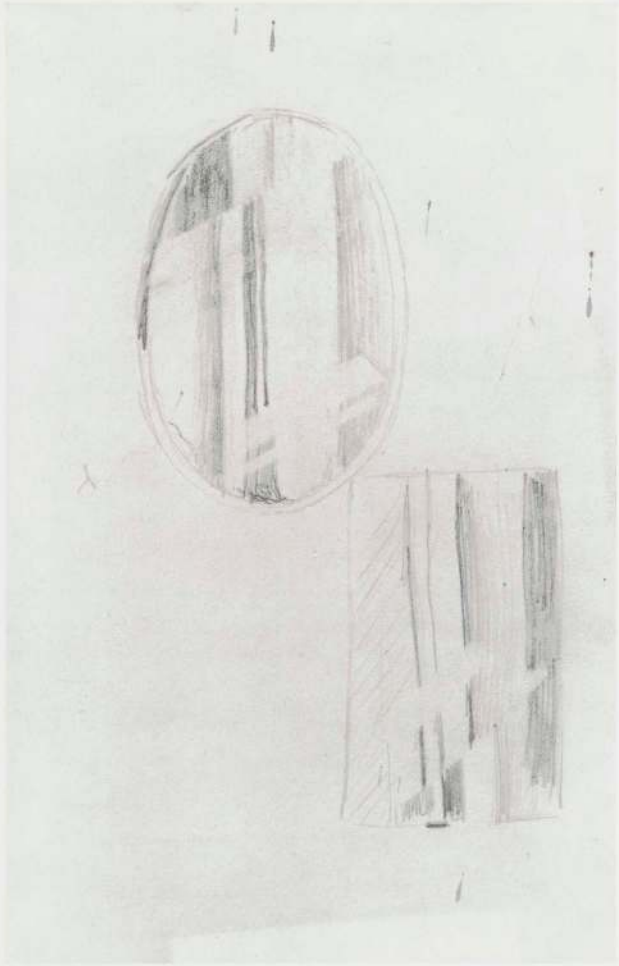
Pen



Entablature #12. 1971.
Pencil; sheet: 21 × 72" (53.4 × 183 cm).
Private collection

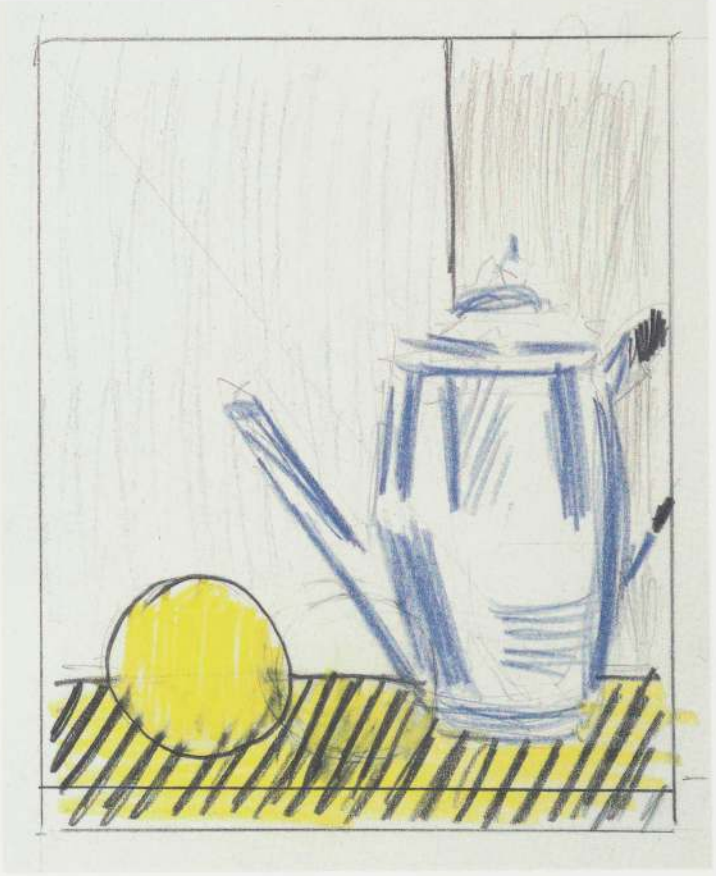


ENTABLATURE. 1971.
Pencil; sheet: 27⅞ × 41¼" (70.7 × 104.8 cm).
Private collection



SKETCHES OF MIRRORS. 1971.
Pencil; sheet: 7 15/16 × 4 15/16" (20.1 × 12.5 cm).
Private collection

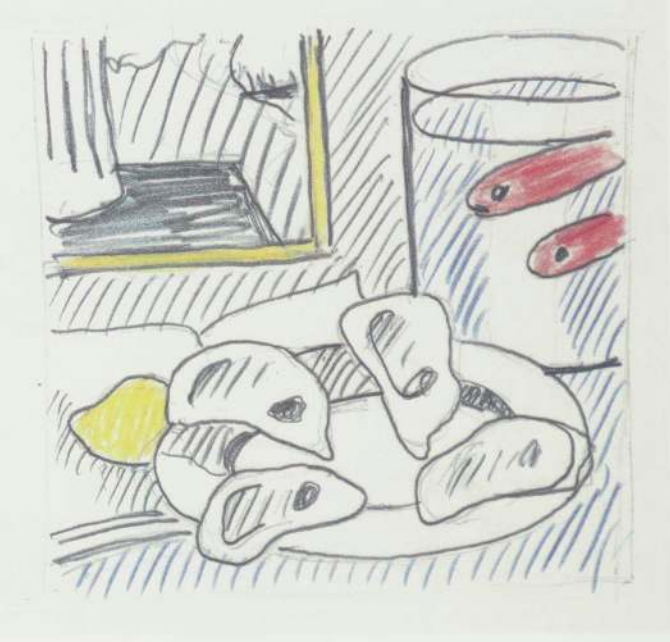
STUDY FOR *STILL LIFE WITH STRETCHER, MIRROR AND BOWL OF FRUIT*. 1972.
Pencil and colored pencils, 5 7/16 × 3 1/8" (13.8 × 8 cm).
Private collection



STUDY FOR *STILL LIFE WITH BLUE PITCHER*. 1972.
Pencil and colored pencils, 5 × 4" (12.7 × 10.1 cm).
Private collection

SHEET OF SKETCHES FOR ARTIST'S STUDIOS AND STILL LIFES. 1972.
Pencil and colored pencils; sheet: 21⅛ × 27¾" (54.4 × 70.5 cm).
Private collection

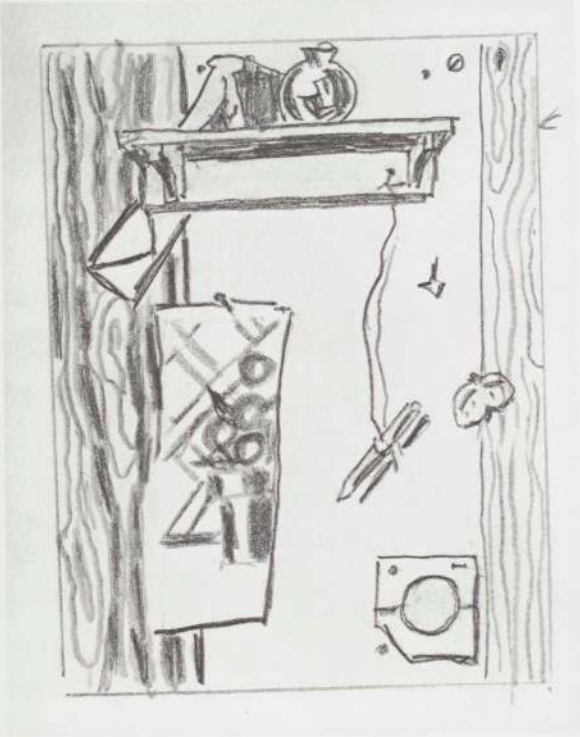
STUDY FOR *STILL LIFE WITH GOLDFISH* AND OTHER SKETCHES. 1973.
Pencil and colored pencils; sheet: 7 1/16 × 8 7/8" (18 × 22.5 cm) irreg.
Private collection



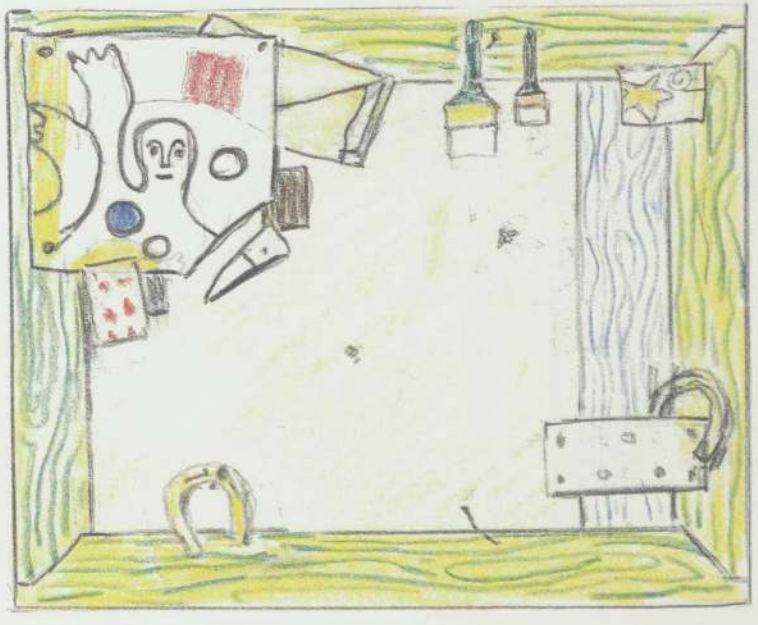
STUDY FOR *STILL LIFE WITH OYSTERS, FISH IN A BOWL, AND BOOK*. 1973.
Pencil and colored pencils, 3 7/8 × 4 1/8" (9.8 × 10.5 cm).
Private collection

STUDY FOR *ARTIST'S STUDIO*. 1973.
Pencil and colored pencils, 4¼ × 5⅛" (10.7 × 13 cm).
Private collection

STUDY FOR *STILL LIFE WITH SCULPTURE*. 1973.
Pencil and colored pencils, 3¼ × 3¹⁵⁄₁₆" (8.2 × 10 cm).
Private collection



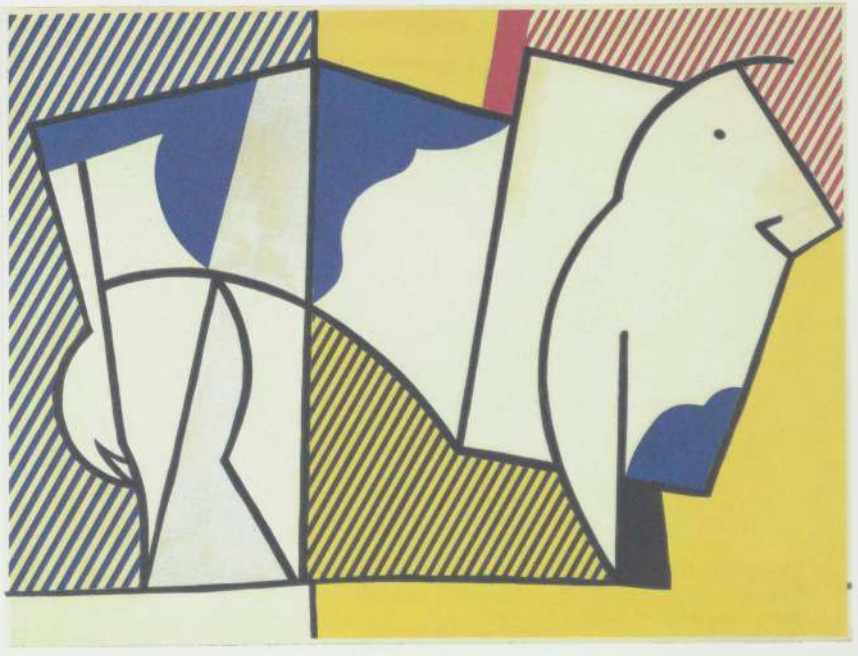
STUDY FOR *STUDIO WALL WITH HANGING PENCIL AND THREE SKETCHES*. 1973.
Pencil and colored pencils, 4⁹⁄₁₆ × 3⁷⁄₁₆″ (11.6 × 8.7 cm).
Private collection



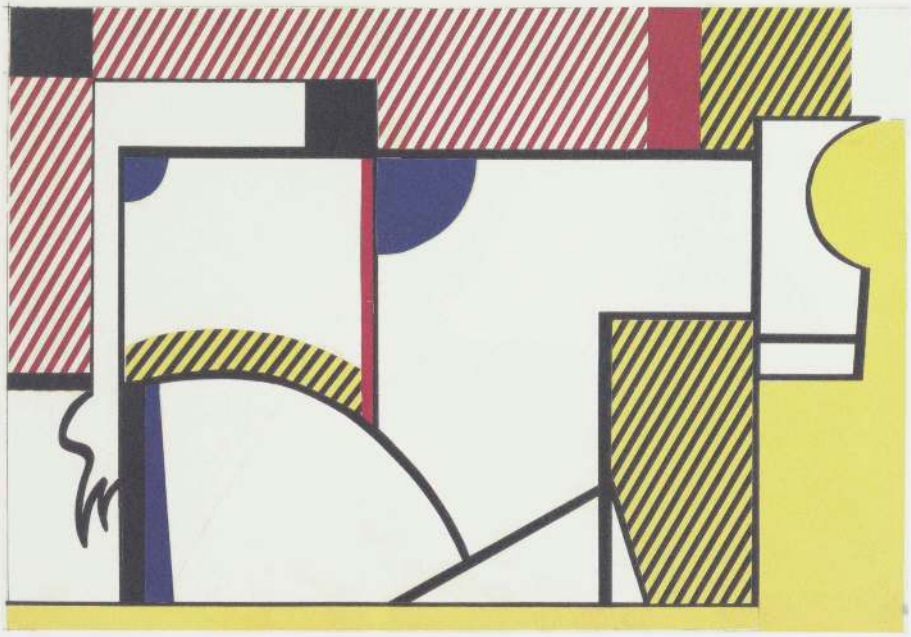
STUDY FOR *THINGS ON THE WALL*. 1973.
Pencil and colored pencils, 4⁵⁄₁₆ × 5¼″ (11 × 13.3 cm).
Private collection

STUDY FOR *BULL I*. 1973.
Cut-and-pasted paper, ink, and pencil; sheet: 28⅜ × 38½″ (72.1 × 97.7 cm).
Private collection

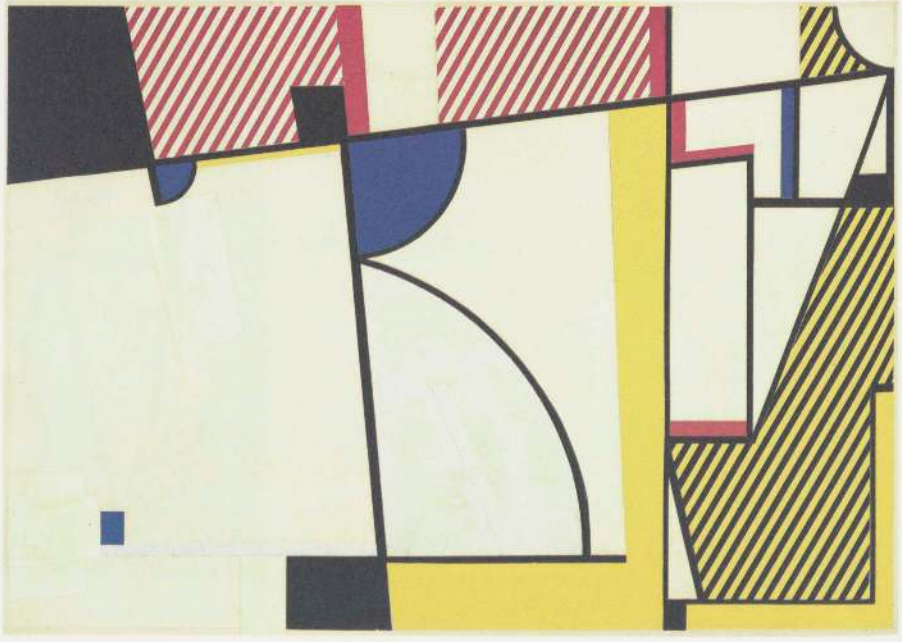
STUDY FOR *BULL II*. 1973.
Cut-and-pasted printed and painted paper and ink;
sheet: 27⅝ × 35⅝" (70 × 90.5 cm).
Private collection



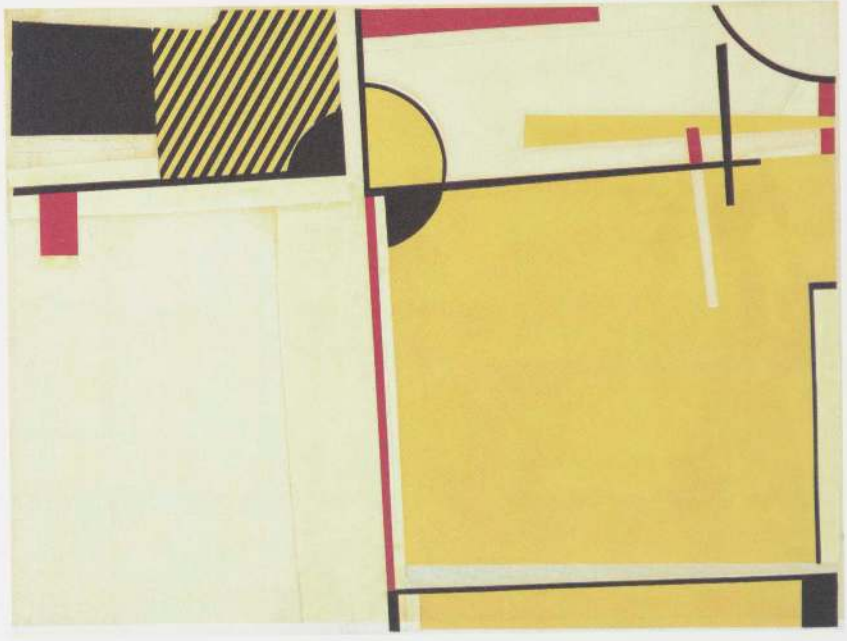
STUDY FOR *BULL III*. 1973.
Cut-and-pasted printed and painted paper and ink;
sheet: 28½ × 37⅝" (72.4 × 95.6 cm).
Private collection



STUDY FOR *BULL IV*. 1973.
Cut-and-pasted printed and painted paper and ink;
sheet: 24 × 34⅛" (60.8 × 86.7 cm).
Private collection



STUDY FOR *BULL V*. 1973.
Cut-and-pasted printed and painted paper and ink;
sheet: 24¼ × 34⅛" (61.5 × 86.7 cm).
Private collection



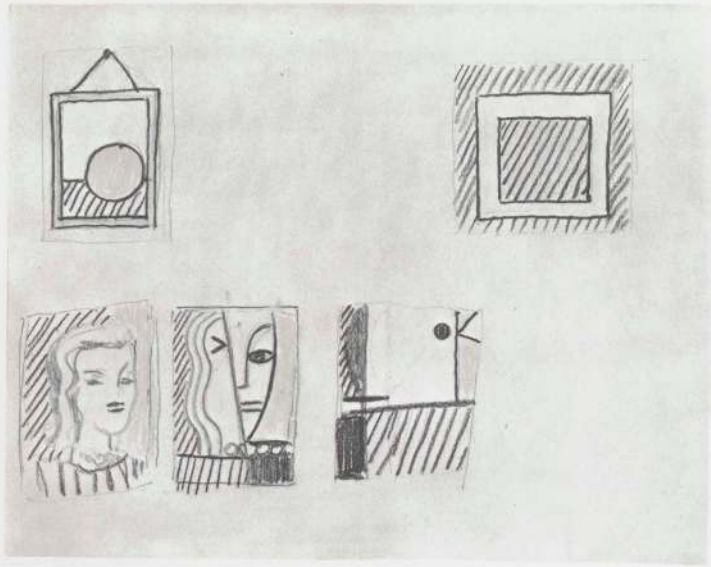
STUDY FOR *BULL VI*. 1973.
Cut-and-pasted printed and painted paper, ink, and pencil;
sheet: 25⅝ × 33⅝″ (64.9 × 85.5 cm).
Private collection

FINAL STUDY FOR *ARTIST'S STUDIO, LOOK MICKEY*, 1973.
Pencil, colored pencils, cut-and-pasted paper, and Magna, 16 × 21⅜" (40.6 × 54.4 cm).
Private collection

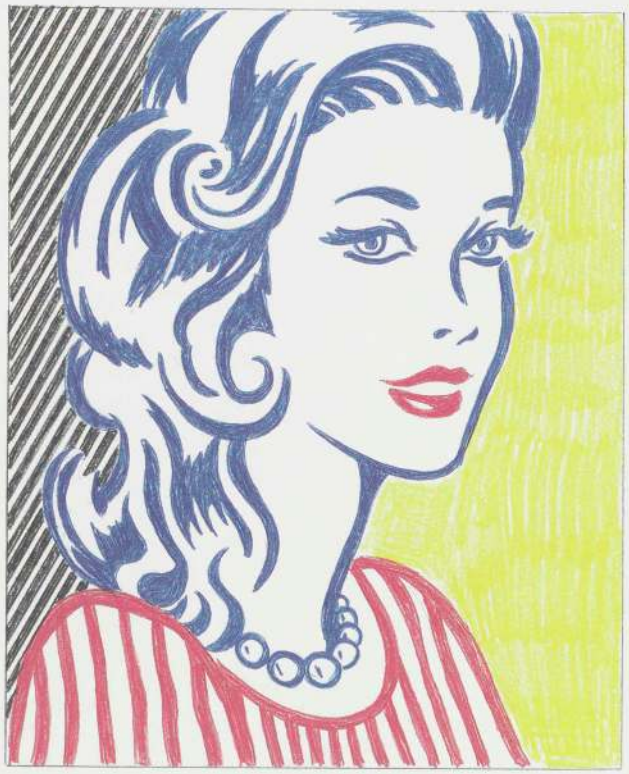
STUDY FOR *ARTIST'S STUDIO, FOOT MEDICATION*. 1974.
Pencil, colored pencils, and cut-and-pasted paper, 16 × 21⅞" (40.6 × 54.2 cm).
Private collection

STUDY FOR *ARTIST'S STUDIO WITH MODEL*. 1974.
Pencil, colored pencils, and cut-and-pasted paper, 16 1/16 × 21 3/8" (40.8 × 54.2 cm).
Private collection

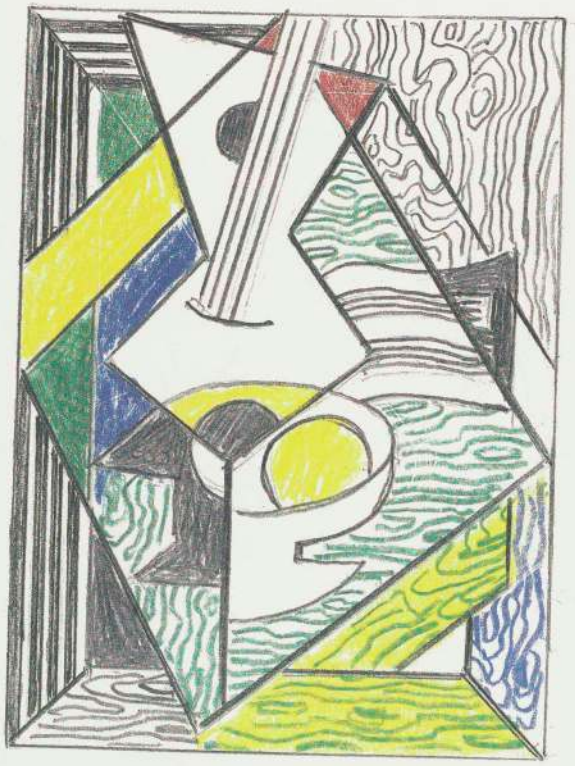
STUDY FOR *ARTIST'S STUDIO, THE "DANCE."* 1974.
Pencil, colored pencils, and cut-and-pasted paper, 16⅛ × 21¼" (40.7 × 54 cm).
Private collection



SKETCH FOR *PORTRAIT TRIPTYCH* AND OTHER SKETCHES. 1974.
Pencil and colored pencils; sheet: 7 1/16 × 9 1/8" (18 × 23 cm).
Private collection

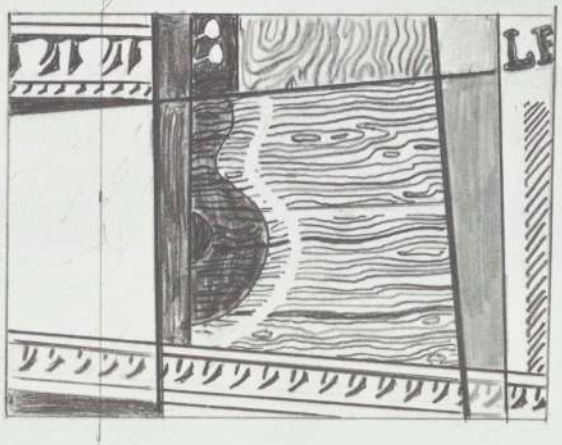


STUDY FOR *PORTRAIT TRIPTYCH*. 1974.
Pencil, colored pencils, and cut-and-pasted paper,
13 7/16 × 10 7/8" (34.1 × 27.7 cm) each.
Private collection

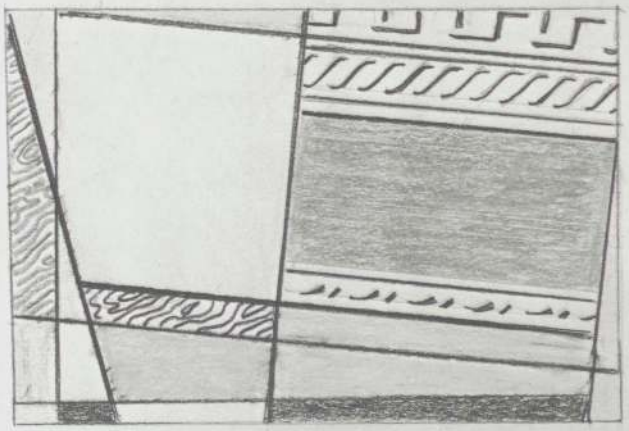


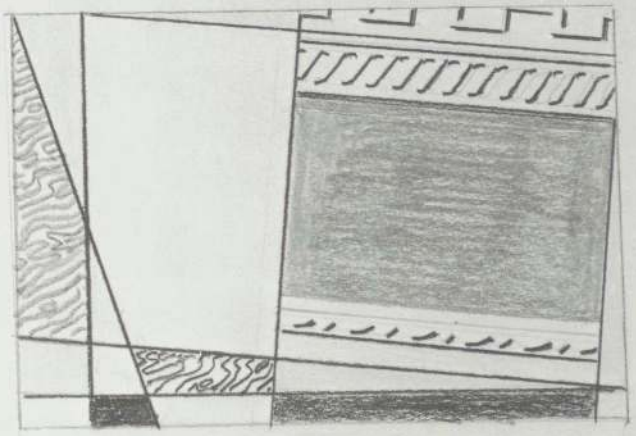
STUDIES FOR *CUBIST STILL LIFE* AND *CUBIST STILL LIFE*. 1974.
Pencil and colored pencils, 4⅞ × 3⅝" (12.4 × 9.2 cm) each.
Collection Mr. and Mrs. Donald B. Marron

STUDY FOR *STILL LIFE WITH PLAYING CARDS*. 1974.
Pencil and colored pencils, 5 1/16 × 3 1/8" (12.8 × 7.8 cm).
Private collection



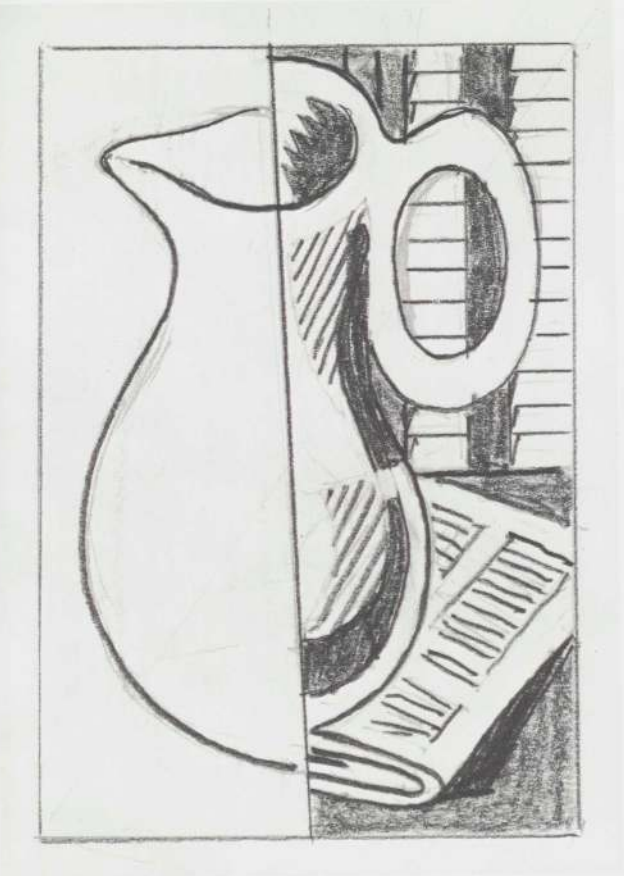
STUDIES FOR *CUBIST STILL LIFE WITH LEMONS* AND *LE*. 1975.
Pencil and colored pencils;
top: 5 × 3¾″ (12.7 × 9.5 cm);
bottom: 3¾ × 5″ (9.5 × 12.7 cm).
Private collection



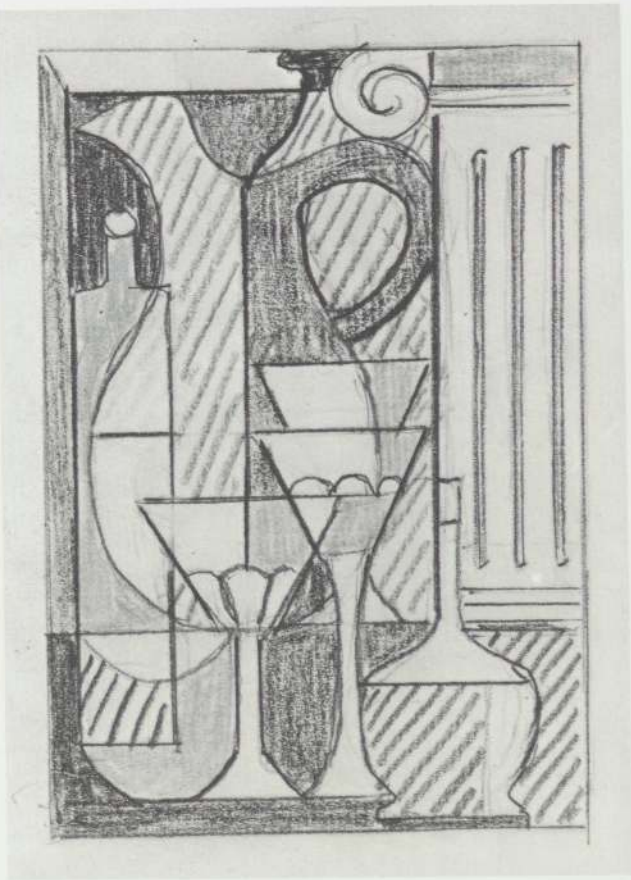


STUDIES FOR *ABSTRACTION*. 1975.
Pencil and colored pencils,
3 9/16 × 5 1/8" (9 × 13 cm) each.
Private collection

STUDY FOR *OHHH*. 1975.
Pencil and colored pencils, 5⅛ × 3⅝" (13 × 9.2 cm).
Collection James and Katherine Goodman



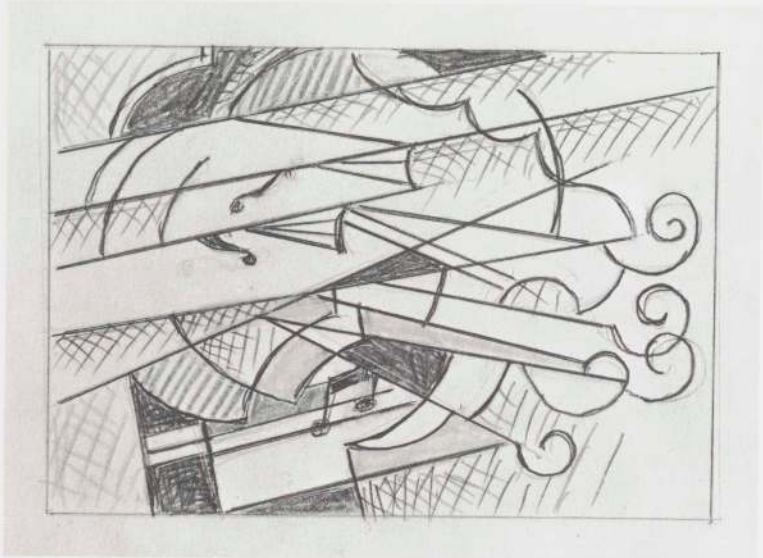
STUDY FOR *STILL LIFE WITH PITCHER*. 1975.
Pencil and colored pencils, 4 13/16 × 3¼″ (12.2 × 8.2 cm).
Private collection



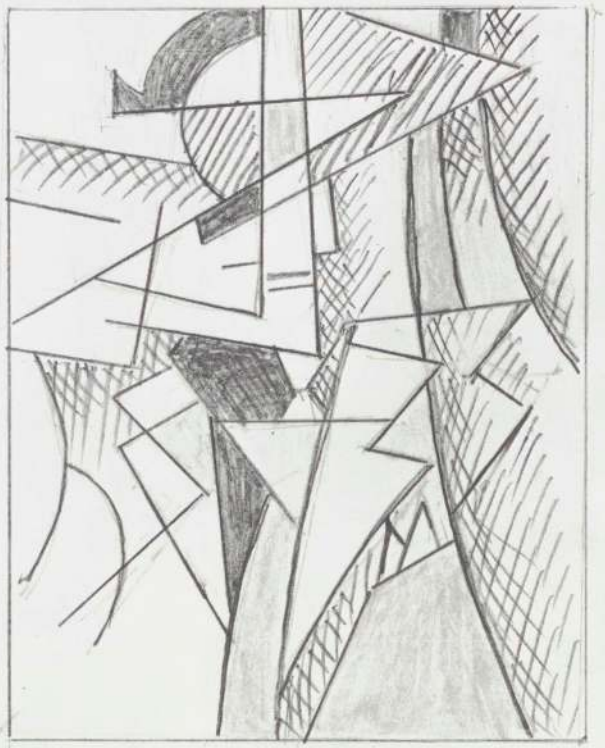
STUDY FOR *PURIST PAINTING WITH PITCHER, GLASS AND CLASSICAL COLUMN*. 1975.
Pencil and colored pencils, 4¼ × 3 3/16″ (12.1 × 8.1 cm).
Private collection

STUDY FOR *THE RED HORSEMAN*. 1974.
Pencil and colored pencils, 14½ × 19⅜" (36.8 × 49.2 cm).
Collection Paul and Diane Waldman, New York

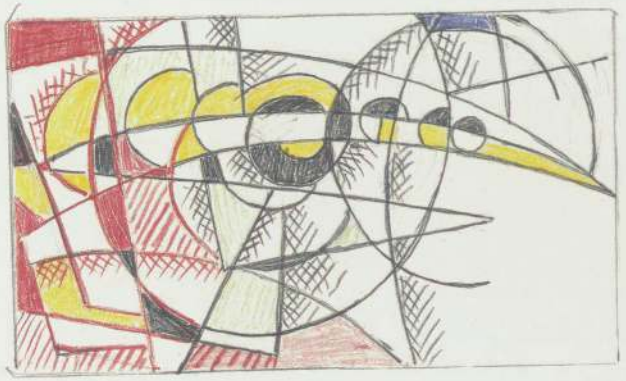
Opposite: STUDIES FOR *THE VIOLINIST* AND *THE ATOM*. 1975.
Pencil and colored pencils; top: 3⅝ × 4⅝₁₆" (9.2 × 10.9 cm); bottom: 4⅝₁₆ × 3⅝" (10.9 × 9.2 cm).
Private collection

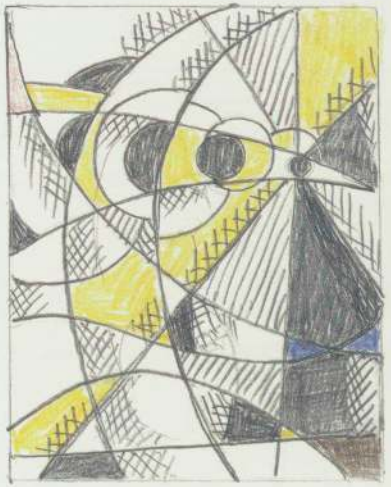


STUDY FOR *THE VIOLIN*. 1975.
Pencil and colored pencils, 3 3/16 × 5 3/16" (9.1 × 13.2 cm).
Private collection

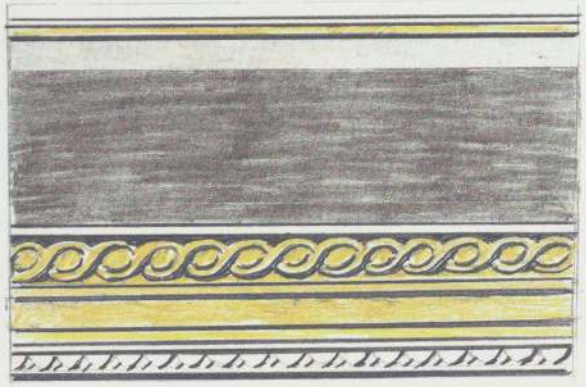


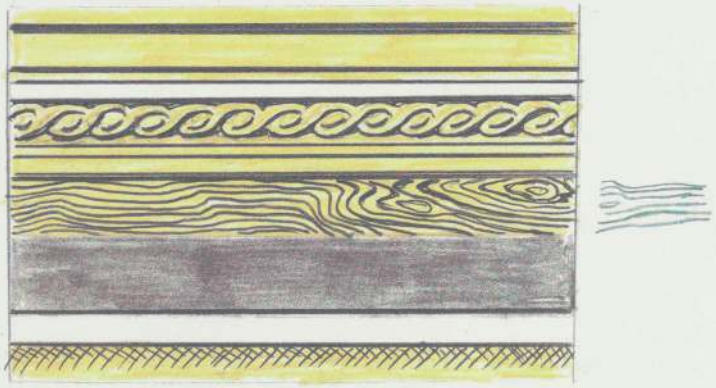
STUDY FOR *SELF-PORTRAIT II*. 1976.
Pencil and colored pencils, 4½ × 3½" (11.5 × 8.9 cm).
Private collection



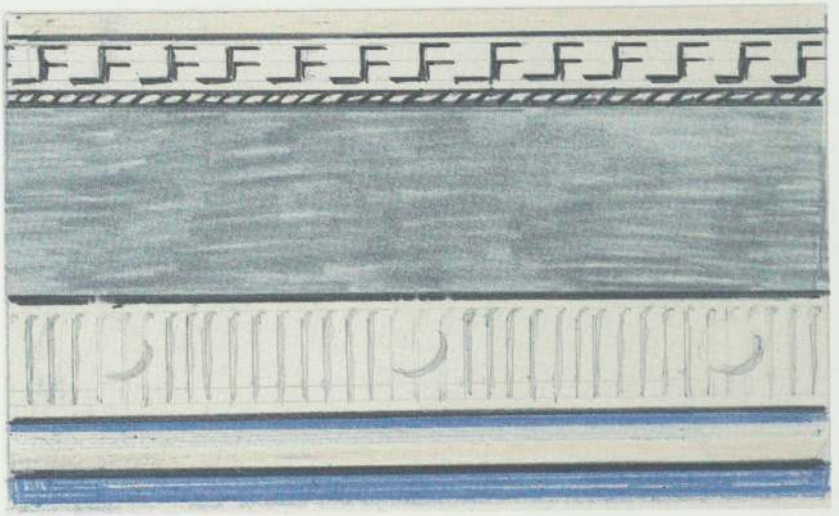


STUDIES FOR *ECLIPSE OF THE SUN I* AND *ECLIPSE OF THE SUN II*. 1975.
Pencil and colored pencils;
top: 3 7/16 × 5 7/8″ (8.8 × 14.9 cm);
bottom: 4 9/16 × 3 9/16″ (11.6 × 9 cm).
Private collection

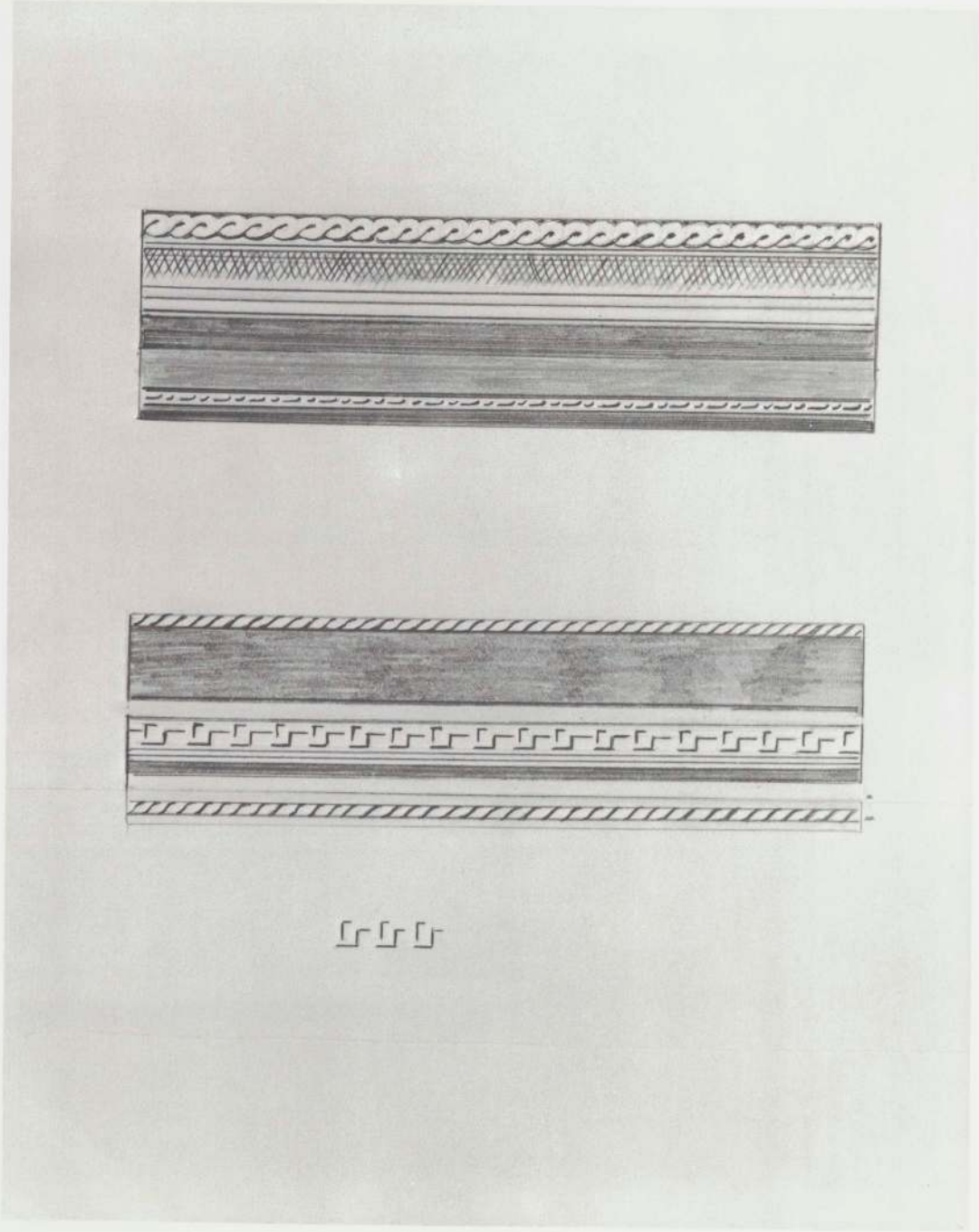


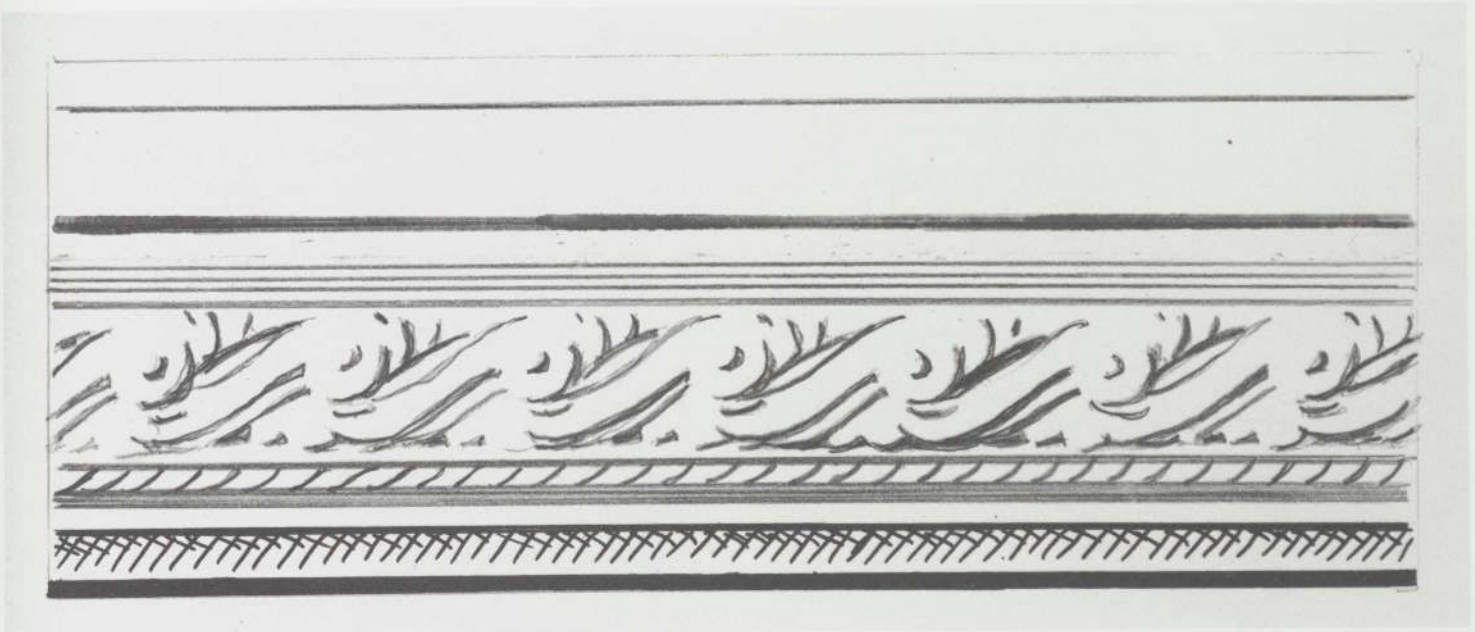


STUDIES FOR *ENTABLATURE*. 1975.
Pencil and colored pencils,
3½ × 5¼" (8.9 × 13.3 cm) each.
Private collection



STUDY OF ENTABLATURE. 1974.
Pencil and colored pencils, 3 × 5" (7.6 × 12.7 cm).
Private collection

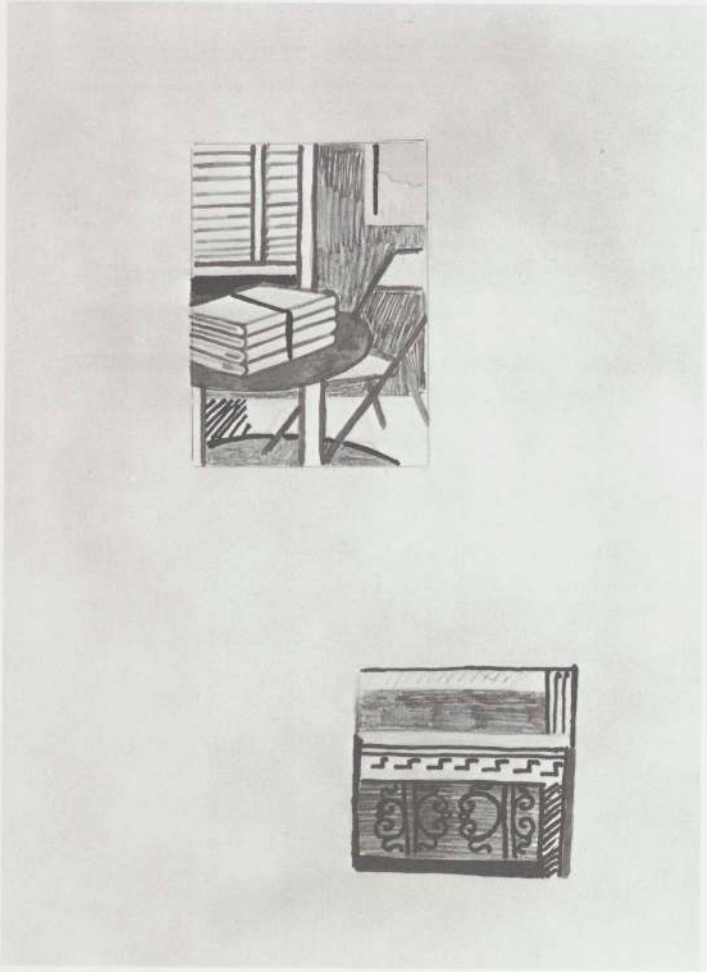


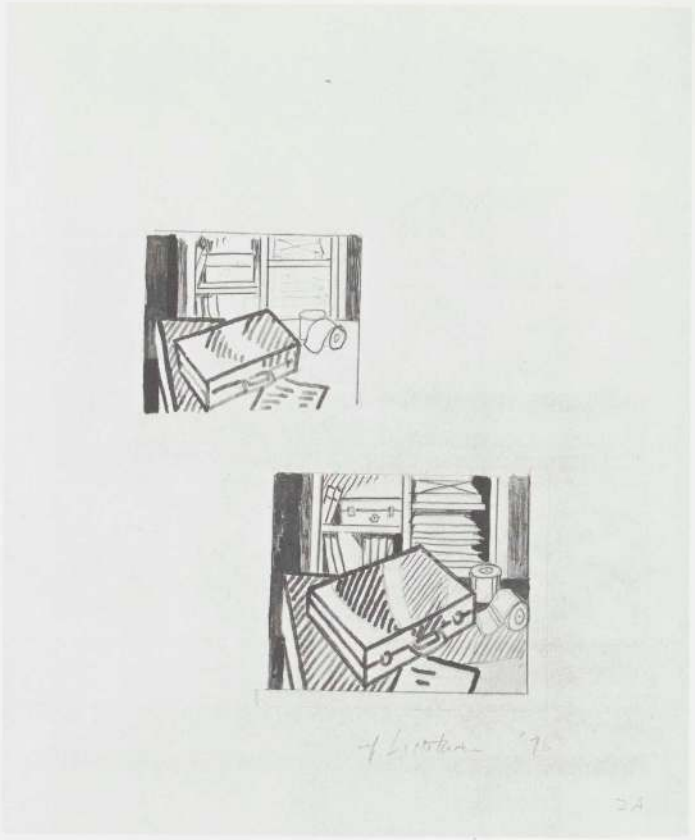


STUDY FOR *ENTABLATURE*. 1976.
Pencil, colored pencils, and pen and ink, 3 3/16 × 8 5/16" (8.1 × 21.1 cm).
Private collection

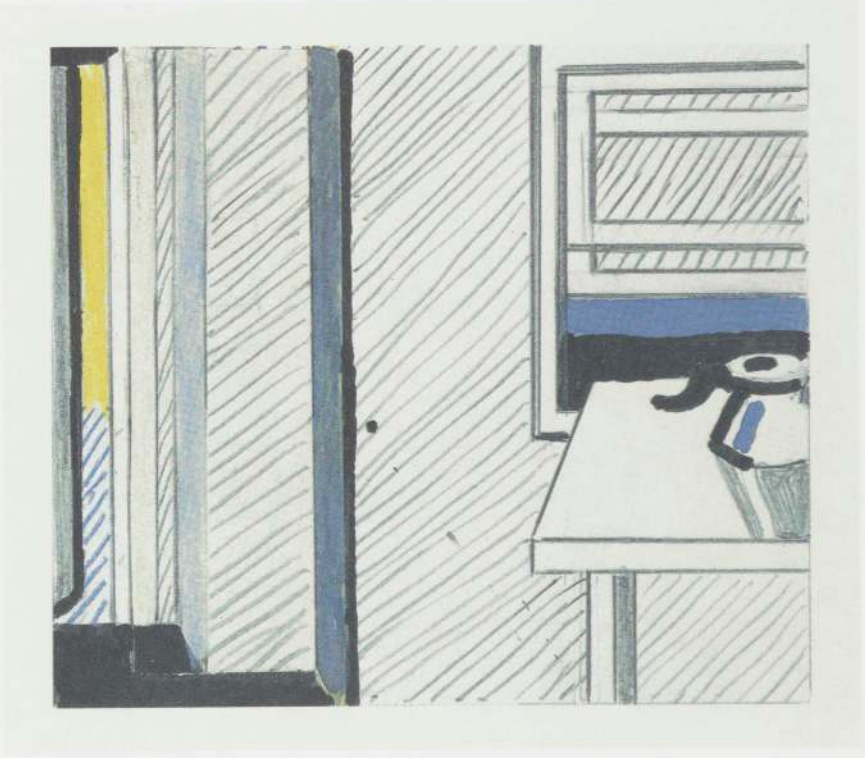
Opposite: STUDIES FOR *ENTABLATURE* AND *ENTABLATURE*. 1976.
Pencil, colored pencils, and cut-and-pasted paper,
2 5/16 × 8 1/16" (5.8 × 20.5 cm) each.
Private collection

SKETCH AND STUDY FOR *STILL LIFE WITH ATTACHÉ CASE*. 1976.
Pencil, pen and ink, colored pencils, and cut-and-pasted paper;
top: 2⅞ × 3⅝″ (7.3 × 8.4 cm).
bottom: 3⅜ × 4″ (8.6 × 10.1 cm).
Private collection



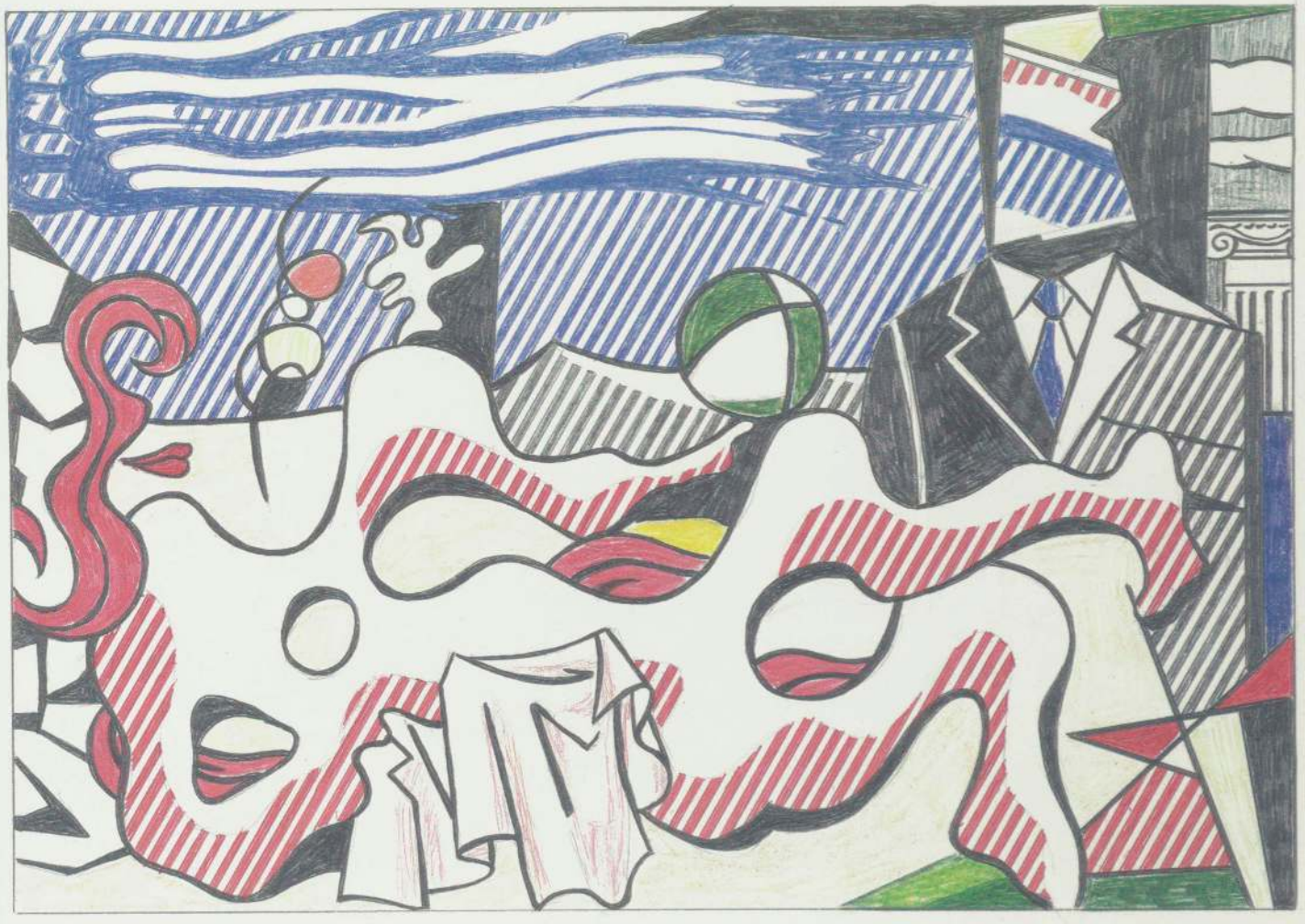


STUDY FOR *STILL LIFE WITH FOLDED SHEETS* AND SKETCH OF ARCHITECTURAL MOTIF. 1976.
Pencil, pen and ink, and colored pencils;
study: 4⅝ × 3¹⁵⁄₁₆″ (11.8 × 10 cm).
Private collection



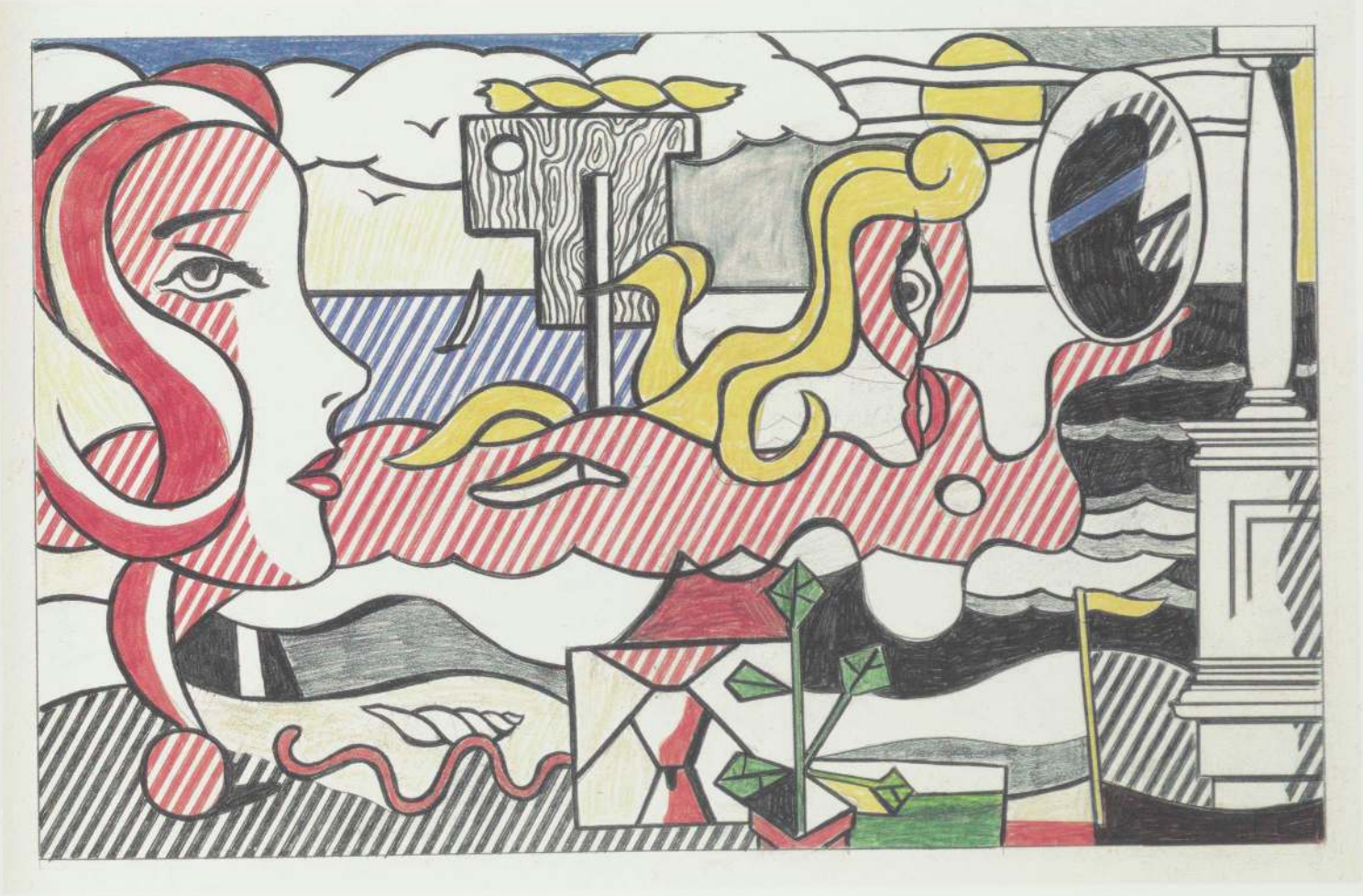
STUDY FOR *STILL LIFE WITH COFFEEPOT*. 1976.
Pencil, pen and ink, colored pencils, and cut-and-pasted paper, 4 1/16 × 4 5/8" (10.3 × 11.7 cm).
Private collection

STUDY FOR *RECLINING NUDE*. 1977.
Pencil and colored pencils, 3⅝ × 5⅛″ (9.2 × 13 cm).
Private collection

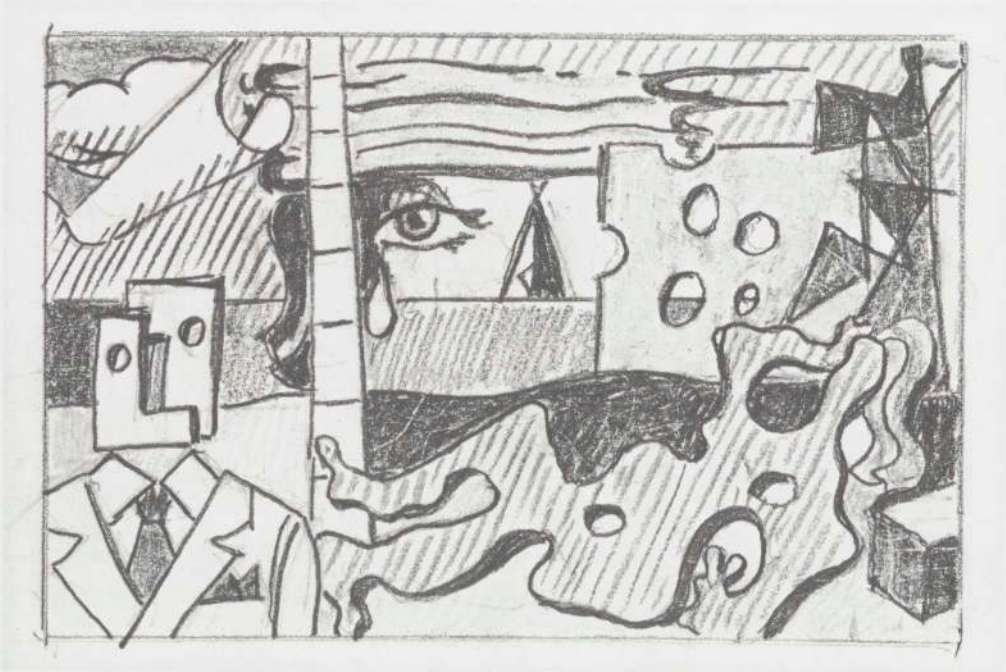


FINAL STUDY FOR *RECLINING NUDE*. 1977.
Pencil and colored pencils, 13⅞ × 19¹⁵⁄₁₆″ (32.7 × 50 cm).
Private collection

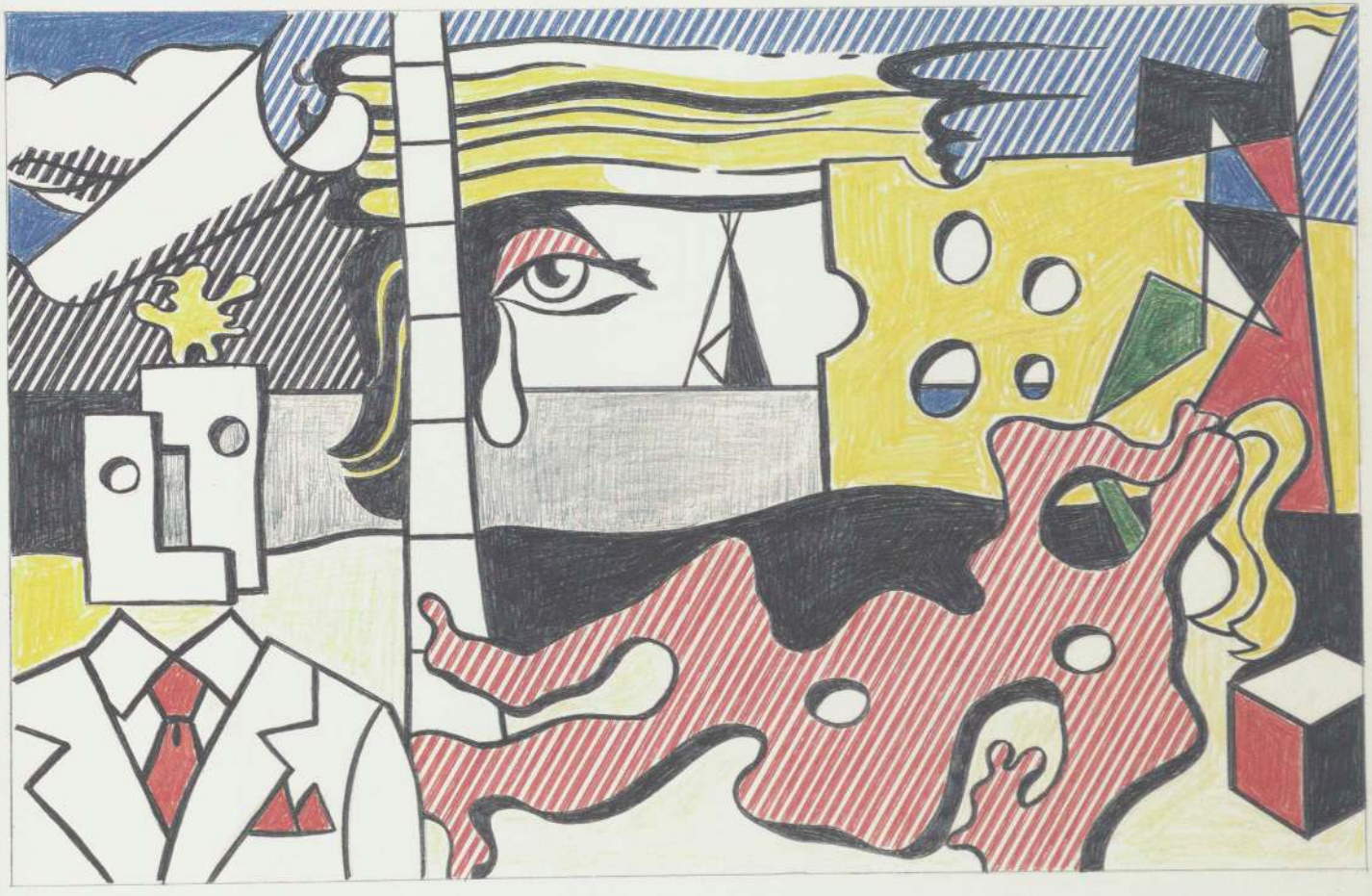
STUDY FOR *FIGURES IN LANDSCAPE*. 1977.
Pencil, colored pencils, and cut-and-pasted paper, 3⅝ × 5⅞″ (9.2 × 14.1 cm).
Private collection



FINAL STUDY FOR *FIGURES IN LANDSCAPE*. 1977.
Pencil, colored pencils, and cut-and-pasted paper, 13¼ × 20⅞" (33.6 × 53 cm).
Whitney Museum of American Art, New York; Purchase, with funds from The Drawing Committee



STUDY FOR *LANDSCAPE WITH FIGURES*. 1977.
Pencil and colored pencils, 3⅝ × 5⅝" (9.2 × 14.2 cm).
Collection Paul Von Ringelheim



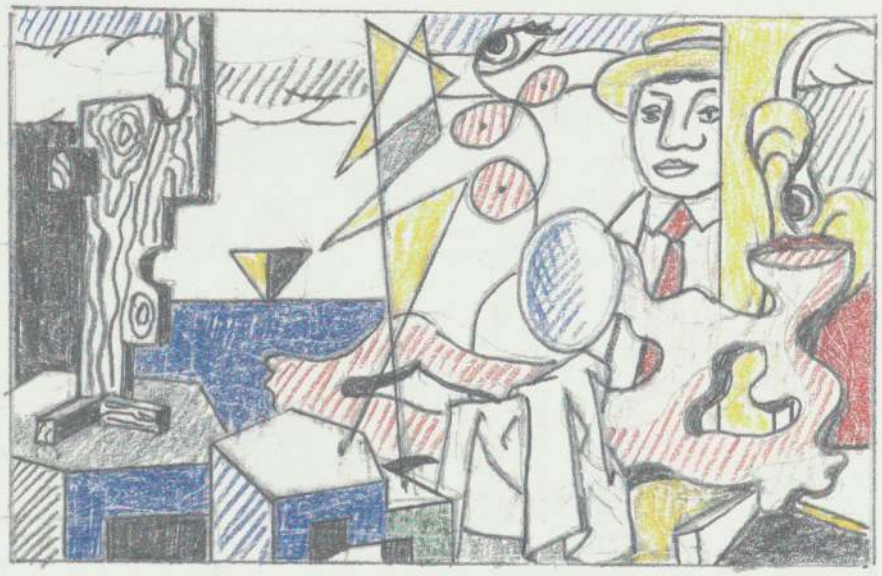
FINAL STUDY FOR *LANDSCAPE WITH FIGURES*. 1977.
Pencil and colored pencils,
13½ × 21" (34.3 × 53.4 cm).
Collection James and Margaret de Pasquale

STUDY FOR *FEMALE HEAD*. 1977.
Pencil and colored pencils, 3 7/16 × 3 3/16" (8.8 × 8.1 cm).
Private collection

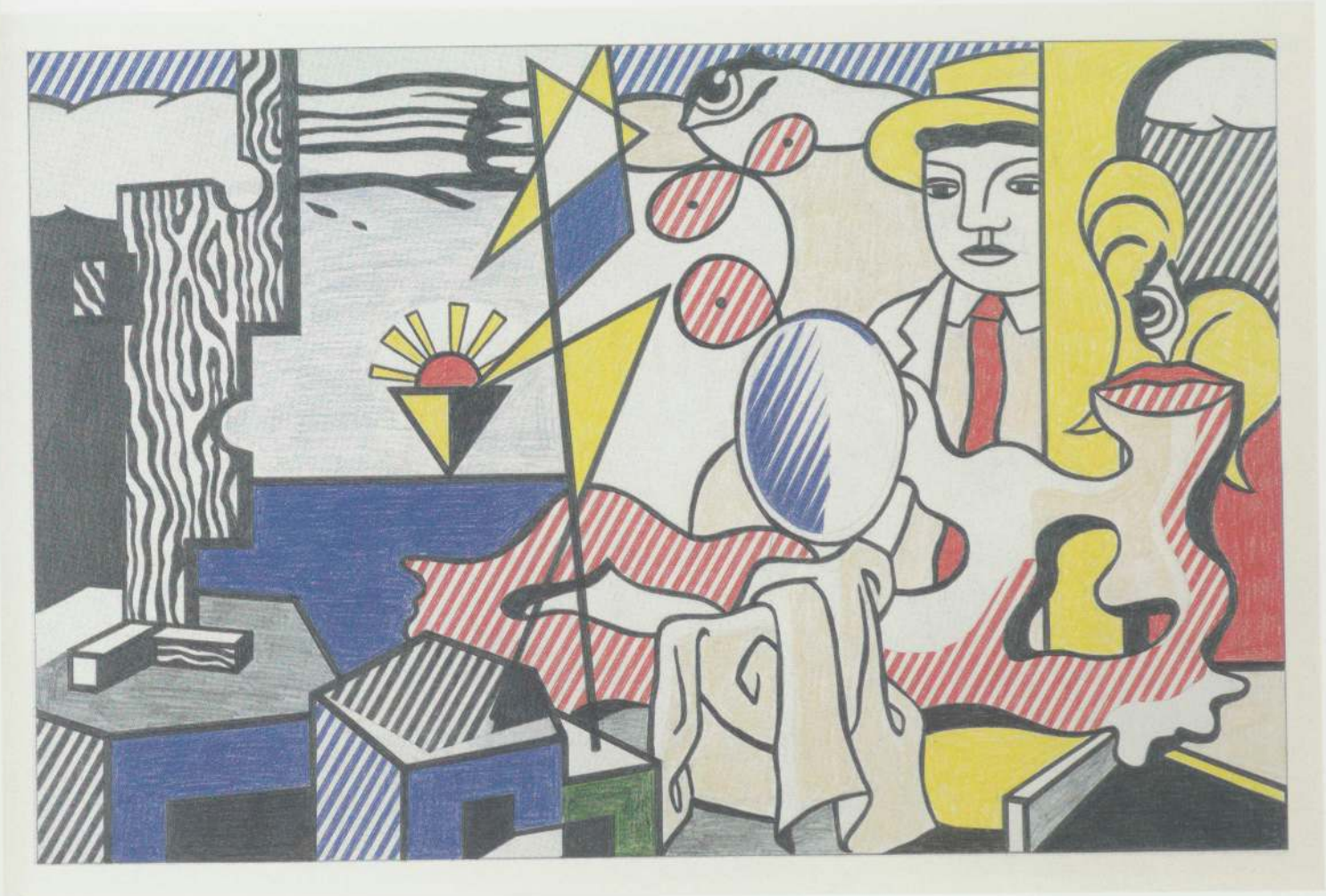
STUDY FOR *WOMAN WITH FLOWER*. 1978.
Pencil and colored pencils, 5 3/16 × 2 5/16" (13.1 × 5.8 cm).
Private collection

STUDY FOR *INTERIOR WITH CACTUS*. 1978.
Pencil and colored pencils, 4½ × 3¾″ (11.5 × 9.5 cm).
Private collection

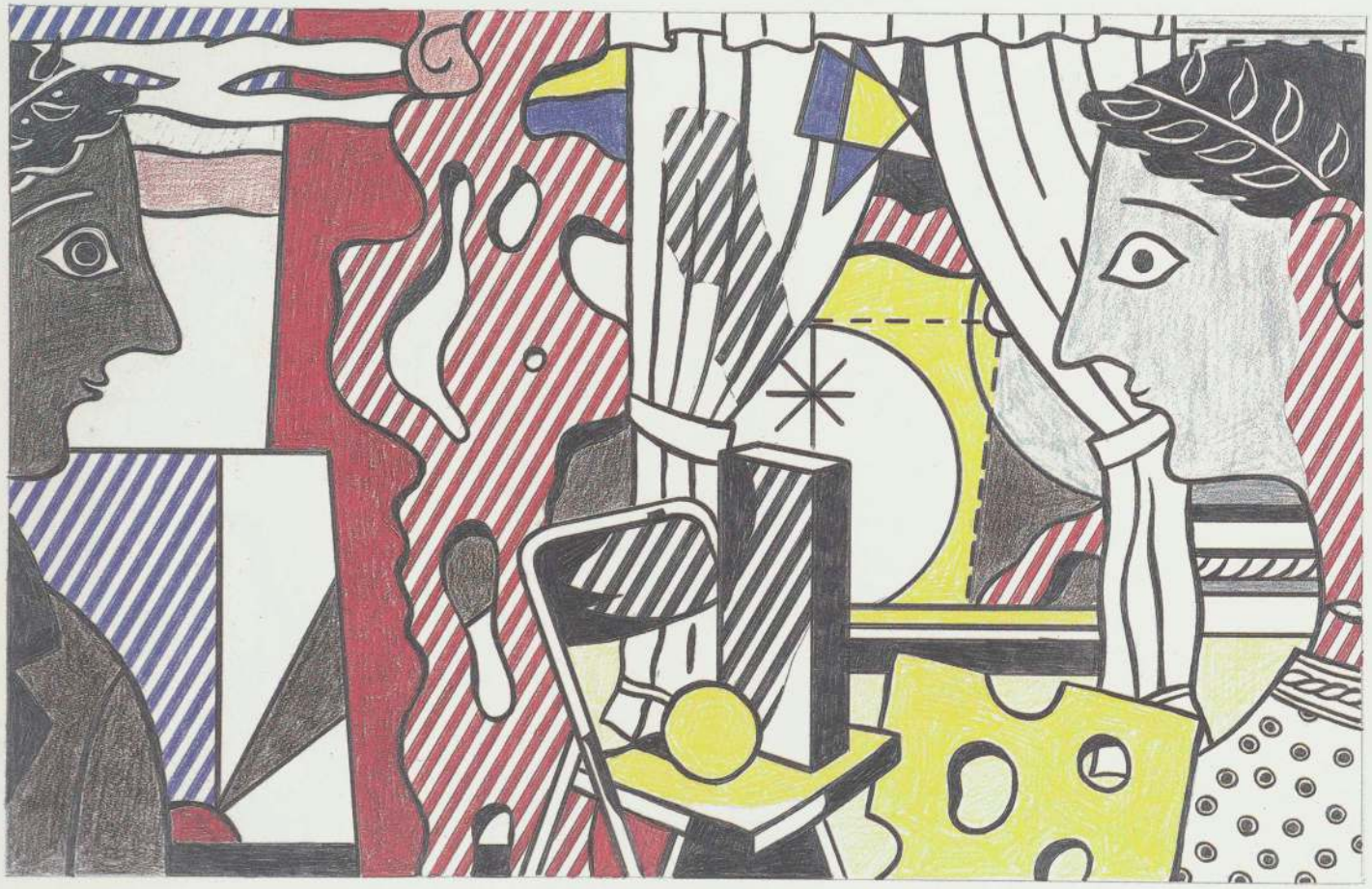
STUDY FOR *STEPPING OUT*. 1978.
Pencil and colored pencils;
4 × 3⅜" (10.2 × 8.6 cm).
The Metropolitan Museum of Art, New York;
Purchase, Friends of the Department Gifts
and matching funds from the
National Endowment for the Arts, 1978



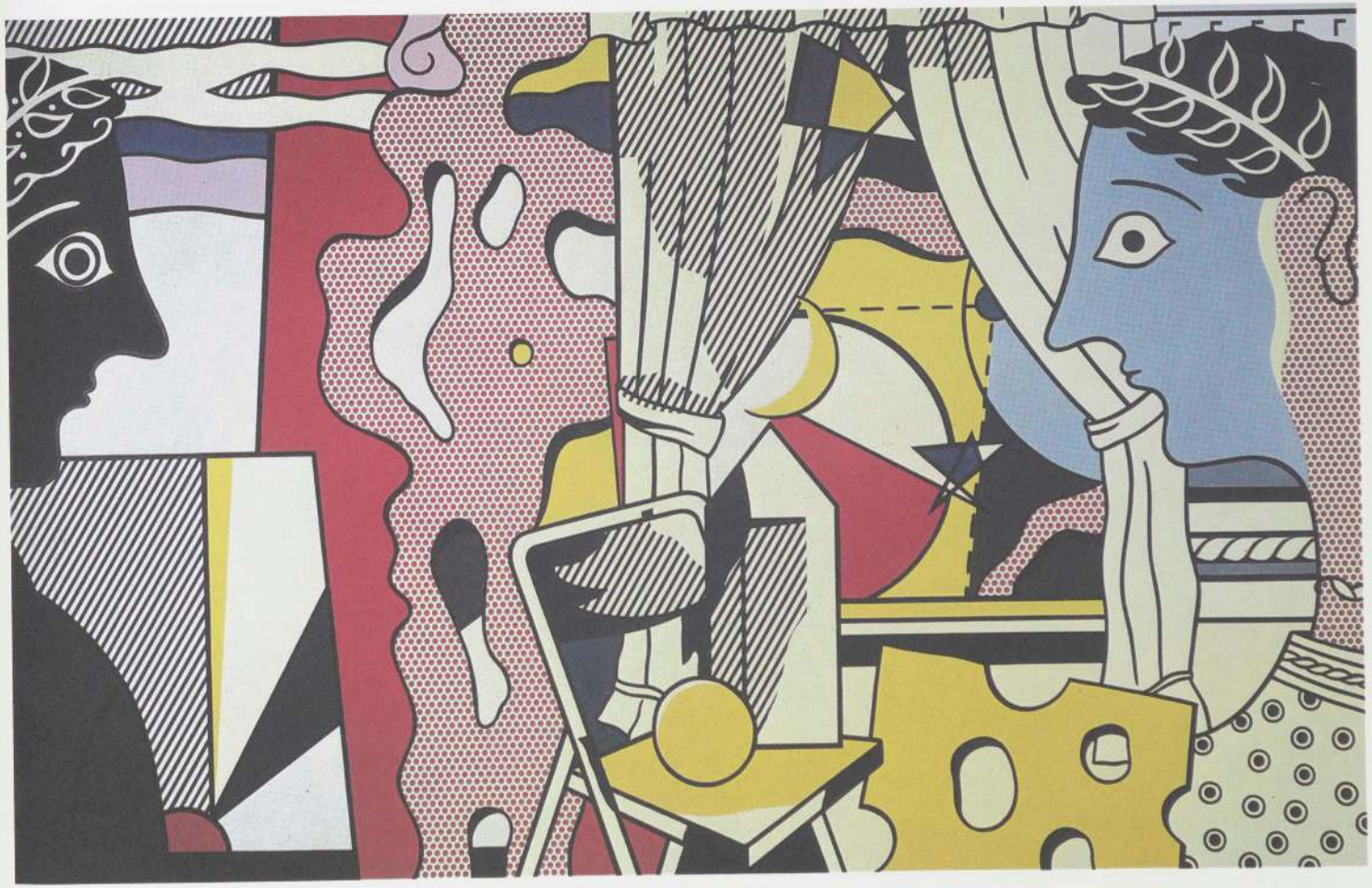
STUDY FOR *FIGURES WITH SUNSET*. 1978.
Pencil and colored pencils,
3½ × 5½" (8.9 × 14 cm).
The Metropolitan Museum of Art, New York;
Purchase, Friends of the Department Gifts
and matching funds from the
National Endowment for the Arts, 1978



FINAL STUDY FOR *FIGURES WITH SUNSET*. 1978.
Pencil and colored pencils, 14½ × 23" (36.9 × 58.4 cm).
Private collection



STUDY FOR *COSMOLOGY*. 1978.
Pencil and colored pencils, 13½ × 21⅛″ (34.3 × 53.5 cm).
The Museum of Modern Art, New York; Gift of The Lauder Foundation



Cosmology. 1978.
Oil and Magna on canvas, 8′ 11″ × 13′ 11″ (271.8 × 424.2 cm).
Private collection

STUDIES FOR *UNTITLED COMPOSITION* AND *SITTING PRETTY*. 1978.
Pencil and colored pencils; top: 3⅝ × 5″ (9.2 × 12.6 cm); bottom: 3¹⁄₁₆ × 2½″ (9.4 × 6.3 cm).
Private collection

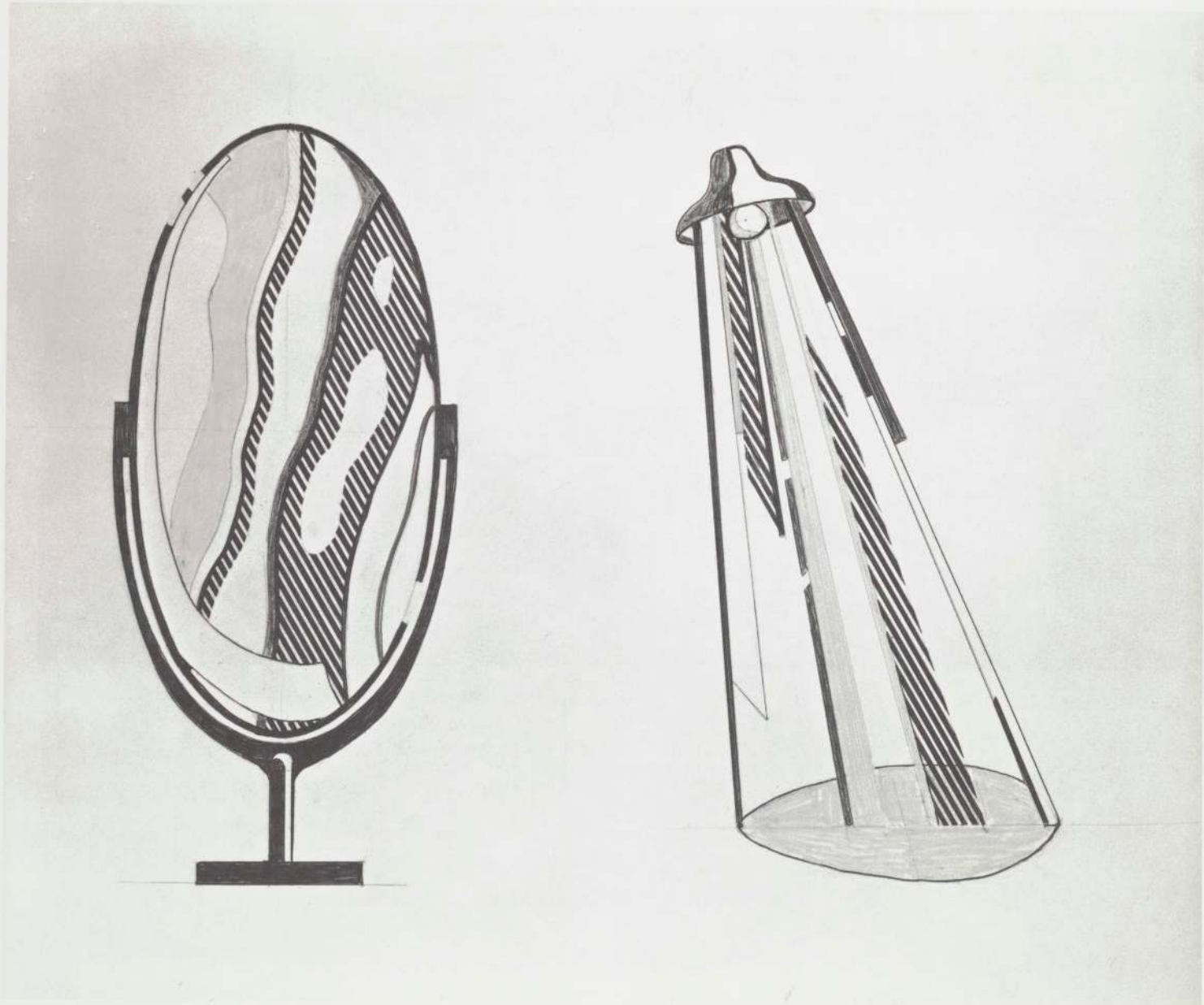
STUDY FOR *RAZZMATAZZ*. 1978.
Pencil and colored pencils, 16 × 21⅞" (40.6 × 54.5 cm).
Private collection

STUDY FOR *GO FOR BAROQUE*. 1978–79.
Pencil and colored pencils, 3⅝ × 5⅞" (9.2 × 14.1 cm).
Private collection

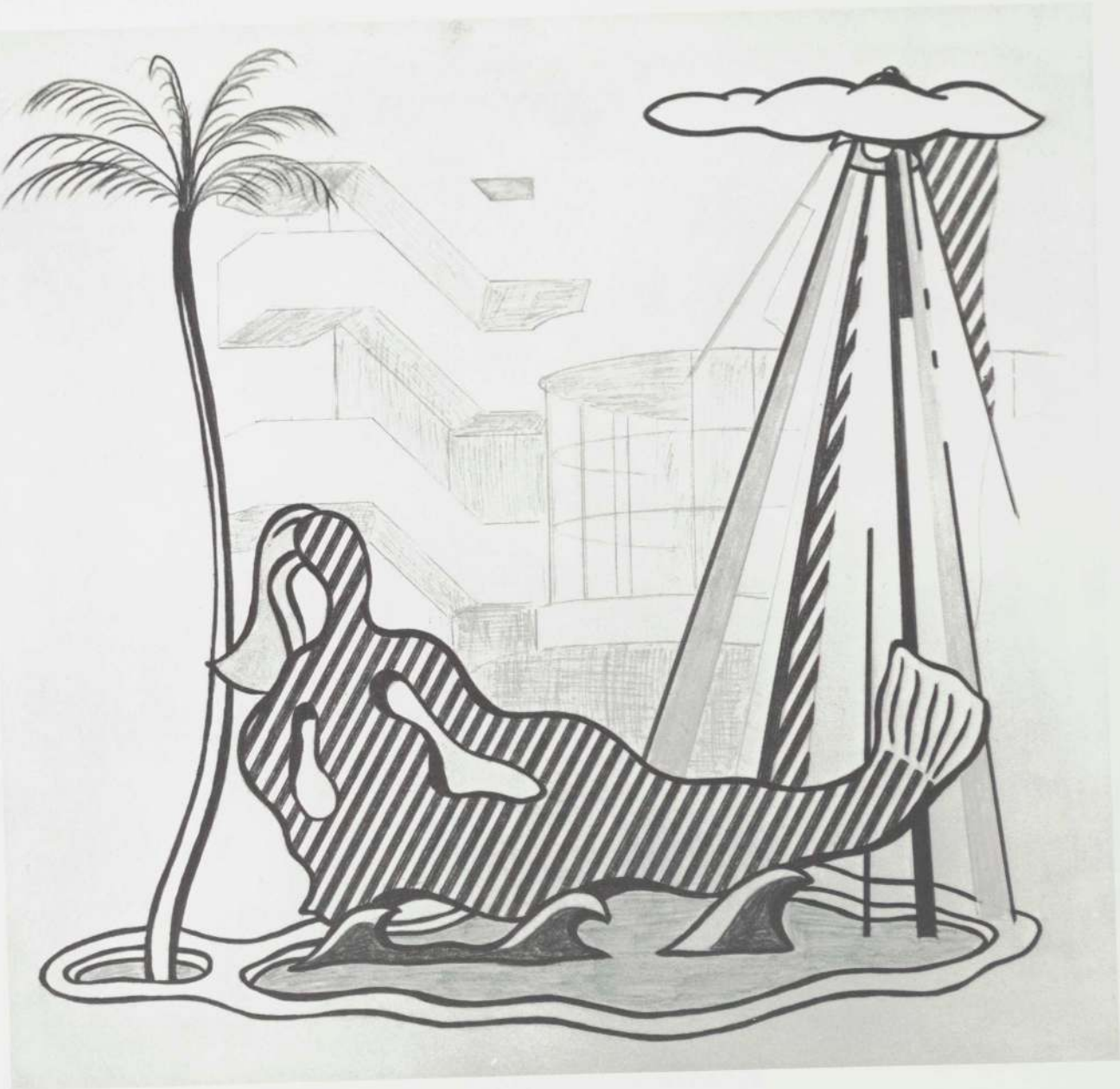
FINAL STUDY FOR *GO FOR BAROQUE*. 1978–79.
Pencil and colored pencils, 13½ × 21″ (34.3 × 53.3 cm).
Private collection, New York

Town and Country [study for unrealized mural for New York State Legislature]. 1968.
Pencil and colored pencils, 14 × 9½″ (35.5 × 24.1 cm).
Collection Douglas S. Cramer

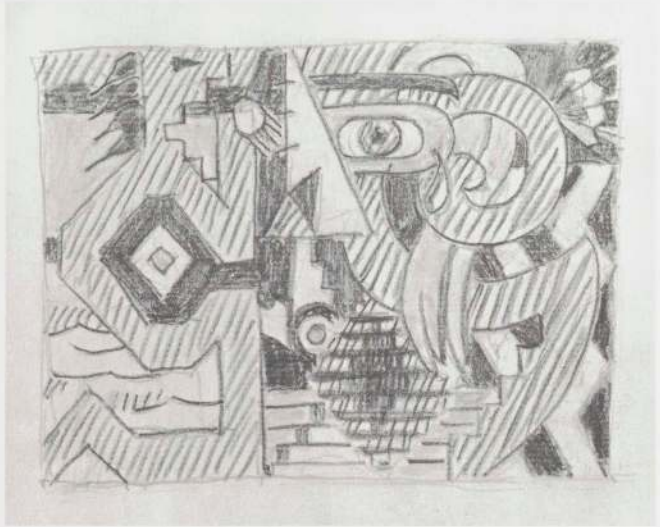
UNTITLED [study for unrealized mural for The Institute for Scientific Information]. 1979.
Pencil and colored pencils, 7½ × 23½" (19 × 59.7 cm).
Collection Sheila Natasha and Marvin Ross Friedman



STUDIES FOR *MIRROR II* AND *LAMP II*. 1977.
Pencil and colored pencils; sheet: 22⅜ × 27⅜" (56.9 × 69.5 cm).
Collection James and Katherine Goodman



STUDY FOR *MERMAID*. 1978.
Pencil and colored pencils, 15⅛ × 16⅜" (38.4 × 41.1 cm).
Private collection

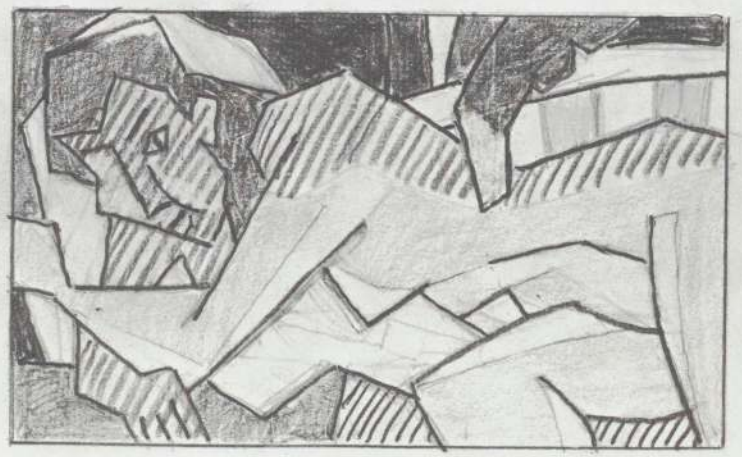


STUDY FOR *AMERIND LANDSCAPE*. 1979.
Pencil and colored pencils, 3¾ × 5⁹⁄₁₆″ (9.5 × 13.5 cm).
Private collection

FINAL STUDY FOR *AMERIND LANDSCAPE*. 1979.
Pencil, colored pencils,
and cut-and-pasted paper,
16⅝ × 21⅞″ (42.2 × 55.6 cm).
Collection James and Katherine Goodman

FINAL STUDY FOR *POW WOW*. 1979.
Pencil and colored pencils, 16 × 20⅛" (40.7 × 50.8 cm).
Private collection

STUDY FOR *FEMALE FIGURE*. 1979.
Pencil and colored pencils, 4⅞ × 3½″ (12.1 × 8.9 cm).
Private collection

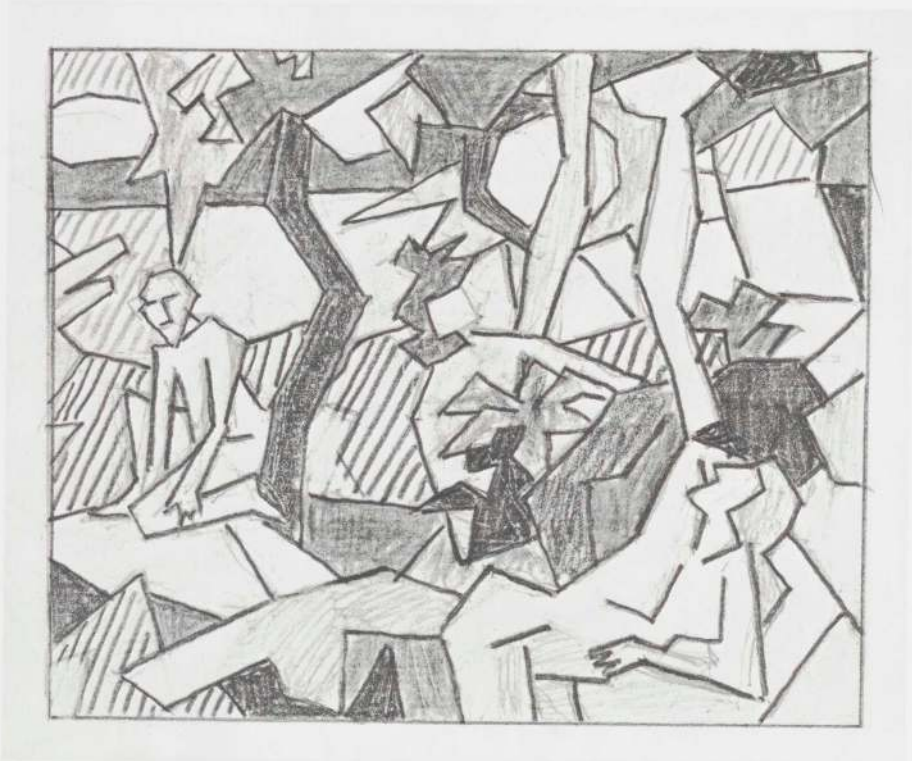


STUDY FOR *RECLINING NUDE*. 1980.
Pencil and colored pencils, 3½ × 5⅞″ (8.9 × 14.9 cm).
Private collection

STUDY FOR *THE WHITE TREE*. 1979.
Pencil and colored pencils, 11½ × 22½" (29.2 × 57.1 cm).
Collection Barbaralee Diamonstein-Spielvogel

STUDY FOR *FOREST SCENE*. 1980.
Pencil and colored pencils, 3¾ × 4⅞″ (9.5 × 12.5 cm).
Collection Miss Louisa Mayor, London

FINAL STUDY FOR *FOREST SCENE*. 1980.
Pencil, colored pencils, and Magna, 16 × 21¼" (40.6 × 64 cm).
Private collection

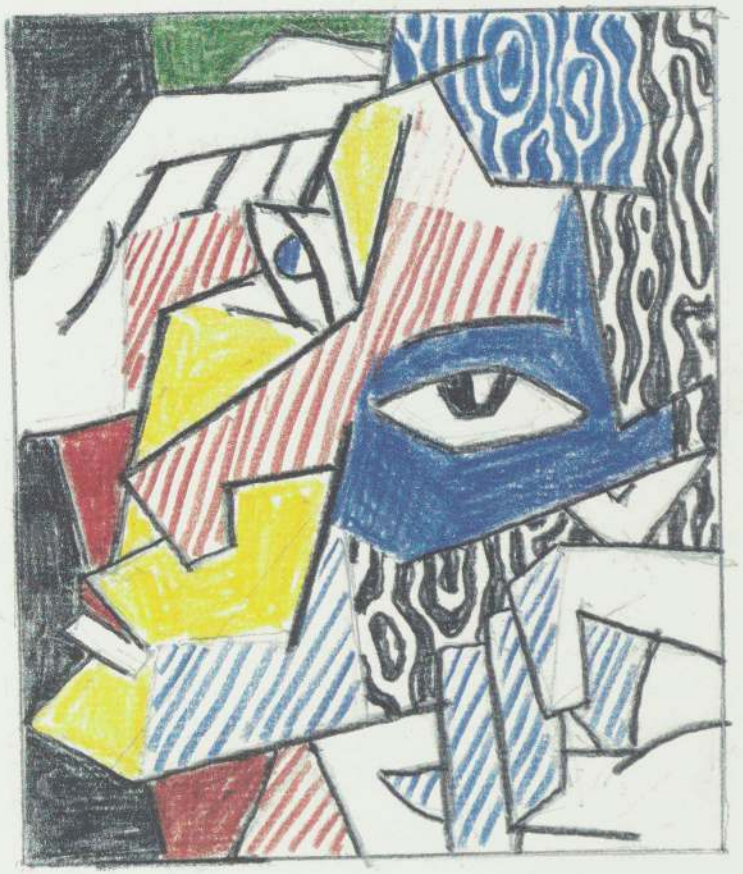


STUDY FOR *LANDSCAPE WITH FIGURES AND SUN*. 1980.
Pencil and colored pencils, 4 × 4 15/16" (10.1 × 12.5 cm).
Private collection

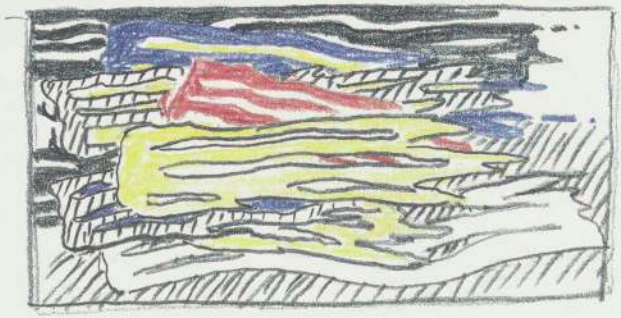
FINAL STUDY FOR *LANDSCAPE WITH FIGURES AND SUN*. 1980.
Pencil and colored pencils, 16 × 20″ (40.6 × 50.8 cm).
Private collection

STUDY FOR *EXPRESSIONIST HEAD*. 1980.
Pencil, colored pencils, and cut-and-pasted paper,
4 1/16 × 3 5/8" (10.7 × 9.2 cm).
Private collection

STUDY FOR *THE PRISONER*. 1980.
Pencil and colored pencils, 5 1/16 × 3 3/8" (12.9 × 8.6 cm).
Private collection

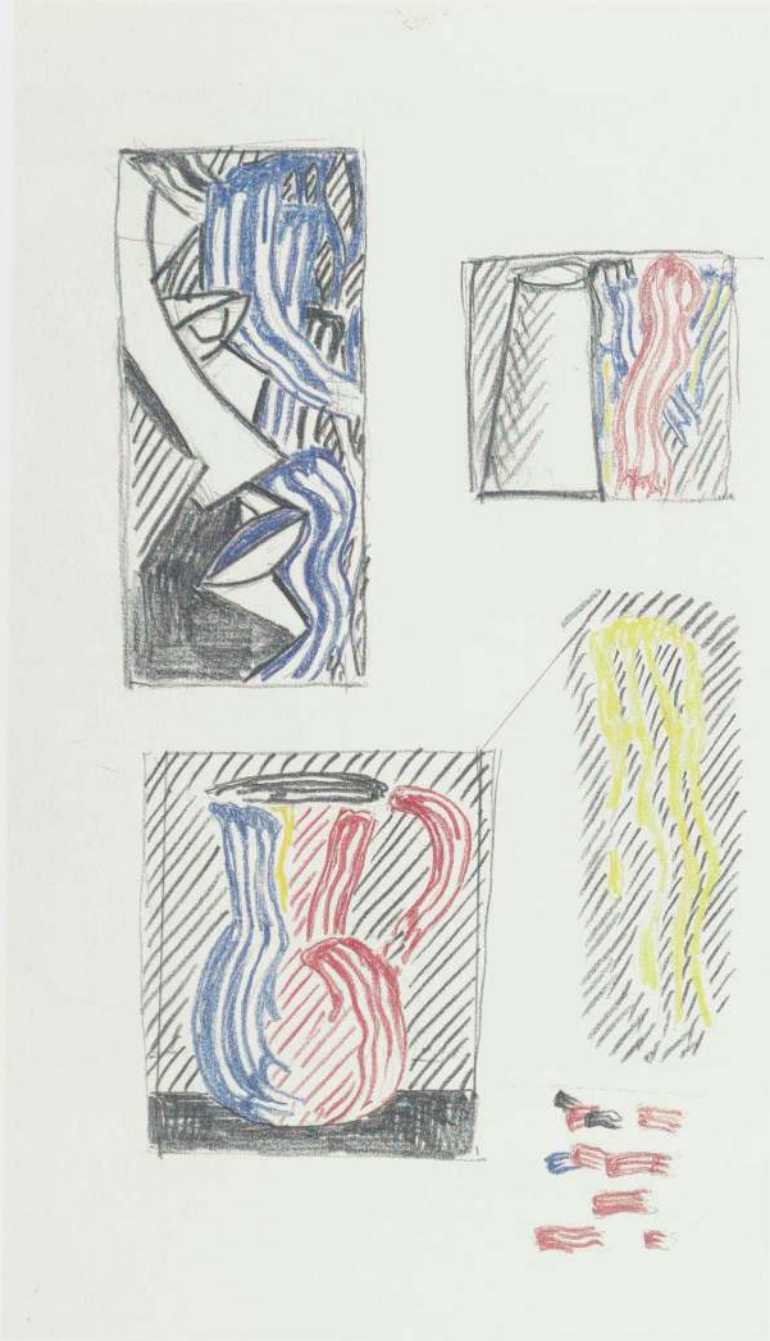


STUDY FOR *EXPRESSIONIST HEAD*. 1980.
Pencil and colored pencils, 5 1/16 × 4 1/4" (12.9 × 10.8 cm).
Private collection

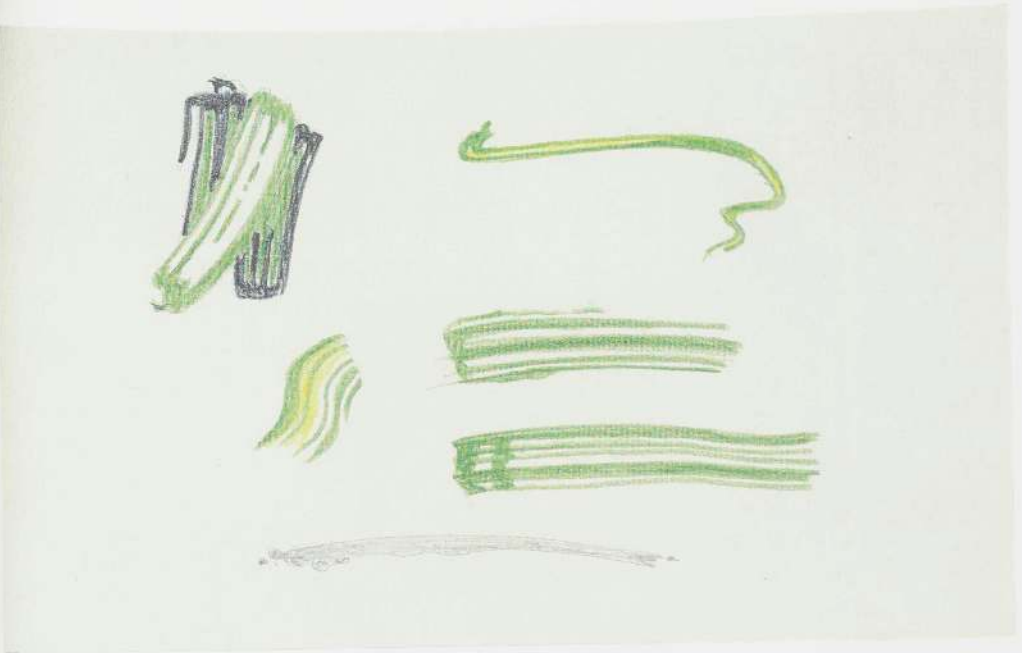


STUDY FOR *LANDSCAPE WITH FIGURES AND RAINBOW* AND STUDY OF BRUSHSTROKES. 1980.
Pencil and colored pencils;
top: 3 9/16 × 5″ (9.1 × 12.8 cm);
bottom: 2 1/8 × 4 1/4″ (5.5 × 10.7 cm).
Private collection

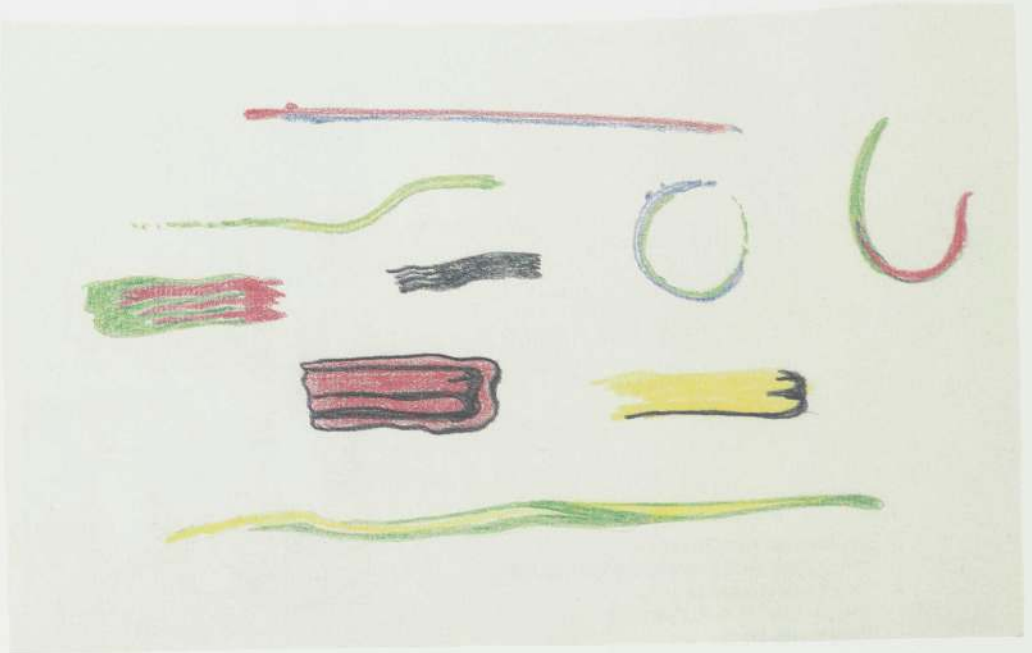
FINAL STUDY FOR *LANDSCAPE WITH FIGURES AND RAINBOW*. 1980.
Pencil, colored pencils, and cut-and-pasted paper, 16½ × 23½" (41.9 × 59.7 cm).
Private collection



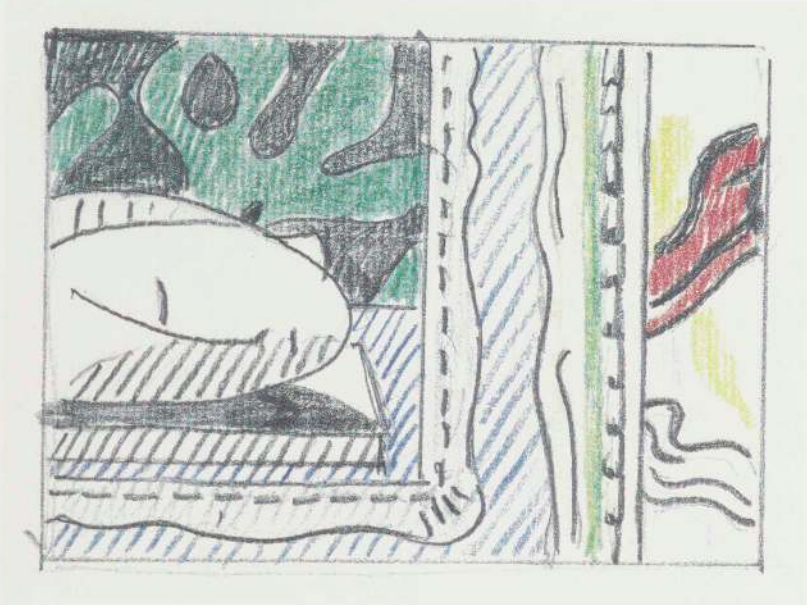
SKETCHES FOR *HEAD* AND *PITCHER* AND SKETCHES OF BRUSHSTROKES. 1980.
Pencil and colored pencils;
sheet: 12 1/16 × 7 1/16" (32.1 × 19.5 cm).
Private collection



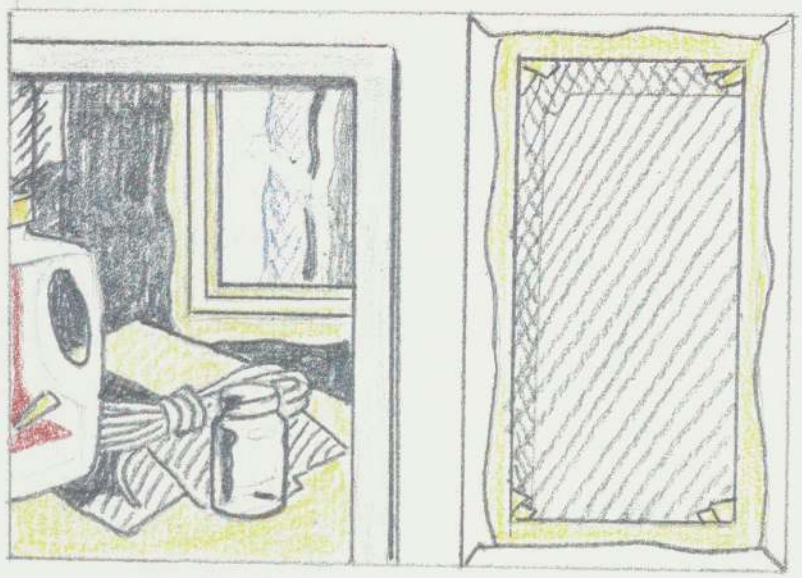
SHEET OF SKETCHES OF BRUSHSTROKES. 1980.
Pencil and colored pencils;
sheet: 5½ × 8¾" (14 × 22.2 cm).
Private collection



SHEET OF SKETCHES OF BRUSHSTROKES. 1980.
Pencil and colored pencils;
sheet: 5½ × 8¾" (14 × 22.2 cm).
Private collection

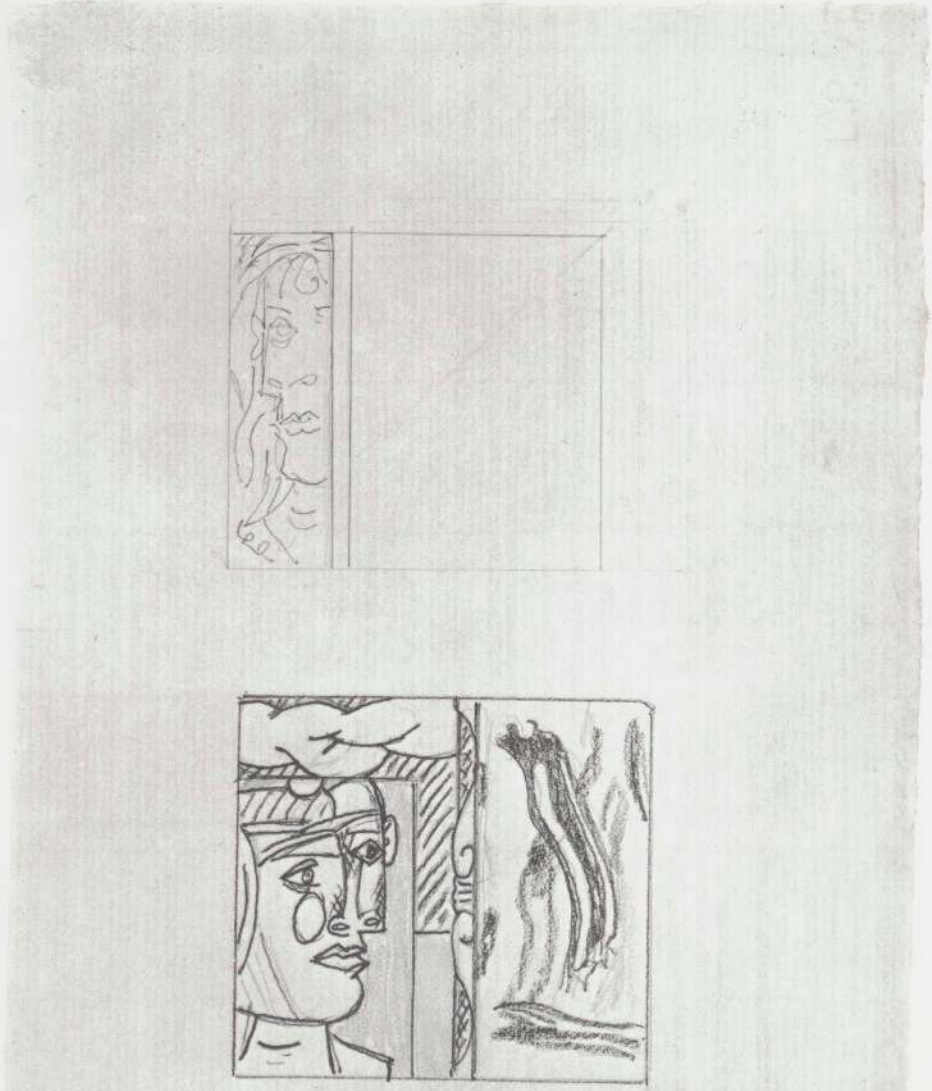


STUDY FOR *TWO PAINTINGS: SLEEPING MUSE*. 1983.
Pencil and colored pencils, 3 5/16 × 4 7/16" (8.4 × 11.2 cm).
Private collection



STUDY FOR *PAINTINGS: STILL LIFE AND STRETCHER FRAME*. 1982.
Pencil and colored pencils,
3 11/16 × 5 3/16" (9.4 × 13.2 cm).
Private collection

STUDY FOR *TWO PAINTINGS: FOLDED SHEETS*. 1982.
Pencil and colored pencils, 3½ × 4⅞" (9 × 12.3 cm).
Private collection



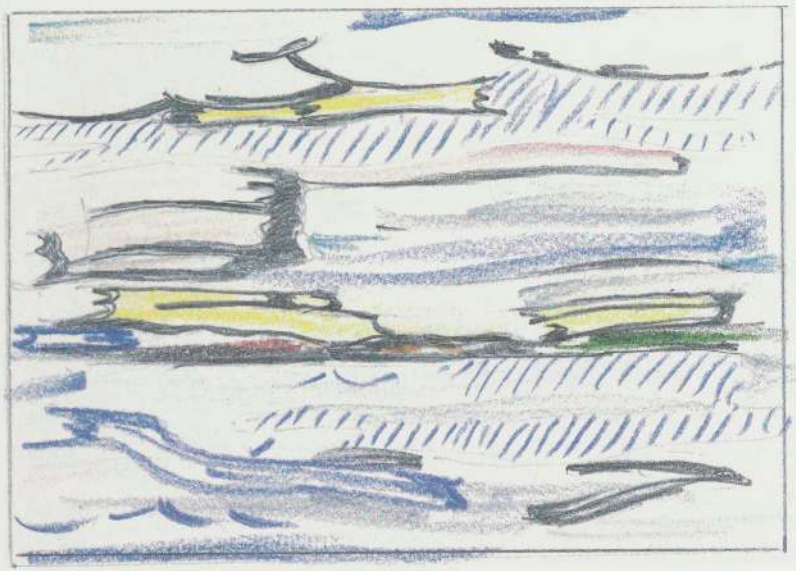
STUDY FOR *TWO PAINTINGS: CRAIG...*. 1983.
Pencil and colored pencils, 3 5/16 × 2½" (8.4 × 6.3 cm).
Collection Henry Geldzahler

Opposite:
SKETCH AND STUDY FOR *PAINTINGS: PICASSO HEAD*. 1983.
Pencil and colored pencils;
study: 3 13/16 × 4⅛" (9.6 × 10.5 cm).
Private collection

STUDY FOR *PAINTING ON BLUE AND YELLOW WALL*. 1983.
Pencil and colored pencils, 5 × 3 9/16" (12.7 × 9.1 cm).
Private collection

STUDY FOR *THE SOWER*. 1984.
Pencil and colored pencils, 3 11/16 × 5 3/16" (9.4 × 13.2 cm).
Private collection

FINAL STUDY FOR *THE SOWER*. 1984.
Cut-and-pasted printed and painted paper, Magna, and pencil, 38⅜ × 52½" (97.5 × 133.5 cm).
Private collection

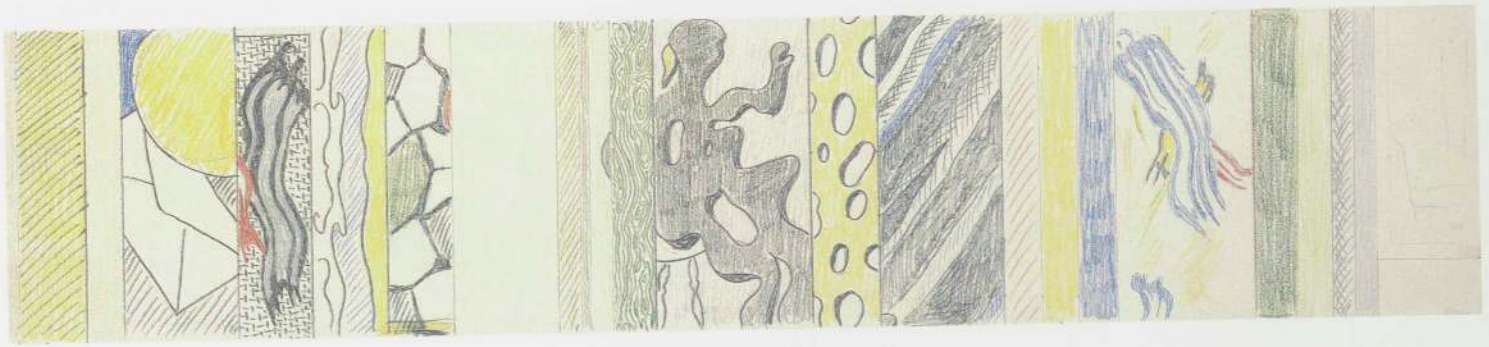


STUDY FOR *SEASCAPE*. 1984.
Pencil and colored pencils, 3⅝ × 5⅛″ (9.2 × 13 cm).
Private collection

STUDY FOR *THE RIVER*. 1984.
Pencil and colored pencils, 3⅞₆ × 5⅛₆″ (9 × 12.8 cm).
Private collection

STUDY FOR *REFLECTIONS*. 1985.
Pencil and colored pencils, 3⅝ × 5⁹⁄₁₆″ (9.2 × 14.2 cm).
Private collection

STUDY FOR *GREENE STREET MURAL*. 1983.
Pencil, colored pencils, and Magna on tracing paper, 8 15/16 × 47 13/16" (22.7 × 121.4 cm).
Private collection



SKETCH FOR *GREENE STREET MURAL*. 1983.
Pencil and colored pencils; sheet: 9 × 42½" (22.7 × 107.8 cm).
Private collection

STUDY FOR *GREENE STREET MURAL*. 1983.
Cut-and-pasted printed and painted paper, pen and ink, and pencil, 9 × 42⅜″ (22.8 × 107.7 cm).
Private collection

FINAL STUDY FOR *GREENE STREET MURAL*. 1983.
Cut-and-pasted printed and painted paper, pen and ink, and Magna; sheet: 9 × 47 15/16" (22.8 × 121.8 cm).
The Museum of Modern Art, New York; Gift of Abby Aldrich Rockefeller (by exchange)

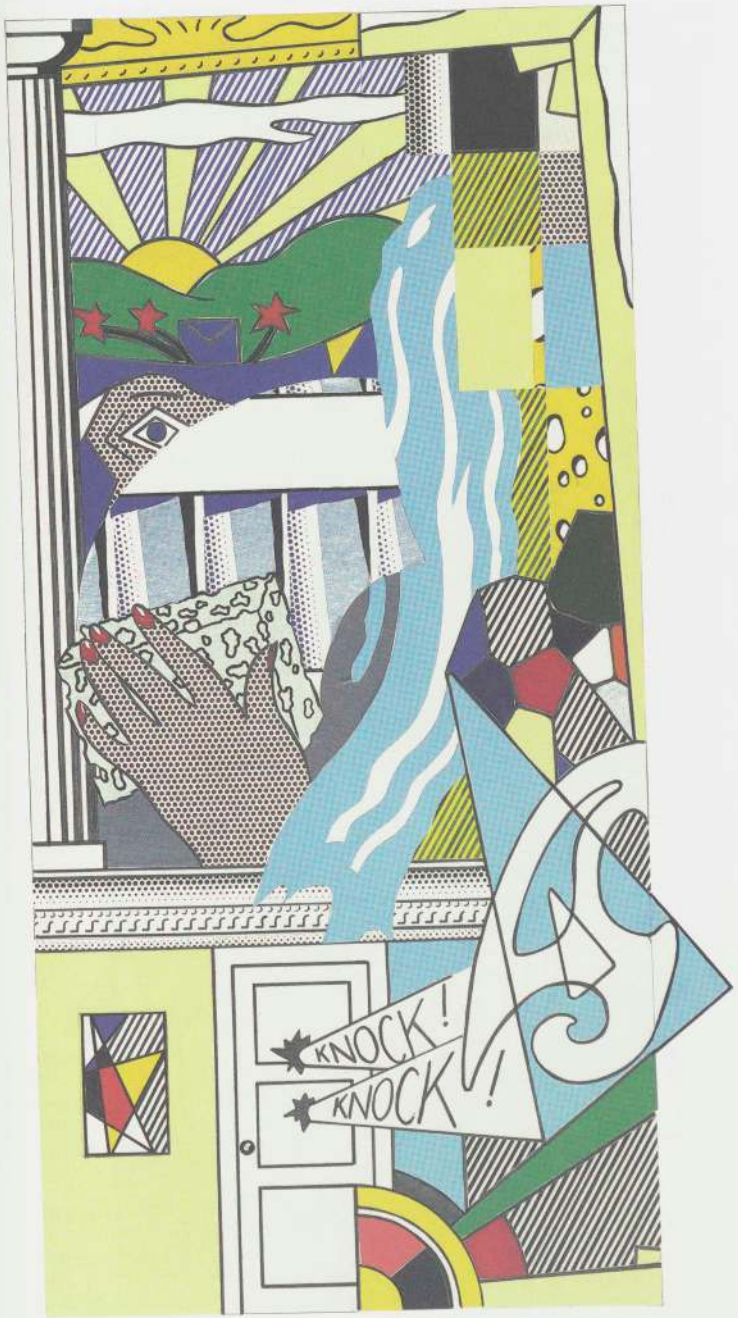
STUDY FOR *NUDES IN THE FOREST*. 1985.
Pencil and colored pencils, 5 × 7½″ (12.7 × 19 cm).
Private collection

STUDY FOR *FOREST SCENE WITH TEMPLE*. 1985.
Pencil and colored pencils, 5 × 7½" (12.7 × 19 cm).
Private collection

STUDY FOR *MURAL WITH BLUE BRUSHSTROKE*. 1985.
Pencil and colored pencils,
34 5/16 × 16 3/8" (87.2 × 41.5 cm).
Private collection

Opposite, left:
STUDY FOR *MURAL WITH BLUE BRUSHSTROKE*. 1985.
Cut-and-pasted printed and painted paper, pen and ink, and pencil,
34 3/8 × 18 1/2" (87.4 × 47 cm).
Private collection

Opposite, right:
STUDY FOR *MURAL WITH BLUE BRUSHSTROKE*. 1985.
Pencil, 34 3/8 × 17 5/8" (87.4 × 44.8 cm).
Private collection


KNOCK!
KNOCK!


KNOCK!
KNOCK!


KNOCK!
KNOCK!

Opposite, left:
COLOR STUDY FOR *MURAL WITH BLUE BRUSHSTROKE*. 1985.
Pencil and colored pencils,
34⅞ × 17⅝" (87.5 × 44.7 cm).
Private collection

Opposite, right:
FINAL STUDY FOR *MURAL WITH BLUE BRUSHSTROKE* [for The Equitable Center, New York]. 1985.
Cut-and-pasted printed and painted paper, pen and ink, and pencil,
34¼ × 17½" (87 × 44.4 cm).
Collection Equitable Real Estate, New York

Notes to the Text

1. Unless otherwise noted, remarks attributed to Lichtenstein are from a series of conversations and recorded interviews with the author, the first in 1983, the remainder over a period of several months in 1985–86. In some cases, these comments overlap with already published interviews and statements by the artist (see Selected Bibliography); others have entered the general literature on the artist.

2. The quotations in this paragraph are from Hoyt L. Sherman, *Drawing by Seeing* (New York and Philadelphia: Hinds, Hayden & Eldridge, 1947), pp. 6, 9, 10, and 11. Sherman was a pragmatic aesthetician deeply influenced by John Dewey's Progressivism in his pedagogic approach, and by Cézanne in his aesthetic theory. An extensive critical analysis of Sherman's pedagogy in its historical context (including Roy Lichtenstein and the art of the sixties) is the subject of a Ph.D. dissertation (in progress) by David Deitcher, "'Hand made Ready made': Roy Lichtenstein and the Legacy of Progressivism in American Art Education" (City University of New York, Graduate School).

3. Henri Zerner, *The Graphic Art of Roy Lichtenstein*, exhibition catalogue (Cambridge, Mass.: Fogg Art Museum, Harvard University, 1975), p. 2.

4. Rainer Maria Rilke, *Letters on Cézanne*, ed. Clara Rilke, trans. Joel Agee (New York: Fromm International, 1985), p. 36.

5. For instance, Dore Ashton, in a paper presented at the Pop Art Symposium at The Museum of Modern Art in 1962:

> The contemporary aesthetic, as exemplified by many pop artists and certain literary and musical figures, implies a voluntary diminution of choices. The artist is expected to cede to the choice of vulgar reality; to present it in unmitigated form. Conventionally, choice and decision are the essence of a work of art, but the new tendency reduces the number and quality of decisions to a minimum. To the extent that the interest in objects and their assemblage in non-metaphorical terms signifies a reduction of individual choices, pop art is a significant sociological phenomenon, a mirror of our society. To the extent that it shuns metaphor, or any deep analysis of complex relations, it is an impoverished genre and an imperfect instrument of art.

All five papers presented at the symposium and a transcript of the ensuing panel discussion were printed in "Pop Art Symposium at The Museum of Modern Art, December 13, 1962," *Arts Magazine*, April 1963, pp. 36–45.

6. G. R. Swenson, "What is Pop Art?" (1963), in John Coplans, ed., *Roy Lichtenstein* (New York: Praeger, 1972), p. 53; to Swenson's question, "Are you anti-experimental?," Lichtenstein replied:

> I think so, and anti-contemplative, anti-nuance, anti-getting-away-from-the-tyranny-of-the-rectangle, anti-movement and -light, anti-mystery, anti-paint-quality, anti-Zen, and anti all of those brilliant ideas of preceding movements which everyone understands so thoroughly.
>
> We like to think of industrialization as being despicable. I don't really know what to make of it. There's something terribly brittle about it. I suppose I would still prefer to sit under a tree with a picnic basket rather than under a gas pump, but signs and comic strips are interesting as subject matter. There are certain things that are usable, forceful, and vital about commercial art. We're using those things—but we're not really advocating stupidity, international teen-agerism, and terrorism.

7. Lawrence Alloway, "On Style: An Examination of Roy Lichtenstein's Development, Despite a New Monograph on the Artist," *Artforum*, March 1972, pp. 55–56.

8. "Lichtenstein Interviewed," in Diane Waldman, *Roy Lichtenstein* (New York: Harry N. Abrams, 1972), p. 25.

9. The term "parody" is used in this sense throughout the present text.

10. See John Coplans, "Talking with Roy Lichtenstein" (1967), in Coplans, ed., *Roy Lichtenstein*.

11. The anti-Cubist image relates to Lichtenstein's desire to recover the object: "I think that in these objects, the golf ball, the frankfurter, and so on, there is anti-Cubist composition. You pick an object and put it on a blank ground. I was interested in non-Cubist composition. The idea is contrary to the major direction of art since the early Renaissance, which has more and more symbolized the integration of 'figure' and 'ground.'" Ibid., p. 88.

12. Meyer Schapiro, "Style," in A. L. Kroeber, ed., *Anthropology Today: An Encyclopedic Inventory* (Chicago: University of Chicago Press, 1953), p. 291. Schapiro's observations on style are illuminating when applied to Hoyt Sherman's teaching methods and Lichtenstein's interpretations of them, and to Lichtenstein's attitudes toward making art. In full, the passage just cited reads:

> With the change in Western art during the last seventy years, naturalistic representation has lost its superior status. Basic for contemporary practice and for knowledge of past art is the theoretical view that what counts in all art are the elementary aesthetic components, the qualities and relationships of the fabricated lines, spots, colors and surfaces. These have two characteristics: they are intrinsically expressive, and they tend to constitute a coherent whole. The same tendencies to coherent and expressive structure are found in the arts of all cultures. There is no privileged content or mode of representation (although the greatest works may, for reasons obscure to us, occur only in certain styles). Perfect art is possible in any subject matter or style. A style is like a language, with an internal order and expressiveness, admitting a varied intensity or delicacy of statement. This approach is a relativism that does not exclude absolute judgments of value; it makes these judgments possible within every framework by abandoning a fixed norm of style. Such ideas are accepted by most students of art today, although not applied with uniform conviction.

As a result of this new approach, all the arts of the world, even the drawings of children and psychotics, have become accessible on a common plane of expressive and form-creating activity. Art is now one of the strongest evidences of the basic unity of mankind.

This radical change in attitude depends partly on the development of modern styles, in which the raw material and distinctive units of operation—the plane of the canvas, the trunk of wood, tool marks, brush strokes, connecting forms, schemas, particles and areas of pure color—are as pronounced as the elements of representation. Even before nonrepresentative styles were created, artists had become more deeply conscious of the aesthetic-constructive components of the work apart from denoted meanings.

13. Alloway, "On Style," p. 55.

14. Diane Waldman, *Roy Lichtenstein: Drawings and Prints* (New York: Chelsea House Publishers, A Paul Bianchini Book, 1970), p. 16.

15. Alan Gouk, "An Essay on Painting," *Studio International*, October 1970, p. 145.

16. The names of drawing "systems" used in this essay come from Philip Rawson, *Drawing* (London: Oxford University Press, 1969). Rawson's terminology is derived from close analysis of a large variety of drawing styles and techniques and from terms traditionally used in the teaching of drawing; none of his terms is meant to be exact or limited, in either its description or application. Rawson notes: "The terms I . . . use, while many of them may be unfamiliar, are chosen because they designate things that can actually be found in drawings by looking, and because they can be explained clearly and consistently" (p. vi). Lichtenstein's use of drawing systems is intuitive, and derived from his own early training and his experience and analysis of works of art; he does not think of them by name and apply them. The systems, as generalized by Rawson, do nevertheless fit many of the "visual facts," and Lichtenstein does understand and use them. My purpose in naming them is, following Rawson's method, to provide a point of departure for clear and consistent description of Lichtenstein's method.

17. Waldman, *Roy Lichtenstein: Drawings and Prints*, p. 17.

18. Richard Morphet, *Roy Lichtenstein*, exhibition catalogue (London: The Tate Gallery, 1968), p. 15.

19. Rilke, *Letters on Cézanne*, p. 80.

20. The strongest advocate of this theory of the twentieth-century picture from the late forties onward was the influential art critic Clement Greenberg. Lichtenstein says he was aware of the theories of both Greenberg and Meyer Schapiro (although he did not attend any of Schapiro's art history classes at Columbia, as some artists did).

21. Coplans, "Talking with Roy Lichtenstein," p. 91.

22. Ernst Busche, Preface to *Roy Lichtenstein*, exhibition catalogue (New York: Leo Castelli Gallery, 1983), n.p.

23. I. Michael Danoff, "Paintings That Make Your Retinas *Dance*," *Art News*, November 1981, p. 124.

24. Waldman, *Roy Lichtenstein: Drawings and Prints*, p. 16.

25. Rainer Maria Rilke, letter to Lou Andreas-Salomé, August 10, 1903, epigraph to *Letters on Cézanne*.

26. Ibid.

27. Waldman, *Roy Lichtenstein: Drawings and Prints*, p. 27.

28. Ibid., p. 19.

29. Lichtenstein had, as noted earlier, worked from a form of memory image in Hoyt Sherman's class; the reference here is to Emanuel Löwy's notion of a memory image, described in Schapiro, "Style," p. 301.

30. Waldman, *Roy Lichtenstein: Drawings and Prints*, p. 27.

31. Hanna Segal, "Art and the Inner World," *Times Literary Supplement*, July 18, 1975, p. 800.

32. Otto Hahn, "Roy Lichtenstein" (1966), in Coplans, ed., *Roy Lichtenstein*, p. 143.

33. Robert Morris, "Aligned with Nazca," *Artforum*, October 1975, pp. 36–38.

34. Lichtenstein recalls being interested in Warhol's repeated images and, as the earliest idea for a real repeat composition, in 1962 made two identical portraits with stencils, one of Ivan Karp and one of Allan Kaprow.

35. John Coplans, *Serial Imagery*, exhibition catalogue (Pasadena, Calif.: Pasadena Art Museum, 1968), p. 19.

36. Lawrence Alloway, *Systemic Painting*, exhibition catalogue (New York: The Solomon R. Guggenheim Museum, 1966), p. 19.

37. Frederic Tuten, "Lichtenstein at Gemini" (1969), in Coplans, ed., *Roy Lichtenstein*, pp. 97–98. Tuten notes, too, that the brushstroke, "a vehicle for painting—the gestural stroke—became in his hands the subject for painting . . . the apotheosis of a style or manner whose originals were already frozen in convention" (p. 97).

38. Edward Fort Fry, "Roy Lichtenstein's Recent Landscapes," *Art and Literature*, Spring 1966, pp. 118–19.

39. Georges Clemenceau, commenting in 1895 on Monet's Cathedrals, quoted in Coplans, *Serial Imagery*, p. 26.

40. Fry, "Roy Lichtenstein's Recent Landscapes," p. 119.

41. Henri Matisse, "Notes of a Painter" (1908), in Jack D. Flam, *Matisse on Art* (London: Phaidon, 1973), p. 36.

42. Jack Cowart notes as specific sources Léger's *Marie l'acrobate* (1933), *La Danse* (1942), and *Big Julie* (*La Grande Julie*, 1945). Cowart also cites John Haberle and F. Danton, Jr., as American sources for some of these motifs. See Jack Cowart, *Roy Lichtenstein, 1970–1980*, exhibition catalogue (New York: Hudson Hills Press; Saint Louis: The Saint Louis Art Museum, 1981), pp. 58–59.

43. Jasper Johns, quoted in Leo Steinberg, *Jasper Johns* (New York: Wittenborn, 1963), p. 15.

44. James Thrall Soby, *Juan Gris* (New York: The Museum of Modern Art, 1958), p. 27.

45. Claes Oldenburg, "The Baroque Style of Mr. Anonymous" (1968), in Barbara Rose, *Claes Oldenburg*, exhibition catalogue (New York: The Museum of Modern Art, 1969), p. 194.

46. Juan Gris, quoted by Daniel-Henry Kahnweiler; cited in Soby, *Juan Gris*, p. 28.

47. Sherman, *Drawing by Seeing*, p. 52. Sherman's theories are relevant to Lichtenstein's method of working in series. In full, the passage just cited reads:

> Students who are trained in the process of perceptual unity . . . see themselves and their friends turning out drawings which have the flavor of the primitive, the sophisticated, the abstract, the naturalistic and other typical styles. Each style comes to be recognized and accepted as an extension of a relative phase of personal or cultural expression rather than as an absolute category to be treated as something in itself. The doors are therefore opened for them to get something from every style and to appreciate the fundamental significance of a very wide range of artistic experiences.
>
> The history of art also has more significance. The function of history is not to

present the dates which separate one event from another, but to present past human experiences in such a way as to allow them to be re-experienced in the present. Students should come to the art works of the past with the same expectancy and sensitivity with which they approach immediate situations for a creative experience.

The concept of cycles and series in art is an old one in aesthetic theory, with many notions of what characterizes a cycle (i.e., progress and decline versus polarity); Meyer Schapiro's essay "Style," cited earlier, is a comprehensive summary of the historical evolution of the various theories on stages and cycles in style.

Lichtenstein's preference for conceiving his work in different kinds of series has grown more and more apparent. By the second half of the seventies, it is difficult to avoid thinking of Lichtenstein as being engaged in a selective recycling of aesthetic theory—even beyond parody (although there is that)—to provide a coherent theme for the renewal of older styles within the changed context of his own.

48. Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn (New York: Schocken, 1969), p. 221. Of course this allusion skews Benjamin's meaning somewhat, for Lichtenstein's use of reproductions is optimistic, and in a specifically American sense: it reflects the notion that art (like education) is the right of all, and will be made available through wide dissemination (see Deitcher, "Hand made Ready made"). Lichtenstein's practice is therefore positive: although he undermines the specific historical authority of the work in question, he nonetheless wishes to reintroduce its essence into "the fabric of tradition"—a new tradition available to all.

49. Schapiro, "Style," p. 301.

50. Ibid., p. 291.

51. Ibid.

52. Schapiro, p. 301, summarizes Löwy:

> Löwy has analyzed the general principles of representation in early arts and explained their stages as progressive steps in a steady change from conceptual representation, based on the memory image, to perspective representation, according to direct perception of objects. Since the structure of the memory image is the same in all cultures, the representations based on this psychological process will exhibit common features: (1) The shape and movement of figures and their parts are limited to a few typical forms; (2) the single forms are schematized in regular linear patterns; (3) representation proceeds from the outline, whether the latter is an independent contour or the silhouette of a uniformly colored area; (4) where colors are used, they are without gradation of light and shadow; (5) the parts of a figure are presented to the observer in their broadest possible aspect; (6) in compositions the figures, with few exceptions, are shown with a minimum of overlapping of their main parts; the real succession of figures in depth is transformed in the image into a juxtaposition on the same plane; (7) the representation of the three-dimensional space in which an action takes place is more or less absent.
>
> Whatever criticisms may be made of Löwy's notion of a memory image as the source of these peculiarities, his account of archaic representation as a universal type, with a characteristic structure, is exceedingly valuable. . . .

There is no suggestion intended here that Lichtenstein knew Löwy's theories; Löwy is, however, helpful in describing the characteristics of reductive, or "memory," images, whatever their source or process, and in analyzing Lichtenstein's parody of "primitivism."

53. Ibid.

54. Lichtenstein had painted Brushstroke murals for Düsseldorf University in 1970, and had made proposals for two other murals: one for the New York State Legislature (*Town and Country*, 1968; p. 140) and another for a Louis Kahn building, The Institute for Scientific Information, Philadelphia (untitled, 1979; p. 141). The two last are also summations of the themes of his work up to those dates.

55. Bernice Rose, *Drawing Now*, exhibition catalogue (New York: The Museum of Modern Art, 1976), p. 43; the characterization of Plato's thought is quoted from Erwin Panofsky, *Idea: A Concept in Art History* (New York: Harper & Row, 1968), p. 5.

56. Barry Unsworth, *The Stone Virgin* (Boston: Houghton Mifflin, 1986), p. 87.

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Biographical Outline

1923 Born in New York City.

1940 Classes with Reginald Marsh at The Art Students League of New York.

1940–42 Ohio State University, Columbus. Studies with Professor Hoyt L. Sherman, author of *Drawing by Seeing*, a system for the teaching of drawing. Also studies engineering drawing.

1943–46 U.S. Army, Europe.

1946 B.F.A., Ohio State University (instructor until 1951).

1949 M.F.A., Ohio State University. Marries Isabel Wilson (divorced 1965). First group exhibition, Chinese Gallery, New York.

1951 First individual exhibition, Carlebach Gallery, New York. Works in Cleveland as graphic and engineering draftsman, window designer, and sheet-metal designer (through 1957).

1952 Individual exhibition, John Heller Gallery, New York.

1954 First son born.

1956 Second son born.

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

1960 Assistant Professor, Douglass College, Rutgers University, New Brunswick, New Jersey (through 1964).

1962 First individual exhibition at Leo Castelli Gallery, New York. Participates in "New Realists," Sidney Janis Gallery, New York, first major Pop art exhibition.

1963 Moves to New York City. Commissioned by Philip Johnson to make large-scale paintings for New York State Pavilion, New York World's Fair. First individual exhibition in Europe, Galerie Ileana Sonnabend, Paris.

1965 Individual exhibitions at Leo Castelli Gallery, New York, and Galerie Ileana Sonnabend, Paris.

1966 First museum individual exhibition, The Cleveland Museum of Art.

1967 First museum retrospective exhibition, Pasadena Art Museum. Exhibition travels to Walker Art Center, Minneapolis, then to the Stedelijk Museum, Amsterdam, as his first museum individual exhibition in Europe; continues to travel, through 1968, to The Tate Gallery, London; Kunsthalle Bern; and Kestner-Gesellschaft, Hannover. Large paintings for Expo '67, Montreal.

1968 Marries Dorothy Herzka.

1969 First museum retrospective exhibition in New York, The Solomon R. Guggenheim Museum. Exhibition travels to Nelson Gallery of Art, Kansas City; Seattle Art Museum; Columbus Gallery of Fine Arts; and Museum of Contemporary Art, Chicago.

1970 Moves to Southampton, Long Island, New York. Elected to American Institute of Arts and Letters. Paints large Brushstroke murals for Düsseldorf University.

1971 Exhibition of drawings, School of Visual Arts, New York.

1972 Exhibition of Entablature drawings, Leo Castelli Gallery, New York.

1975 Retrospective drawing exhibition, "Dessins sans bande," Centre national d'art contemporaine, Paris. Exhibition travels to Nationalgalerie, Staatliche Museen Preussischer Kulturbesitz, Berlin.

1976 Exhibition of collages, School of Visual Arts, New York.

1977 Skowhegan Medal for Painting. Exhibition of drawings and collages, California Institute of the Arts, Valencia.

1978 Exhibition of prints and drawings, Leo Castelli Gallery, New York.

1979 First public sculpture commission, *Mermaid*, for the Theater of the Performing Arts, Miami Beach (grant from the National Endowment for the Arts).

1981 Retrospective exhibition of work from 1970–80, The Saint Louis Art Museum. Exhibition travels to Seattle Art Museum; Whitney Museum of American Art; Fort Worth Art Museum; selected works travel to Museum Ludwig, Cologne; City of Florence; Musée des arts décoratifs, Paris; Fundación Juan March, Madrid; Seibu Museum, Tokyo.

1982 Takes a loft in Manhattan, in addition to Southampton studio.

1983 Paints *Greene Street Mural*, Leo Castelli Gallery, 142 Greene Street, New York.

1984 Exhibition of drawings, James Goodman Gallery, New York.

1985–86 *Mural with Blue Brushstroke*, commissioned by The Equitable Life Assurance Society of the United States, for The Equitable Center, New York.

Chronology of Works

1948–50 Paintings of knights in armor and castles

1951–61 Western and American history paintings, in Cubist and "Cubist-Expressionist" styles; Abstract Expressionist style, including proto-Pop subjects

1961–66 Classic Pop art period
- Images from comic strips, advertisements, everyday objects (1961–66)
- Black-and-white finished drawings (begin 1961)
- Adaptations from reproductions of Cézanne, Mondrian, and Picasso (1962–64)
- Landscapes and Seascapes (1964–66)
- Temples (1964–65)
- Ceramic sculpture (1965)
- Explosions (1965–66)
- Brushstroke paintings (1965–66)

1966–72 Modern cycle
- Last two early black-and-white finished drawings: *Modern Painting with Small Bolt* (1967) and *Brushstrokes* (1966–68)
- Modern and Modular series (1966–70)
- Modern sculpture (1967–70)
- Architectural Monuments (serial images): Rouen Cathedral, Haystacks, Barns, Pyramids (1968–69)
- Brushstroke murals, Düsseldorf University (1970)
- Black-and-white Entablature drawings (1970–71)
- Mirrors (1970–72)
- Entablature paintings (1971–72)

1972–76 Still Life and Cubist cycle
- Still Life series (1972–73)
- Triptychs (1972–74)
- Studio Walls and Trompe l'Oeil series (1973)
- Artist's Studios (1973–74)
- Cubist series (1973–75)
- Futurist series (1974–76)
- Entablatures (1974–76)
- Purist series (1975)
- Office Still Lifes (1976)
- Still Life sculpture (1976 [through 1979])

1976–80 Surrealist-Expressionist cycle
- Surrealist series (1976–79); *Mermaid* (sculpture, 1979)
- Amerind series (1979–80)
- Expressionist series (1979–80)

1980–86 Brushstroke cycle
- Still Lifes, de Kooning Women, Landscapes (1980–82)
- Sculpture: Apples, Brushstrokes, Heads (1981–86)
- Paintings series (1982–84); *Greene Street Mural* (1983)
- Fauve-Expressionist series (1984–86); *Mural with Blue Brushstroke*, The Equitable Center, New York (1985–86)
- Heads (1986)

1986– Perfect and Imperfect paintings

Catalogue of the Exhibition

In the catalogue, works are divided into the following categories: Finished Drawings; Sketches and Studies; Sculpture Studies; Mural Studies; Collages; and Paintings. The term *finished drawing* refers to an independent work not intended as a study. A *sketch* is a rough drawing representing the artist's idea or "first thought," sometimes a preliminary study. *Study* denotes a clearly outlined drawing intended by the artist for projection to a larger scale. (Collages that are studies for prints were made as full-size maquettes.) *Final study* indicates the existence of a smaller prior study (or, in the case of murals, the existence of a prior study that is the same size). *Color study* indicates the existence of a related pencil study.

Works are listed chronologically within each category. Dates in parentheses do not appear on the works or could not be verified. The chronology and dating of the works are based on newly discovered drawings, information from the artist, stylistic similarities with dated drawings, comparison with dated completed works, and extensive research in the artist's and his dealer's archives.

Titling of sketches and studies is based on related paintings, sculpture, prints, and enamel multiples, and confirmed by the artist. (Sketches and studies for works actually executed are for paintings, unless otherwise indicated.) Individual works previously referred to by several different titles are here listed with the title selected by the artist. B (Bianchini) numbers refer to the catalogue raisonné: Diane Waldman, *Roy Lichtenstein: Drawings and Prints* (New York: Chelsea House Publishers, A Paul Bianchini Book, 1970).

All drawings are on paper and all collages are on board, unless otherwise noted. The paint on cut-and-pasted painted paper is Magna. Dimensions are in inches and centimeters, height preceding width; the first set of dimensions for each drawing refers to the image, the second to the sheet, unless otherwise indicated.

Finished Drawings

1. *Airplane.* (1961). Pen and ink; sheet: 20 × 23¾" (50.8 × 60.4 cm). Collection Ileana and Michael Sonnabend, New York. (B.61-1)

2. *Knock Knock.* (1961). Pen and ink; sheet: 22½ × 19⅞" (57.1 × 50.5 cm). Collection Ileana and Michael Sonnabend, New York. (B.61-2)

3. *Couch.* (1961). Pen and blue ink; sheet: 19¾ × 23¼" (50.2 × 59 cm). Collection Ileana and Michael Sonnabend, New York. (B.61-3)

4. *Hand Loading Gun.* (1961). Pen and ink and pochoir; sheet: 22½ × 30" (57.1 × 76.2 cm). Private collection, New York. (B.61-9)

5. *Girl with Accordion.* (1961). Pen and ink and pochoir; sheet: 23³⁄₁₆ × 20⅛" (58.9 × 51.1 cm). Collection Ileana and Michael Sonnabend, New York. (B.61-5)

6. *Step-On Can with Leg (1).* (1961). Pen and ink and pochoir; 21 × 17½" (57 × 44.4 cm); 23¼ × 19⅞" (59 × 50.5 cm). Collection Ileana and Michael Sonnabend, New York. (B.61-7)

7. *Step-On Can with Leg (2).* (1961). Pen and ink and pochoir, 21 × 17½" (57 × 44.4 cm); 23¼ × 19⅞" (59 × 50.5 cm). Collection Ileana and Michael Sonnabend, New York. (B.61-8)

8. *Finger Pointing.* (1961). Pen and ink and pochoir; sheet: 30 × 22½" (76.2 × 57.2 cm). Collection Kiki Kogelnik. (B.61-11)

9. *Keds.* 1962. Pencil and frottage; sheet: 22½ × 16½" (57.1 × 41.9 cm). Collection James and Katherine Goodman. (B.62-1)

10. *Foot Medication.* 1962. Pencil and frottage, 18½ × 18¾" (47 × 47.6 cm); 22½ × 22½" (57.2 × 57.2 cm). Collection David Whitney. (B.62-2)

11. *The Kiss.* 1962. Pencil and frottage, 18½ × 14⅛" (47 × 36 cm); 21 × 16¼" (53.3 × 41.2 cm). Collection David Whitney

12. *Conversation.* (1962). Pencil and frottage; sheet: 12½ × 10½" (31.8 × 26.7 cm). Collection Robert and Jane Meyerhoff, Phoenix, Maryland. (B.62-4)

13. *Zipper.* (1962). Pencil, 14¾ × 14½" (37.5 × 36.8 cm); 22½ × 19¾" (57.2 × 50.2 cm). Collection Mr. and Mrs. Leo Castelli. (B.62-5)

14. *Like New.* (1962). Pencil; sheet: 22⁷⁄₁₆ × 26⁹⁄₁₆" (57 × 67.5 cm). Collection Cy Twombly, Rome. (B.62-6)

15. *10¢.* (1962). Ink; sheet: 22½ × 30" (57.2 × 76.2 cm). Collection Cy Twombly, Rome. (B.62-7)

16. *Baked Potato.* (1962). Ink and synthetic polymer paint; sheet: 22¼ × 30" (56.6 × 76.5 cm). The Museum of Modern Art, New York; Gift of Abby Aldrich Rockefeller (by exchange)

17. *Jet Pilot.* (1962). Pencil and frottage, 15 × 17" (38.1 × 43.2 cm); 22 × 23⅛" (55.9 × 58.7 cm). Yale University Art Gallery, New Haven, Connecticut; Lent by Richard Brown Baker, B.A. 1935. (B.62-12)

18. *George Washington.* 1962. Pencil and frottage, 14⁹⁄₁₆ × 11¼" (37 × 28.6 cm); 18¹³⁄₁₆ × 14½" (47.8 × 36.8 cm). Private collection. (B.62-14)

19. *I Know How You Must Feel, Brad!* (1963). Pencil and tusche pochoir, 23⅝ × 20½" (60 × 52.1 cm); 30 × 22½" (76.2 × 57.2 cm). Collection Vera List and Joshua Mack. (B.63-5)

20. *Shock Proof.* 1963. Pencil and tusche pochoir; sheet: 30 × 22¼" (76.2 × 56.5 cm). Collection Mr. and Mrs. Leo Castelli. (B.63-8)

21. *Ball of Twine.* 1963. Pencil and tusche pochoir; sheet: 15¼ × 12½" (38.8 × 31.8 cm). Collection Mr. and Mrs. Leo Castelli. (B.63-9)

22. *Hot Dog.* (1964). Pencil and tusche pochoir; sheet: 26⁹⁄₁₆ × 65¹⁵⁄₁₆" (67.5 × 167.5 cm). Collection Cy Twombly, Rome

23. *Temple of Apollo.* 1964. Pencil and tusche pochoir; sheet: 22¼ × 29⅞" (56.5 × 76 cm). Private collection, London. (B.64-6)

24. *Landscape.* 1964. Pencil and tusche pochoir; sheet: 16⅞ × 21¼" (42.9 × 54 cm). San Francisco Museum of Modern Art; Gift of John Berggruen 80.448. (B.64-8)

25. *Diana.* 1965. Pencil and tusche pochoir, 24¾ × 18¼" (62.9 × 46.3 cm); 29⅞ × 22¼" (75.9 × 56.5 cm). Collection Mr. and Mrs. Leo Castelli. (B.65-1)

26. *Tablet.* (1966). Pencil and tusche pochoir, 27¼ × 20" (69.2 × 50.8 cm); 30 × 22" (76.2 × 55.9 cm). Collection Richard and Carol Selle. (B.66-2)

27. *Modern Painting with Small Bolt.* 1967. Pencil and tusche pochoir, 20⅝ × 23⅛" (52.4 × 58.7 cm); 22⅛ × 25⅛" (56.2 × 63.8 cm). Collection Mr. and Mrs. Leo Castelli. (B.67-1)

28. *Brushstrokes*. 1966–68. Pencil and tusche pochoir; sheet: 22¼×30″ (56.5×76.2 cm). Collection Mr. and Mrs. Leo Castelli. (B.66-1)

29. *Entablature #12*. 1971. Pencil; sheet: 21 × 72″ (53.4×183 cm). Private collection

30. *Entablature #13*. 1971. Pencil; sheet: 21 × 72″ (53.4×183 cm). Private collection

31. *Entablature #14*. 1971. Pencil; sheet: 21 × 72″ (53.4×183 cm). Private collection

32. *Entablature*. 1971. Pencil; sheet: 28×41 3/16″ (71×104.6 cm). Private collection

33. *Entablature*. 1971. Pencil; sheet: 27⅞×41¼″ (70.7×104.8 cm). Private collection

34. *To Leo, 20th Anniversary*. 1976. Pencil, 11⅛×17 1/16″ (28.2×43.2 cm); 15 13/16×22⅛″ (56.5×76.2 cm). Collection Leo Castelli

35. *Reclining Figure*. 1977. Pencil, 15⅛×21¼″ (38.5×54 cm); 20⅝×25¼″ (52.4×64.1 cm). Collection Dr. and Mrs. Merle S. Glick, Los Angeles

Sketches and Studies

36. Study (von Karp). 1963. Pencil, colored pencils, and felt-tip pen, 4¼×4¾″ (10.8×12 cm); 5¾×5⅝″ (14.5×14.2 cm). Private collection

37. Study for *Whaam!* (1963). Pencil; two sheets: 6×6″ (15.2×15.2 cm) each. The Trustees of The Tate Gallery, London. (B.63-12)

38. Sketch for *Varoom!* (1963). Pencil, 4¾×4⅝″ (12.2×11.6 cm); 5⅛×5 7/16″ (13×13.8 cm) irreg. Private collection. (B.63-13)

39. Study for *Baseball Manager*. (1963). Pencil, 5½ × 4¼″ (14 × 10.4 cm); 6 × 4⅜″ (15.2 × 11.3 cm) irreg. Private collection. (B.63-11)

40. Study for *Betty! Betty!* (1963). Pencil and colored pencils, 4 13/16×2⅜″ (12.2×6 cm); 5¾×5⅝″ (14.5×14.3 cm). Private collection. (B.63-16)

41. Study for *Sound of Music*. (1963–64). Pencil and colored pencils, 3⅞×4¾″ (9.8×12.1 cm); 4½ × 5¾″ (11.4 × 14.5 cm). Private collection. (B.63-17)

42. Study for *Crying Girl* [enamel]. (1964). Pencil, colored pencils, and Magna on tracing paper, 4 13/16×4 13/16″ (12.2×12.2 cm); 5½×5¾″ (13.9×14.6 cm) irreg. Collection Hanford Yang. (B.64-12)

43. Study for *Crying Girl* [enamel]. 1964. Pencil and colored pencils, 4 13/16 × 4 13/16″ (12.2 × 12.2 cm); 5⅜ × 5¾″ (13.7×14.5 cm). Collection Mr. and Mrs. Burton Tremaine. (B.64-13)

44. Study for *No Thank You!* 1964. Pencil and colored pencils, 5⅞×5¼″ (15×13.3 cm); 5⅞×5⅞″ (15 × 15 cm). Collection James and Katherine Goodman

45. Study for *Oh, Jeff . . . I Love You, Too . . . But . . .* (1964). Pencil and colored pencils, 4¾×4¾″ (12×12 cm); 5¾×5 11/16″ (14.5×14.4 cm). Private collection. (B.64-9)

46. Study for *Sleeping Girl*. 1964. Pencil and colored pencils, 4¾×4¾″ (12.1×12.1 cm); 5¾×5¾″ (14.6×14.6 cm). Collection James and Katherine Goodman. (B.64-11)

47. Study for *Nurse*. (1964). Pencil and colored pencils; sheet: 5⅞×5 15/16″ (14.9×15.1 cm). Private collection. (B.64-21)

48. Study for *Tension*. (1964). Pencil and colored pencils, 4¾×4 13/16″ (12.1×12.2 cm); 5 11/16×5¾″ (14.4×14.5 cm). Collection Hanford Yang. (B.64-16)

49. Sketches for *Setting Sun and Sea* and *Hot Dog* [enamels]. (1964). Pencil and colored pencils; top image: 2 5/16 × 3 3/16″ (5.9 × 8.2 cm); bottom image: 2×4⅜″ (5.1×11.1 cm); sheet: 9¾×5⅜″ (24.7 × 13.7 cm) irreg. Private collection. (B.64-37)

50. Sketch for *Landscape* [drawing]. (1964). Colored pencils, ink, and pencil; sheet: 1¾×2 7/16″ (4.4×6.2 cm). Private collection. (B.64-42)

51. Study for *Dawning*. 1964. Pencil and colored pencils, 3 7/16×4 13/16″ (8.8×12.3 cm); 5 7/16×5 7/16″ (13.8×13.8 cm). Collection Mr. and Mrs. Burton Tremaine. (B.64-40)

52. Sketch of Landscape with Cloud. (1964). Pencil and colored pencils, 4¼ × 10⅝″ (10.8 × 27 cm); 4 7/16 × 11″ (11.3×28 cm) irreg. The Museum of Modern Art, New York; Fractional gift of Charles Cowles. (B.64-46)

53. Study for *Gullscape*. (1964). Pencil and colored pencils, 4×5 1/16″ (10.1×12.8 cm); 5½×5¾″ (14×14.6 cm). Collection Jill Goodman. (B.64-49)

54. Study of Fingerprint. (1964). Pencil, 4¾×4¾″ (12×12 cm); 5¾×5 11/16″ (14.6×14.5 cm). The Museum of Modern Art, New York; Fractional gift of Charles Cowles. (B.64-24)

55. Sketch for *Non-Objective I*. (1964). Pencil and colored pencils; sheet: 6×5⅞″ (15.2×14.9 cm). Private collection. (B.64-23)

56. Study for *Temple of Apollo* [drawing and painting]. 1964. Pencil, 3¾×4 7/16″ (9.5×11.3 cm); 5⅞ × 5¾″ (14.9×14.6 cm). Collection Mr. and Mrs. Leo Castelli. (B.64-52)

57. Color Study for *Temple of Apollo* [drawing and painting]. (1964). Pencil and colored pencils; sheet: 5½×5⅜″ (14×13.6 cm). Collection Paul and Diane Waldman. (B.64-53)

58. Study for *Sweet Dreams, Baby!* [screenprint]. (1964–65). Pencil and colored pencils, 4¾×3¾″ (12.2×9.5 cm); 5¼×4⅞″ (13.2×12.4 cm). Collection Holly and Horace Solomon. (B.65-20)

59. Sketch for *Desk Explosion* [enamel]. (1965). Pencil; sheet: 10⅜ × 8¼″ (27.1 × 21 cm). Private collection. (B.65-7)

60. Study for *Wall Explosion I* [enamel]. 1965. Pencil, colored pencils, and felt-tip pen; sheet: 11½ × 11½″ (29.2 × 29.2 cm). Collection Mrs. Helen Portugal. (B.65-12)

61. Study of Explosion. (1965). Pencil, colored pencils, and ink; sheet: 5½ × 6½″ (14×16.5 cm). Collection Holly and Horace Solomon. (B.65-16)

62. Study for *Temple II*. (1965). Pencil and colored pencils, 4¾×3⅞″ (12.1×9.8 cm); 5¾×4 7/16″ (14.5×11.1 cm). Private collection. (B.65-30)

63. Study for *Grrr!* (1965). Pencil, 5 5/16×3 15/16″ (13.2×10 cm); 5¾×4 7/16″ (14.5×11.2 cm). Private collection. (B.65-18)

64. Study for *Diana* [drawing]. (1965). Pencil, 3 5/16 × 2½″ (8.3×6.3 cm); 4 1/16 × 4 1/16″ (11.9 × 11.9 cm). Collection James and Katherine Goodman. (B.65-25)

65. Study for *Modern Painting I*. (1966). Pencil and felt-tip pen, 4⅝×3⅞″ (10.9×9.8 cm); 5 1/16×4⅜″ (12.8×11.6 cm). Private collection. (B.66-5)

66. Study for *Modern Painting with Sun Rays*. (1967). Pencil and colored pencils, 3 1/16 × 4 9/16″ (7.7×11.6 cm); 4⅜×6½″ (11.1×16.6 cm). Private collection. (B.67-58)

67. Study for *Modern Painting with Black Sun*. (1967). Pencil and colored pencils, 3½×4 9/16″ (8.9×11.6 cm); 4 9/16×6½″ (11.6×16.5 cm). Private collection. (B.67-15)

68. STUDY FOR *MODERN PAINTING WITH ZIG-ZAG*. (1967). Pencil and colored pencils, 3 13/16 × 4 11/16" (9.6 × 11.8 cm); 5⅞ × 6¾" (14.9 × 17.1 cm) irreg. Private collection. (B.67-41)

69. STUDY FOR *MODERN PAINTING WITH SMALL BOLT*. (1967). Pencil and colored pencils, 4¼ × 4 15/16" (10.8 × 12.5 cm); 5 × 5½" (12.7 × 14 cm). Collection James and Katherine Goodman. (B.67-11)

70. STUDY FOR *MODERN PAINTING WITH BOLT*. (1967). Pencil and felt-tip pen, 4¼ × 4¼" (10.7 × 10.7 cm); 5 1/16 × 5" (12.9 × 12.6 cm) irreg. The Museum of Modern Art, New York; Fractional gift of Charles Cowles. (B.67-9)

71. STUDY FOR *ASPEN WINTER JAZZ* [screenprint]. (1967). Pencil and colored pencils, 6½ × 3½" (16.5 × 8.9 cm); 8 × 5¼" (20.2 × 13.2 cm). Collection Holly and Horace Solomon. (B.67-63)

72. STUDY FOR *MODERN PAINTING WITH CLEF*. (1967). Pencil and colored pencils, 4¾ × 8 9/16" (12.1 × 21.7 cm); 6 11/16 × 10 7/16" (17 × 26.5 cm). Private collection. (B. 67-35)

73. COLOR STUDY FOR *MODERN PAINTING WITH CLASSIC HEAD*. (1967). Pencil and colored pencils, 4⅛ × 5" (10.5 × 12.7 cm); 6 × 6⅞" (15.3 × 17.5 cm). Private collection. (B.67-53)

74. STUDY FOR *LITTLE AVIATION*. 1968. Pencil and colored pencils, 16⅜ × 8⅞" (41.6 × 22.5 cm); 21¼ × 13⅝" (54 × 34.6 cm). Collection Ileana and Michael Sonnabend, New York. (B.67-43)

75. PRELIMINARY STUDY FOR *PREPAREDNESS*. (1968). Pencil, 5¼ × 9 7/16" (13.2 × 24 cm); 8½ × 11" (21.6 × 27.9 cm). Private collection. (B.68-13)

76. STUDY FOR *PREPAREDNESS*. (1968). Pencil, 10½ × 18¾" (26.7 × 47.6 cm); 13⅞ × 21 13/16" (35.2 × 55.4 cm). Private collection

77. COLOR STUDY FOR *PREPAREDNESS*. 1968. Pencil and colored pencils, 10 9/16 × 18 13/16" (26.8 × 47.8 cm); 17⅞ × 25⅝" (45.5 × 65 cm). Private collection. (B.68-3)

78. STUDY FOR *MODERN PAINTING WITH NINE PANELS*. (1968). Pencil and colored pencils, 8½ × 9 1/16" (21.5 × 23 cm); 8½ × 11" (21.5 × 28 cm). Private collection. (B.68-17)

79. STUDY FOR *WALLPAPER*. (1968). Pencil and colored pencils, 4 × 6" (10.1 × 15.2 cm); 6¾ × 8½" (17.2 × 21.6 cm). Private collection. (B.68-18)

80. SKETCH OF PYRAMIDS. 1968. Pencil and colored pencils, 6½ × 12⅛" (16.5 × 30.8 cm); 8 5/16 × 14 7/16" (21.1 × 36.6 cm). Private collection

81. STUDIES OF PYRAMID AND TEMPLE. 1968. Pencil and colored pencils; top image: 3 × 4" (7.6 × 10.1 cm); bottom image: 3 × 3 15/16" (7.6 × 10 cm); sheet: 12 × 9⅜" (30.5 × 23.8 cm). Private collection

82. STUDY OF TRYLON AND PERISPHERE AND STUDY OF PYRAMID. 1969. Pencil and colored pencils; left image: 3 9/16 × 2⅛" (9 × 5.4 cm); right image: 3⅜ × 4⅝" (8.6 × 11.7 cm); sheet: 8⅞ × 12⅝" (22.5 × 32 cm). Private collection

83. STUDY FOR *STUDY FOR LARGE RED BARN*. 1969. Pencil and colored pencils, 4 × 5¾" (10.1 × 14.6 cm); 8 7/16 × 8½" (21.5 × 21.6 cm). Private collection

84. STUDY FOR *THE SOLOMON R. GUGGENHEIM MUSEUM POSTER* [lithograph]. (1969). Pencil, 23⅛" (58.7 cm) diameter; 29½ × 29⅝" (74.9 × 75.3 cm). Private collection. (B.69-37)

85. STUDY OF MODULAR DESIGN. (1969). Pencil and colored pencils, 6 1/16 × 6 1/16" (15.4 × 15.4 cm); 15¼ × 12 11/16" (38.5 × 32.2 cm) irreg. Private collection. (B.69-21)

86. STUDY FOR *REPEATED DESIGN* [lithograph]. (1969). Pencil and colored pencils, 3 1/16 × 9⅛" (7.8 × 23.2 cm); 6 9/16 × 12⅞" (16.6 × 32.5 cm). Private collection. (B.69-33)

87. STUDY FOR *PEACE THROUGH CHEMISTRY*. (1969). Pencil, 20 × 36" (50.8 × 91.5 cm); 29½ × 39½" (75 × 100.4 cm). Private collection

88. SKETCH OF MODULAR DESIGN AND SKETCH FOR *MODULAR BANNER* [banner]. (1970). Pencil, 6 × 6" (15.2 × 15.2 cm) each; 12 13/16 × 19" (32.5 × 48.3 cm). Private collection

89. STUDY OF MODERN DESIGN. (1970). Pencil and colored pencils, 4½ × 6" (11.4 × 15.2 cm); 7½ × 10½" (19 × 26.6 cm). Private collection

90. STUDY FOR *MIRROR IN SIX PANELS #1*. 1970. Pencil and colored pencils, 8 1/16 × 9 1/16" (20.4 × 23 cm); 10 3/16 × 11¼" (25.9 × 28.6 cm). Private collection

91. SKETCH OF MIRROR IN SIX PANELS. 1971. Pencil and colored pencils, 8 1/16 × 9" (20.5 × 22.8 cm); 15¼ × 13½" (38.7 × 34.2 cm). Private collection

92. SKETCHES OF MIRRORS. 1971. Pencil; sheet: 7 15/16 × 4 15/16" (20.1 × 12.5 cm). Private collection

93. SHEET OF STILL-LIFE SKETCHES AFTER PICASSO. (1972). Pencil and colored pencils; sheet: 14 × 11" (35.6 × 28 cm). Private collection

94. STUDY FOR *STILL LIFE WITH GREEN VASE*. (1972). Pencil and colored pencils, 7⅞ × 5 7/16" (20 × 13.8 cm); 14 5/16 × 11 1/16" (36.4 × 28.1 cm) irreg. Private collection

95. STUDY FOR *STILL LIFE WITH STRETCHER, MIRROR AND BOWL OF FRUIT*. 1972. Pencil and colored pencils, 5 7/16 × 3⅛" (13.8 × 8 cm); 13 15/16 × 10 15/16" (35.5 × 27.8 cm). Private collection

96. STUDY FOR *STILL LIFE WITH BLUE PITCHER*. (1972). Pencil and colored pencils, 5 × 4" (12.7 × 10.1 cm); 6⅜ × 6 7/16" (16.1 × 16.3 cm). Private collection

97. STUDIES FOR *STILL LIFE WITH COFFEEPOT, GRAPES AND APPLE* AND STUDY FOR *RED AND YELLOW STILL LIFE*. 1972. Pencil and colored pencils; top left image: 5 × 3" (12.7 × 7.6 cm); top right image: 4⅜ × 2 15/16" (11.1 × 7.5 cm); bottom image: 3 × 4 7/16" (7.6 × 11.3 cm); sheet: 17¼ × 13 3/16" (43.7 × 33.5 cm). Private collection

98. STUDY FOR *GRAPEFRUIT TRIPTYCH*. 1972. Pencil and colored pencils; left image: 3⅛ × 3⅜" (8 × 9.2 cm); middle image: 3⅛ × 3¾" (8 × 9.5 cm); right image: 3⅛ × 3⅞" (8 × 9.9 cm); sheet: 7¼ × 15⅜" (18.4 × 39 cm). Private collection

99. SKETCH FOR *PITCHER TRIPTYCH*. 1972. Pencil and colored pencils; sheet: 4¾ × 3 15/16" (12 × 10 cm). Private collection

100. SKETCH FOR *STILL LIFE WITH LONGHORN SKULL AND CACTUS*. 1972. Pencil and colored pencil, 3⅛ × 4⅞" (8 × 12.5 cm); 7 15/16 × 4⅞" (20.1 × 12.5 cm). Private collection

101. SKETCH FOR *STILL LIFE WITH LONGHORN SKULL AND CACTUS*. 1972. Pencil and colored pencils, 2 7/16 × 3⅛" (6.2 × 8 cm); 4¾ × 3 15/16" (12.1 × 10 cm). Private collection

102. STUDY FOR *STILL LIFE WITH LONGHORN SKULL AND CACTUS*. 1972. Pencil and colored pencils, 4 7/16 × 5½" (11.2 × 14 cm); 13 7/16 × 10⅞" (35.4 × 27.6 cm). Private collection

103. STUDY FOR *STILL LIFE WITH LOBSTER*. 1972. Pencil and colored pencils, 4½ × 8" (11.4 × 20.3 cm); 10 × 11" (25.4 × 28 cm). Collection James and Katherine Goodman

104. SHEET OF SKETCHES FOR ARTIST'S STUDIOS AND STILL LIFES. 1972. Pencil and colored pencils; sheet: 21⅜ × 27¾" (54.4 × 70.5 cm). Private collection

105. SKETCH FOR *STILL LIFE WITH OYSTERS, FISH IN A BOWL, AND BOOK*. 1973. Pencil and colored pencils, 4⅛×3¹⁵⁄₁₆″ (10.5×10 cm); 4¾×3¹⁵⁄₁₆″ (12×10 cm). Private collection

106. STUDY FOR *STILL LIFE WITH OYSTERS, FISH IN A BOWL, AND BOOK*. 1973. Pencil and colored pencils, 3⅞×4⅛″ (9.8×10.5 cm); 8⅝×8³⁄₁₆″ (21.8×20.8 cm). Private collection

107. STUDY FOR *STILL LIFE* [tapestry]. 1973. Pencil and colored pencils, 4¼×3⅛″ (10.7×7.9 cm); 8¼×5″ (20.9×12.7 cm) irreg. Private collection

108. STUDY FOR *STILL LIFE WITH PICASSO* [screenprint]. (1973). Pencil and colored pencils, 5½×4⅛″ (14×10.5 cm); 8¼×5¹⁄₁₆″ (21×12.8 cm). Private collection

109. SKETCH FOR *BULL III* [lithograph/screenprint/linecut]. (1973). Pencil; sheet: 8¼×5¼″ (21×13.3 cm) irreg. Private collection

110. SKETCH FOR *BULL IV* [lithograph/screenprint/linecut]. (1973). Pencil and colored pencils, 2⁵⁄₁₆×3⅛ (6×8 cm); 4¾×3¹⁵⁄₁₆″ (12.1×10 cm) irreg. Private collection

111. SKETCH FOR *ABSTRACT BULL'S HEAD II* [collage]. (1973). Pencil and colored pencils, 2⅞×4¼″ (7.3×10.8 cm); 8¼×5″ (21×12.9 cm) irreg. Private collection

112. STUDIES FOR *BLUEFISH* AND *STILL LIFE WITH PEARLS*. 1973. Pencil and colored pencils; top image: 3⅜×4³⁄₁₆″ (8.5×10.6 cm); bottom image: 3¹¹⁄₁₆×4¾″ (9.2×12 cm); sheet: 13¹⁵⁄₁₆×10¼″ (35.5×26 cm). Private collection

113. STUDY FOR *STILL LIFE WITH GRAPEFRUIT, PEAR AND CHEESE*. 1973. Pencil and colored pencils, 3⅜×2⅝″ (8.6×6.7 cm); 7⅞×6⁵⁄₁₆″ (20×16 cm). Private collection

114. STUDY FOR *FRAGMENTED PAINTING OF LEMONS AND A MELON ON A TABLE*. 1973. Pencil and colored pencils, 3¹¹⁄₁₆×5″ (9.3×12.7 cm); 10¹¹⁄₁₆×7¹¹⁄₁₆″ (27.2×19.4 cm). Private collection

115. STUDY FOR *APPLES, GRAPES, GRAPEFRUIT*. 1973. Pencil and colored pencils, 1¹³⁄₁₆×2⅝″ (4.6×6.6 cm); 5¾×5⁹⁄₁₆″ (14.6×14.2 cm) irreg. Private collection

116. STUDY FOR *STILL LIFE WITH SCULPTURE*. 1973. Pencil and colored pencils, 3¼×3¹⁵⁄₁₆″ (8.2×10 cm); 7¹⁄₁₆×8¹⁵⁄₁₆″ (18×22.7 cm). Private collection

117. STUDY FOR UNTITLED (LEMON AND GLASS) [lithograph/screenprint (embossed) for the portfolio *For Meyer Schapiro*]. 1973. Pencil and colored pencils, 2¹³⁄₁₆×2⁵⁄₁₆″ (7.2×5.7 cm); 7⅛×3¹⁵⁄₁₆″ (18.1×10 cm). Private collection

118. SKETCH AND STUDY FOR *STILL LIFE WITH PORTRAIT* [lithograph/screenprint]. 1973. Pencil and colored pencils; study image: 2⁹⁄₁₆×2⁵⁄₁₆″ (7.1×5.8 cm); sheet: 4¹¹⁄₁₆×7¹⁵⁄₁₆″ (12×20.1 cm). Private collection

119. STUDY FOR *STILL LIFE WITH FIGURINE* [lithograph/screenprint]. 1973. Pencil and colored pencils, 4³⁄₁₆×3⁵⁄₁₆″ (10.6×8.4 cm); 7¹⁄₁₆×7⅞″ (18×20 cm) irreg. Private collection

120. STUDY FOR *STUDIO WALL WITH HANGING PENCIL AND THREE SKETCHES*. 1973. Pencil and colored pencils, 4⁹⁄₁₆×3⁷⁄₁₆″ (11.6×8.7 cm); 8¼×4⅞″ (20.9×12.3 cm) irreg. Private collection

121. TROMPE L'OEIL SKETCH. 1973. Pencil and colored pencils, 3¼×2⅛″ (8.2×5.4 cm); 8¼×4¾″ (21×12 cm). Private collection

122. STUDY FOR *STUDIO WALL WITH POCKET WATCH, FLY, AND SKETCH OF LEMONS*. 1973. Pencil and colored pencils, 4⅛×3¼″ (10.5×8.3 cm); 8¼×4¹⁵⁄₁₆″ (20.9×12.6 cm). Private collection

123. STUDY FOR *THINGS ON THE WALL*. 1973. Pencil and colored pencils, 4⁵⁄₁₆×5¼″ (11×13.3 cm); 4¹⁵⁄₁₆×8¼″ (12.6×21 cm) irreg. Private collection

124. STUDY FOR *TROMPE L'OEIL WITH LÉGER HEAD AND PAINTBRUSH*. (1973). Pencil and colored pencils, 4¹³⁄₁₆×3⁷⁄₁₆″ (12.2×8.7 cm); 8¼×4¹⁵⁄₁₆″ (20.9×12.4 cm). Private collection

125. STUDY FOR *ARTIST'S STUDIO*. 1973. Pencil and colored pencils, 4¼×5⅛″ (10.7×13 cm); 9⁹⁄₁₆×10½″ (24.3×26.7 cm). Private collection

126. STUDY FOR *STILL LIFE WITH GOLDFISH* AND OTHER SKETCHES. 1973. Pencil and colored pencils; sheet: 7¹⁄₁₆×8⅞″ (18×22.5 cm) irreg. Private collection

127. STUDY FOR *ARTIST'S STUDIO, LOOK MICKEY*. 1973. Pencil and colored pencils, 5¾×8¼″ (14.7×21 cm); 7⅛×9¼″ (18.1×23.5 cm). Private collection

128. SHEET OF SKETCHES AFTER MATISSE (FOR ARTIST'S STUDIOS). (1973). Pencil; sheet: 7¹⁄₁₆×9⅝″ (18×24.5 cm) irreg. Private collection

129. FINAL STUDY FOR *ARTIST'S STUDIO, LOOK MICKEY*. 1973. Pencil, colored pencils, cut-and-pasted paper, and Magna, 16×21⅜″ (40.6×54.4 cm); 19½×24″ (49.5×61 cm). Private collection

130. STUDY FOR *ARTIST'S STUDIO, FOOT MEDICATION*. 1974. Pencil, colored pencils, and cut-and-pasted paper, 16×21⁷⁄₁₆″ (40.6×54.2 cm); 20⅛×25″ (51×63.4 cm). Private collection

131. STUDY FOR *ARTIST'S STUDIO WITH MODEL*. 1974. Pencil, colored pencils, and cut-and-pasted paper, 16¹⁄₁₆×21⅜″ (40.8×54.2 cm); 19½×24¼″ (49.5×61.6 cm). Private collection

132. STUDY FOR *ARTIST'S STUDIO, THE "DANCE."* 1974. Pencil, colored pencils, and cut-and-pasted paper, 16¹⁄₁₆×21¼″ (40.7×54 cm); 20½×26″ (52.1×66 cm). Private collection

133. STUDY FOR *LANDSCAPE*. (1974). Pencil and colored pencils, 3⁹⁄₁₆×4⅞″ (9.1×11.2 cm); 7¹⁄₁₆×8¹³⁄₁₆″ (18×22.4 cm). Private collection

134. STUDY OF ABSTRACTION. (1974). Pencil and colored pencils, 3¹³⁄₁₆×4¹¹⁄₁₆″ (9.7×12 cm); 7¹⁄₁₆×9⅜″ (18×23.8 cm). Private collection

135. SKETCH FOR *PORTRAIT TRIPTYCH* AND OTHER SKETCHES. 1974. Pencil and colored pencils; sheet: 7¹⁄₁₆×9⅛″ (18×23 cm). Private collection

136. STUDY FOR *PORTRAIT TRIPTYCH*. 1974. Pencil, colored pencils, and cut-and-pasted paper; three images: 13⁷⁄₁₆×10⅞″ (34.1×27.7 cm) each; three sheets: 22⅛×14⅞″ (56.2×37.8 cm) each. Private collection

137. STUDY FOR *PINK FLOWERS*. 1974. Pencil and colored pencils, 4⅝×3⅜″ (11.7×8.6 cm); 7¹⁄₁₆×9¹³⁄₁₆″ (17.9×23.3 cm). Private collection

138. STUDY FOR *SAILBOATS*. 1974. Pencil and colored pencils, 3½×5¹⁵⁄₁₆″ (8.9×13.5 cm); 7¹⁄₁₆×9⁷⁄₁₆″ (18×23.9 cm). Private collection

139. STUDY FOR *THE RED HORSEMAN* [inscribed: Carlo Carrà "The Red Horseman" 1913]. 1974. Pencil and colored pencils, 14½×19⅜″ (36.8×49.2 cm); 20½×23½″ (52×59.7 cm). Collection Paul and Diane Waldman, New York

140. STUDY FOR *GUITAR*. (1974). Pencil and colored pencils, 4¹⁄₁₆×3¹⁄₁₆″ (10.3×7.7 cm); 9⅞×7¾″ (25.1×19.7 cm). Private collection

141. STUDY FOR *STILL LIFE WITH PLAYING CARDS*. 1974. Pencil and colored pencils, 5 1/16 × 3 1/8" (12.8 × 7.8 cm); 8 1/4 × 5" (21 × 12.7 cm) irreg. Private collection

142. STUDY FOR *CUBIST STILL LIFE WITH CELLO*. (1974). Pencil and colored pencils, 4 5/8 × 3 3/8" (11.7 × 8.5 cm); 7 1/16 × 7 7/16" (18 × 19.2 cm). Private collection

143. STUDIES FOR *CUBIST STILL LIFE* AND *CUBIST STILL LIFE*. 1974. Pencil and colored pencils, 4 7/8 × 3 5/8" (12.4 × 9.2 cm) each; 7 1/8 × 9 5/16" (18.1 × 23.7 cm) irreg. Collection Mr. and Mrs. Donald B. Marron

144. STUDY FOR *ENTABLATURE*. 1974. Pencil and colored pencils, 3 5/16 × 5 1/16" (8.1 × 12.9 cm); 9 1/16 × 10 15/16" (23 × 27.7 cm). Private collection

145. STUDY OF ENTABLATURE. 1974. Pencil and colored pencils, 3 × 5" (7.6 × 12.7 cm); 8 × 10 1/2" (20.3 × 26.6 cm). Private collection

146. STUDIES FOR *LE JOURNAL* [collage] AND *STILL LIFE WITH CRYSTAL BOWL* [lithograph/screenprint]. 1975. Pencil and colored pencils; top image: 4 × 4 5/8" (10.2 × 11.7 cm); bottom image: 3 5/8 × 4 5/8" (8.5 × 11.7 cm); sheet: 13 15/16 × 10 1/16" (35.4 × 25.5 cm). Private collection

147. STUDIES FOR *CUBIST STILL LIFE WITH LEMONS* AND *LE*. 1975. Pencil and colored pencils; top image: 5 × 3 3/4" (12.7 × 9.5 cm); bottom image: 3 3/4 × 5" (9.5 × 12.7 cm); sheet: 13 15/16 × 9 7/8" (35.4 × 25.1 cm). Private collection

148. STUDY FOR *ABSTRACTION WITH GUITAR*. 1975. Pencil and colored pencils, 3 1/2 × 4 3/4" (8.9 × 12.1 cm); 8 1/4 × 5 3/16" (21 × 13.1 cm). Private collection

149. STUDIES FOR *ABSTRACTION*. 1975. Pencil and colored pencils, 3 9/16 × 5 1/8" (9 × 13 cm) each; 11 11/16 × 9" (29.7 × 22.9 cm). Private collection

150. STUDY FOR *PURIST PAINTING WITH PITCHER, GLASS AND CLASSICAL COLUMN*. (1975). Pencil and colored pencils, 4 3/4 × 3 3/16" (12.1 × 8.1 cm); 11 15/16 × 8 15/16" (30.2 × 22.7 cm). Private collection

151. STUDY FOR *STILL LIFE WITH PITCHER*. (1975). Pencil and colored pencils, 4 13/16 × 3 1/4" (12.2 × 8.2 cm); 12 × 9" (30.5 × 23 cm). Private collection

152. STUDY FOR *HOMAGE TO MAX ERNST* [lithograph]. 1975. Pencil and colored pencils, 4 3/4 × 3 5/8" (12.1 × 9.2 cm); 12 × 9" (30.5 × 23 cm). Private collection

153. STUDY FOR *OHHH*. 1975. Pencil and colored pencils, 5 1/8 × 3 5/8" (13 × 9.2 cm); 11 3/4 × 9" (29.8 × 22.9 cm). Collection James and Katherine Goodman

154. STUDY FOR *THE CONDUCTOR*. 1975. Pencil and colored pencils, 5 × 3 7/16" (12.7 × 8.8 cm); 13 3/4 × 11" (35 × 17.9 cm). Collection Paul Kantor

155. STUDY FOR *SELF-PORTRAIT*. 1975. Pencil and colored pencils, 4 × 3 5/16" (10.2 × 8.4 cm); 13 1/4 × 11" (33.6 × 28 cm). Private collection

156. SHEET OF FUTURIST SKETCHES. (1975). Pencil; sheet: 13 3/4 × 11 1/8" (35 × 28.1 cm). Private collection

157. STUDY FOR *THE VIOLIN*. 1975. Pencil and colored pencils, 3 9/16 × 5 3/16" (9.1 × 13.2 cm); 13 1/8 × 10 5/8" (33.4 × 27 cm). Private collection

158. STUDIES FOR *THE VIOLINIST* AND *THE ATOM*. 1975. Pencil and colored pencils; top image: 3 5/8 × 4 5/16" (9.2 × 10.9 cm); bottom image: 4 5/16 × 3 5/8" (10.9 × 9.2 cm); sheet: 13 × 10 5/16" (33 × 26 cm). Private collection

159. STUDIES FOR *ECLIPSE OF THE SUN I* AND *ECLIPSE OF THE SUN II*. 1975. Pencil and colored pencils; top image: 3 7/16 × 5 7/8" (8.8 × 14.9 cm); bottom image: 4 9/16 × 3 9/16" (11.6 × 9 cm); sheet: 13 × 10 5/16" (33 × 26.2 cm). Private collection

160. STUDY FOR *VORTEX*. (1975). Pencil and colored pencils, 4 5/16 × 4 1/4" (11 × 10.8 cm); 13 13/16 × 11 1/16" (35.1 × 28.1 cm). Private collection

161. SHEET OF FUTURIST AND ENTABLATURE SKETCHES. 1975. Pencil; sheet: 13 13/16 × 11 1/16" (35 × 28 cm). Private collection

162. STUDIES FOR *ENTABLATURE*. 1975. Pencil and colored pencils, 3 1/2 × 5 1/4" (8.9 × 13.3 cm) each; 13 15/16 × 10 15/16" (35.4 × 27.8 cm). Private collection

163. STUDIES OF ENTABLATURES. (1976). Pencil and colored pencils, 3 1/2 × 5 1/2" (8.9 × 14 cm) each; 13 13/16 × 11 1/16" (35.1 × 28.1 cm). Private collection

164. STUDIES FOR *ENTABLATURE* AND *ENTABLATURE*. 1976. Pencil, colored pencils, and cut-and-pasted paper, 2 5/16 × 8 1/16" (5.8 × 20.5 cm) each; 13 15/16 × 11" (35.5 × 28 cm). Private collection

165. STUDY FOR *ENTABLATURE*. 1976. Pencil, colored pencils, and pen and ink, 3 9/16 × 8 5/16" (8.1 × 21.1 cm); 14 × 11" (35.5 × 28 cm). Private collection

166. STUDY FOR *SELF-PORTRAIT II*. 1976. Pencil and colored pencils, 4 1/2 × 3 1/2" (11.5 × 8.9 cm); 13 13/16 × 11 1/16" (35.1 × 28 cm). Private collection

167. STUDY FOR *STILL LIFE WITH BOTTLE AND TRAY*. 1976. Pencil and pen and ink, 3 15/16 × 3 7/8" (10 × 9.8 cm); 13 15/16 × 10 1/2" (35.4 × 26.6 cm). Private collection

168. STUDY FOR *STILL LIFE WITH COFFEEPOT*. 1976. Pencil, pen and ink, colored pencils, and cut-and-pasted paper, 4 1/16 × 4 5/8" (10.3 × 11.7 cm); 11 3/8 × 10 15/16" (28.9 × 27.8 cm). Private collection

169. SKETCH AND STUDY FOR *STILL LIFE WITH ATTACHÉ CASE*. 1976. Pencil, pen and ink, colored pencils, and cut-and-pasted paper; top image: 2 7/8 × 3 5/16" (7.3 × 8.4 cm); bottom image: 3 3/8 × 4" (8.6 × 10.1 cm); sheet: 13 3/16 × 10 7/8" (33.5 × 27.8 cm). Private collection

170. STUDY FOR *STILL LIFE WITH FOLDED SHEETS* AND SKETCH OF ARCHITECTURAL MOTIF. 1976. Pencil, pen and ink, and colored pencils; study image: 4 5/8 × 3 15/16" (11.8 × 10 cm); sheet: 13 15/16 × 9 15/16" (35.4 × 25.2 cm). Private collection

171. STUDY FOR *GIRL WITH BEACHBALL II*. 1976. Pencil and colored pencils, 3 5/8 × 2 7/8" (9.2 × 7.3 cm); 5 13/16 × 3 5/8" (14.7 × 9.2 cm). Private collection

172. STUDY FOR *STILL LIFE WITH HEAD IN LANDSCAPE* AND OTHER SKETCHES. 1976. Pencil, colored pencils, and cut-and-pasted paper; study image: 2 3/4 × 2 1/8" (7 × 5.4 cm); sheet: 8 1/4 × 5 3/8" (21 × 13.6 cm). Private collection

173. STUDY FOR *RECLINING BATHER*. 1976. Pencil and colored pencils, 3 1/2 × 5 7/8" (8.9 × 15 cm); 8 1/4 × 11 11/16" (20.9 × 29.6 cm) irreg. Private collection

174. STUDY FOR *LA LA LA*. 1977. Pencil and colored pencils, 5 7/16 × 3 3/16" (13.8 × 8.1 cm); 12 1/16 × 8 1/2" (30.7 × 21.6 cm) irreg. Private collection

175. STUDY FOR *RECLINING NUDE*. 1977. Pencil and colored pencils, 3 5/8 × 5 1/8" (9.2 × 13 cm); 12 1/8 × 9" (30.8 × 22.9 cm). Private collection

176. FINAL STUDY FOR *RECLINING NUDE*. 1977. Pencil and colored pencils, 13 7/8 × 19 11/16" (32.7 × 50 cm); 22 1/2 × 30" (57.1 × 76.2 cm). Private collection

177. STUDY FOR *LANDSCAPE WITH FIGURES*. 1977. Pencil and colored pencils, 3 5/8 × 5 9/16" (9.2 × 14.2 cm); 12 1/16 × 9 1/8" (30.7 × 23.1 cm). Collection Paul Von Ringelheim

178. FINAL STUDY FOR *LANDSCAPE WITH FIGURES*. 1977. Pencil and colored pencils, 13 1/2 × 21" (34.3 × 53.4 cm); 20 × 27 1/2" (50.8 × 69.9 cm). Collection James and Margaret de Pasquale

179. STUDY FOR *FIGURES IN LANDSCAPE*. 1977. Pencil, colored pencils, and cut-and-pasted paper, 3⅝ × 5⁹⁄₁₆″ (9.2 × 14.1 cm); 12⅛ × 8⅝″ (30.7 × 21.8 cm). Private collection

180. FINAL STUDY FOR *FIGURES IN LANDSCAPE*. 1977. Pencil, colored pencils, and cut-and-pasted paper, 13¼×20⅞″ (33.6×53 cm); 22½×27¾″ (57.1 × 70.5 cm). Whitney Museum of American Art, New York; Purchase, with funds from The Drawing Committee

181. STUDY FOR *FIGURES IN LANDSCAPE* AND SKETCH FOR *THE CONVERSATION*. 1977. Pencil, colored pencils, and cut-and-pasted paper; study image: 4¹⁄₁₆×4⅝″ (10.2×11.7 cm); sheet: 12⅛×9″ (30.7×23 cm). Private collection

182. STUDY FOR *PORTRAIT*. 1977. Pencil and colored pencils, 3⅛×2¾″ (8×7 cm); 6⁵⁄₁₆×5½″ (15.7× 14 cm). Private collection

183. STUDY FOR *FEMALE HEAD*. 1977. Pencil and colored pencils, 3⁷⁄₁₆×3³⁄₁₆″ (8.8×8.1 cm); 10⅝× 8½″ (26.8×21.6 cm). Private collection

184. STUDY FOR *PORTRAIT*. 1977. Pencil and colored pencils, 4¹⁄₁₆×3½″ (10.2×8.9 cm); 12⅛×9¹⁄₁₆″ (30.7×23 cm) irreg. Private collection

185. STUDY FOR *WOMAN WITH LOLLIPOP*. 1977. Pencil and colored pencils, 2¹³⁄₁₆×2⅜″ (7.1×6 cm); 5¹³⁄₁₆×3⅝″ (14.7×9.2 cm). Private collection

186. SHEET OF SKETCHES FOR *FIGURE WITH BRAID*. 1977. Pencil and colored pencils; sheet: 2³⁄₁₆ ×5″ (5.4×12.7 cm) irreg. Private collection

187. STUDY FOR *FIGURES WITH SUNSET*. 1978. Pencil and colored pencils, 3½×5½″ (8.9×14 cm); 12⅛ × 8⅝″ (30.8 × 21.9 cm). The Metropolitan Museum of Art, New York; Purchase, Friends of the Department Gifts and matching funds from the National Endowment for the Arts, 1978

188. STUDY FOR *STEPPING OUT* AND OTHER SKETCHES. 1978. Pencil and colored pencils; study image: 4×3⅜″ (10.2×8.6 cm); sheet: 12½×6¾″ (31.7×17.1 cm). The Metropolitan Museum of Art, New York; Purchase, Friends of the Department Gifts and matching funds from the National Endowment for the Arts, 1978

189. STUDY FOR *WOMAN WITH FLOWER*. 1978. Pencil and colored pencils, 5³⁄₁₆ × 2⁵⁄₁₆″ (13.1 × 5.8 cm); 12⅝×7⅛″ (32.1×18.1 cm). Private collection

190. STUDY FOR *INTERIOR WITH CACTUS*. 1978. Pencil and colored pencils, 4½ × 3¾″ (11.5 × 9.5 cm); 12¾×7⅞″ (32.2×19.9 cm). Private collection

191. STUDY FOR *RAZZMATAZZ*. 1978. Pencil and colored pencils, 16×21⁷⁄₁₆″ (40.6×54.5 cm); 20⅝× 29¾″ (52.3×75.4 cm). Private collection

192. PORTRAIT STUDY. 1978. Pencil and colored pencils, 3¼×3″ (8.2×7.6 cm); 5½×7⁹⁄₁₆″ (14× 19.2 cm). Private collection

193. STUDY FOR *SELF-PORTRAIT*. 1978. Pencil and colored pencils, 4⅛×3½″ (10.5×8.9 cm); 9¹⁄₁₆× 9¹³⁄₁₆″ (23×25 cm) irreg. Private collection

194. SKETCH FOR *COSMOLOGY* AND OTHER SKETCHES. (1978). Pencil; sheet: 12⅝×7″ (32.1× 17.8 cm) irreg. Private collection

195. STUDY FOR *COSMOLOGY*. 1978. Pencil and colored pencils, 13½×21¹⁄₁₆″ (34.3×53.5 cm); 24½ ×29¼″ (62.2×74.2 cm). The Museum of Modern Art, New York; Gift of The Lauder Foundation

196. STUDY OF ABSTRACTION. 1978. Pencil and colored pencils, 2¹⁵⁄₁₆×3⅞″ (7.5×9.8 cm); 11¾× 6¹¹⁄₁₆″ (29.8×17 cm). Private collection

197. STUDY FOR *ABSTRACTION*. 1978. Pencil and colored pencils, 3⅜×4¼″ (8.6×10.8 cm); 12¹¹⁄₁₆× 7¹¹⁄₁₆″ (32.2×19.5 cm) irreg. Private collection

198. STUDIES FOR *UNTITLED COMPOSITION* AND *SITTING PRETTY*. 1978. Pencil and colored pencils; top image: 3⅝×5″ (9.2×12.6 cm); bottom image: 3¹¹⁄₁₆×2½″ (9.4×6.3 cm); sheet: 10⅞×7³⁄₁₆″ (27.6× 18.2 cm). Private collection

199. STUDY FOR *FIGURE WITH BANNER*. 1978. Pencil and colored pencils, 5⅞×3½″ (15×9 cm); 12¹¹⁄₁₆×7¾″ (32.1×19.7 cm). Private collection

200. STUDY FOR *GO FOR BAROQUE*. (1978–79). Pencil and colored pencils, 3⅝ × 5⁹⁄₁₆″ (9.2 × 14.1 cm); 5⅞×8¾″ (14.9×22.2 cm) irreg. Private collection

201. FINAL STUDY FOR *GO FOR BAROQUE*. 1978–79. Pencil and colored pencils, 13½ × 21″ (34.3×53.3 cm); 20¾×27″ (52.7×68.6 cm). Private collection, New York

202. STUDY FOR *POW WOW*. 1979. Pencil and colored pencils, 4×4¹⁵⁄₁₆″ (10.1×12.5 cm); 5¾×8¾″ (14.6×22.2 cm). Private collection

203. FINAL STUDY FOR *POW WOW*. 1979. Pencil and colored pencils, 16×20¹⁄₁₆″ (40.7×50.8 cm); 20¾×24″ (52.5×61.1 cm). Private collection

204. STUDY FOR *AMERIND LANDSCAPE* [tapestry]. 1979. Pencil and colored pencils, 3¾×5⁵⁄₁₆″ (9.5× 13.5 cm); 8¾×5¾″ (22.1×14.5 cm) irreg. Private collection

205. FINAL STUDY FOR *AMERIND LANDSCAPE* [tapestry]. 1979. Pencil, colored pencils, and cut-and-pasted paper, 16⅝ × 21⅞″ (42.2 × 55.6 cm); 20⅝ × 26″ (52.4 × 66 cm). Collection James and Katherine Goodman

206. STUDY FOR *INDIAN COMPOSITION*. 1979. Pencil and colored pencils, 3⅜ × 5¹⁄₁₆″ (8.5 × 12.9 cm); 5¹¹⁄₁₆ × 8¾″ (14.5 × 22.2 cm). Private collection

207. STUDY FOR *HEAD WITH BRAID AND FEATHERS* [painting] AND *HEAD WITH FEATHERS AND BRAID* [intaglio]. (1979). Pencil and colored pencils, 3⁷⁄₁₆×2⁷⁄₁₆″ (8.8×6.2 cm); 8¾×5³⁄₁₆″ (22.2× 13.2 cm) irreg. Private collection

208. STUDY OF INDIAN FIGURE. (1979). Pencil and colored pencils, 3⅝×2¾″ (9.2×7 cm); 8¾×5⁹⁄₁₆″ (22.2×14.1 cm) irreg. Private collection

209. STUDY FOR *PORTRAIT OF WOMAN*. 1979. Pencil and colored pencils, 4⅝ × 3⅝″ (11.7 × 9.2 cm); 8³⁄₁₆×5¹⁵⁄₁₆″ (20.8×15.1 cm) irreg. Private collection

210. STUDY FOR *GREEN HEAD*. 1979. Pencil and colored pencils, 4⁵⁄₁₆×3⅜″ (11×8.6 cm); 8¾×5⅞″ (22.2×14.8 cm) irreg. Private collection

211. STUDY FOR *FEMALE FIGURE*. 1979. Pencil and colored pencils, 4⅞ × 3½″ (12.1×8.9 cm); 8¾ × 5¾″ (22.2×14.5 cm) irreg. Private collection

212. STUDY FOR *THE WHITE TREE*. 1979. Pencil and colored pencils, 11½×22½″ (29.2×57.1 cm); 20¾ × 29⅝″ (52.7×75.2 cm). Collection Barbaralee Diamonstein-Spielvogel

213. STUDY FOR *RECLINING NUDE*. 1980. Pencil and colored pencils, 3½×5⅞″ (8.9×14.9 cm); 7¹³⁄₁₆ ×12⅝″ (19.7×32.2 cm) irreg. Private collection

214. STUDY FOR *WOMAN IN LANDSCAPE*. 1980. Pencil and colored pencils, 5⁵⁄₁₆ × 3³⁄₁₆″ (13.5 × 8.1 cm); 12⅝×7¾″ (32.2×19.7 cm) irreg. Private collection

215. STUDY FOR *EXPRESSIONIST HEAD*. 1980. Pencil and colored pencils, 4¼ × 3⅝″ (10.8 × 9.2 cm); 8¾×5¹³⁄₁₆″ (22.2×14.7 cm) irreg. Private collection

216. STUDY FOR *THE STUDENT* [two woodcuts (one embossed)]. 1980. Pencil and colored pencils, 3 5/16 × 2 7/8″ (8.4 × 7.3 cm); 6 11/16 × 4 1/4″ (17 × 10.9 cm). Private collection

217. STUDY FOR *DR. WALDMANN* [two woodcuts (one embossed)]. (1980). Pencil and colored pencils, 3 1/2 × 4″ (8.9 × 10.1 cm); 8 3/4 × 5 3/4″ (22.2 × 14.6 cm). Collection Sidney B. Felsen

218. STUDY FOR *THE COUPLE* [two woodcuts (one embossed)]. (1980). Pencil and colored pencils, 3 1/8 × 2 7/16″ (7.9 × 6.2 cm); 4 1/2 × 3 1/2″ (11.5 × 8.9 cm). Collection the Grinstein Family

219. STUDY FOR *HEAD* [two woodcuts (one embossed)]. (1980). Pencil and colored pencils, 3 13/16 × 3 1/8″ (9.6 × 8 cm); 6 3/8 × 5 1/2″ (16.1 × 14 cm). Private collection

220. STUDY FOR *THE PRISONER*. 1980. Pencil and colored pencils, 5 1/16 × 3 3/8″ (12.9 × 8.6 cm); 10 1/4 × 7″ (26 × 17.8 cm) irreg. Private collection

221. STUDY FOR *EXPRESSIONIST HEAD*. 1980. Pencil, colored pencils, and cut-and-pasted paper, 4 3/16 × 3 5/8″ (10.7 × 9.2 cm); 8 3/4 × 5 5/8″ (22.2 × 14.3 cm). Private collection

222. STUDY FOR *HEAD*. 1980. Pencil and colored pencils, 4 1/2 × 3 3/8″ (11.4 × 8.5 cm); 12 5/8 × 7 5/8″ (32.1 × 19.4 cm) irreg. Private collection

223. STUDY FOR *EXPRESSIONIST HEAD*. 1980. Pencil and colored pencils, 5 1/16 × 4 1/4″ (12.9 × 10.8 cm); 11 3/4 × 7 1/4″ (29.9 × 18.4 cm). Private collection

224. STUDY FOR *HEAD WITH MONOCLE*. 1980. Pencil and colored pencils, 3 13/16 × 3 1/8″ (9.7 × 8 cm); 7 1/2 × 6 7/8″ (19.1 × 17.5 cm). Private collection

225. STUDY FOR *FOREST SCENE*. 1980. Pencil and colored pencils, 3 3/4 × 4 7/8″ (9.5 × 12.5 cm); 5 1/2 × 9 3/8″ (14 × 23.9 cm). Collection Miss Louisa Mayor, London

226. FINAL STUDY FOR *FOREST SCENE*. 1980. Pencil, colored pencils, and Magna, 16 × 21 1/4″ (40.6 × 64 cm); 20 3/4 × 25 3/8″ (52.7 × 64.5 cm). Private collection

227. STUDY FOR *LANDSCAPE WITH FIGURES AND SUN*. 1980. Pencil and colored pencils, 4 × 4 15/16″ (10.1 × 12.5 cm); 10 5/8 × 7 3/4″ (27 × 19.7 cm). Private collection

228. FINAL STUDY FOR *LANDSCAPE WITH FIGURES AND SUN*. 1980. Pencil and colored pencils, 16 × 20″ (40.6 × 50.8 cm); 22 × 25″ (56 × 63.5 cm). Private collection

229. STUDY FOR *LANDSCAPE WITH FIGURES AND RAINBOW* AND STUDY OF BRUSHSTROKES. 1980. Pencil and colored pencils; top image: 3 9/16 × 5″ (9.1 × 12.8 cm); bottom image: 2 1/8 × 4 1/4″ (5.5 × 10.7 cm); sheet: 12 5/8 × 7 5/8″ (32.1 × 19.4 cm) irreg. Private collection

230. FINAL STUDY FOR *LANDSCAPE WITH FIGURES AND RAINBOW*. 1980. Pencil, colored pencils, and cut-and-pasted paper, 16 1/2 × 23 1/2″ (41.9 × 59.7 cm); 22 × 28 1/2″ (56 × 72.2 cm). Private collection

231. SKETCHES FOR *HEAD* AND *PITCHER* AND SKETCHES OF BRUSHSTROKES. 1980. Pencil and colored pencils; sheet: 12 11/16 × 7 11/16″ (32.1 × 19.5 cm). Private collection

232. STUDY FOR *JAR AND APPLE*. 1980. Pencil and colored pencils, 2 7/16 × 2 9/16″ (6.2 × 6.5 cm); 10 1/4 × 7″ (26 × 17.8 cm). Private collection

233. SKETCHES OF YELLOW AND RED APPLE AND BRUSHSTROKE. 1980. Pencil and colored pencils; sheet: 5 5/8 × 8 3/4″ (14.3 × 22.2 cm). Private collection

234. SKETCHES OF SAILBOATS AND BRUSHSTROKES. 1980. Pencil and colored pencils; sheet: 9 1/8 × 6 3/4″ (23.2 × 17.1 cm). Private collection

235. SHEET OF SKETCHES OF BRUSHSTROKES. 1980. Pencil and colored pencils; sheet: 5 1/2 × 8 3/4″ (14 × 22.2 cm). Private collection

236. SHEET OF SKETCHES OF BRUSHSTROKES. 1980. Pencil and colored pencils; sheet: 5 1/2 × 8 3/4″ (14 × 22.2 cm). Private collection

237. STUDY FOR *SAILBOATS*. (1981). Magna on acetate mounted on paper; acetate: 4 7/8 × 7 5/16″ (12.5 × 18.5 cm); paper: 7 1/16 × 10 3/16″ (17.9 × 26.2 cm). Private collection

238. STUDY FOR *TWO APPLES*. (1982). Magna on acetate over pencil on paper; image: 3 3/4 × 5 3/8″ (9.5 × 13.7 cm); acetate: 5 1/4 × 6 1/8″ (13.4 × 15.5 cm) irreg.; paper: 7 1/8 × 10 3/8″ (18.1 × 26.4 cm). Private collection

239. STUDY FOR *WOMAN II*. 1982. Magna on acetate over pencil and colored pencils on paper; image: 5 1/4 × 3 3/4″ (13.4 × 9.5 cm); acetate: 6 1/4 × 5 3/8″ (15.8 × 13.7 cm) irreg.; paper: 10 3/8 × 7 1/16″ (26.2 × 18.1 cm). Private collection

240. PRELIMINARY STUDY FOR *PAINTING: STILL LIFE WITH ENVELOPE*. 1982. Pencil and colored pencils, 3 1/4 × 3 1/2″ (8.2 × 8.9 cm); 3 13/16 × 4 3/8″ (9.6 × 11.1 cm) irreg. Private collection

241. STUDY FOR *STILL LIFE WITH EXPRESSIONIST PAINTING*. 1982. Pencil, 4 5/8 × 3 3/8″ (11.7 × 8.5 cm); 13 1/8 × 8″ (33.1 × 20.2 cm). Private collection

242. STUDY FOR *PAINTINGS: STILL LIFE AND STRETCHER FRAME*. 1982. Pencil and colored pencils, 3 11/16 × 5 3/16″ (9.4 × 13.2 cm); 8 15/16 × 9″ (22.6 × 22.8 cm) irreg. Private collection

243. STUDY FOR *TWO PAINTINGS: PITCHER AND FLOWERS*. 1982. Pencil and colored pencils, 3 1/4 × 4 7/8″ (8.2 × 12.5 cm); 6 × 8 1/16″ (15.2 × 22 cm) irreg. Private collection

244. STUDY FOR *TWO PAINTINGS: FOLDED SHEETS*. 1982. Pencil and colored pencils, 3 1/2 × 4 7/8″ (9 × 12.3 cm); 9 7/16 × 12 13/16″ (23.9 × 32.5 cm). Private collection

245. SKETCH AND STUDY FOR *TWO PAINTINGS WITH DADO*. 1982. Pencil and colored pencils; study image: 3 11/16 × 3 1/4″ (9.4 × 8.3 cm); sheet: 9 7/16 × 12 13/16″ (24 × 32.5 cm). Private collection

246. STUDY FOR *TWO PAINTINGS* [woodcut/lithograph/screenprint/collage]. 1983. Pencil and colored pencils, 3 1/8 × 2 3/4″ (8 × 7 cm); 5 9/16 × 8 3/4″ (14.1 × 22.2 cm). Private collection

247. STUDY FOR *TWO PAINTINGS: RADIATOR AND FOLDED SHEETS*. 1983. Pencil and colored pencils, 3 3/8 × 3 3/16″ (8.6 × 8 cm); 4 7/16 × 7 5/16″ (11.2 × 18.6 cm) irreg. Private collection

248. STUDY FOR *TWO PAINTINGS: CRAIG. . . .* 1983. Pencil and colored pencils, 3 5/16 × 2 1/2″ (8.4 × 6.3 cm); 7 5/16 × 4 7/8″ (18.6 × 12.3 cm). Collection Henry Geldzahler

249. STUDY FOR *TWO PAINTINGS: DAGWOOD* [woodcut/lithograph]. 1983. Pencil and colored pencils, 4 3/8 × 4 3/8″ (11.1 × 11.1 cm); 8 3/4 × 5 1/2″ (22.2 × 14 cm). Private collection

250. STUDY FOR *TWO PAINTINGS: DAGWOOD*. 1983. Pencil and colored pencils, 5 1/8 × 3 11/16″ (13 × 9.4 cm); 8 3/4 × 5 1/2″ (22.2 × 14 cm) irreg. Private collection

251. SKETCH AND STUDY FOR *PAINTINGS: PICASSO HEAD*. 1983. Pencil and colored pencils; study image: 3 13/16 × 4 1/4″ (9.6 × 10.5 cm); sheet: 13 1/8 × 9 3/16″ (33.3 × 23.2 cm) irreg. Private collection

252. STUDY FOR *PAINTINGS: EXPRESSIONIST HEAD* AND OTHER SKETCH. 1983. Pencil and colored pencils; study image: 4 7/8 × 5 3/8″ (12.5 × 13.5 cm); sheet: 13 1/8 × 9 9/16″ (33.2 × 24.3 cm) irreg. Private collection

253. STUDY FOR *PAINTINGS: SLEEPING MUSE*. 1983. Pencil and colored pencils, 2 11/16 × 4 11/16″ (6.8 × 12 cm); 5⅝ × 8¾″ (14.2 × 22.2 cm) irreg. Private collection

254. STUDY FOR *TWO PAINTINGS: SLEEPING MUSE* [woodcut/lithograph/screenprint]. 1983. Pencil and colored pencils, 3 5/16 × 4 7/16″ (8.4 × 11.2 cm); 5½ × 8¾″ (14 × 22.2 cm) irreg. Private collection

255. STUDY FOR *PAINTING ON BLUE AND YELLOW WALL* [woodcut/lithograph]. 1983. Pencil and colored pencils, 5 × 3 9/16″ (12.7 × 9.1 cm); 8¾ × 5 9/16″ (22.2 × 14.2 cm) irreg. Private collection

256. STUDY FOR *PAINTING IN GOLD FRAME* [woodcut/lithograph/screenprint/collage]. 1983. Pencil and colored pencils, 5 3/16 × 3 13/16″ (13.2 × 9.6 cm); 8¾ × 5⅝″ (22.2 × 14.3 cm) irreg. Private collection

257. STUDY FOR *SUNRISE*. 1984. Pencil and colored pencils, 3 × 4 3/16″ (7.6 × 10.6 cm); 7⅜ × 10 5/16″ (18.7 × 26.3 cm). Private collection

258. STUDY FOR *THE SOWER* [lithograph/woodcut/screenprint]. 1984. Pencil and colored pencils, 3 11/16 × 5 3/16″ (9.4 × 13.2 cm); 7 7/16 × 10 7/16″ (18.9 × 26.5 cm). Private collection

259. STUDY FOR *SEASCAPE* [lithograph/woodcut/screenprint]. 1984. Pencil and colored pencils, 3⅝ × 5⅛″ (9.2 × 13 cm); 7½ × 10⅜″ (19 × 26.4 cm). Private collection

260. STUDY FOR *SUNSHINE THROUGH THE CLOUDS* [lithograph/woodcut/screenprint]. 1984. Pencil and colored pencils, 5⅛ × 3⅝″ (13 × 9.2 cm); 10⅜ × 7⅜″ (26.4 × 18.9 cm). Private collection

261. STUDY FOR *THE RIVER* [lithograph/woodcut/screenprint]. 1984. Pencil and colored pencils, 3 9/16 × 5 1/16″ (9 × 12.8 cm); 7⅜ × 10⅜″ (18.6 × 26.4 cm). Private collection

262. STUDY FOR *VIEW FROM THE WINDOW* [lithograph/woodcut/screenprint]. 1984. Pencil and colored pencils, 5¾ × 2¼″ (14.6 × 5.7 cm); 10⅜ × 7⅜″ (26.4 × 18.8 cm). Private collection

263. STUDY FOR *REFLECTIONS*. 1985. Pencil and colored pencils, 3⅝ × 5 9/16″ (9.2 × 14.2 cm); 7 7/16 × 10 7/16″ (18.9 × 26.5 cm). Private collection

264. STUDY FOR *SAILBOATS*. 1985. Pencil and colored pencils, 4 15/16 × 4″ (12.5 × 10.2 cm); 10⅜ × 7 7/16″ (26.3 × 18.9 cm). Private collection

265. STUDY FOR *RIVER VALLEY*. 1985. Pencil and colored pencils, 3 9/16 × 5″ (9 × 12.7 cm); 7⅜ × 10⅜″ (18.6 × 26.4 cm). Private collection

266. STUDY FOR *MOUNTAIN VILLAGE*. 1985. Pencil and colored pencils, 3⅝ × 5 9/16″ (9.1 × 13.1 cm); 7½ × 10⅜″ (19 × 26.5 cm). Private collection

267. STUDY FOR *LANDSCAPE WITH RED SKY*. 1985. Pencil and colored pencils, 5⅛ × 3⅝″ (13 × 9.2 cm); 10 7/16 × 7 7/16″ (26.5 × 18.9 cm). Private collection

268. STUDY FOR *LANDSCAPE WITH RED ROOF*. 1985. Pencil and colored pencils, 5⅛ × 3 11/16″ (13 × 9.4 cm); 10 7/16 × 7⅜″ (26.5 × 18.8 cm). Private collection

269. STUDY FOR *FACE IN FOREST*. (1985). Pencil and colored pencils, 2 9/16 × 2⅜″ (6.5 × 6 cm); 9 × 5⅝″ (22.8 × 14.3 cm) irreg. Private collection

270. SKETCHES FOR *NUDES IN THE FOREST* AND OTHER SKETCHES. (1985). Pencil and colored pencils; sheet: 13⅜ × 14⅛″ (34 × 35.9 cm). Private collection

271. STUDY FOR *NUDES IN THE FOREST*. 1985. Pencil and colored pencils, 5 × 7½″ (12.7 × 19 cm); 13½ × 14″ (34.3 × 35.6 cm). Private collection

272. STUDY FOR *FOREST SCENE WITH TEMPLE*. 1985. Pencil and colored pencils, 5 × 7½″ (12.7 × 19 cm); 13½ × 14″ (34.3 × 35.6 cm). Private collection

273. STUDY FOR *IMPERFECT PAINTING (70 × 85½)*. 1986. Pencil and colored pencils on graph paper, 5 13/16 × 7⅛″ (14.7 × 18.1 cm) irreg.; 9 1/16 × 8½″ (23 × 21.6 cm). Private collection

274. STUDY FOR *IMPERFECT PAINTING (82¾ × 79)*. 1986. Pencil and colored pencils on graph paper, 7 × 6 9/16″ (17.8 × 16.7 cm) irreg.; 11 × 8½″ (28 × 21.6 cm). Private collection

275. STUDY FOR *IMPERFECT PAINTING (66 × 85)*. 1986. Pencil and colored pencils on graph paper, 5½ × 7⅛″ (14 × 18.1 cm) irreg.; 8½ × 11″ (21.6 × 28 cm). Private collection

276. STUDY FOR *PERFECT PAINTING (70 × 100)*. 1986. Pencil and colored pencils on graph paper, 5 13/16 × 8⅜″ (14.7 × 21.2 cm); 8½ × 11″ (21.6 × 28 cm). Private collection

SCULPTURE STUDIES

277. STUDY FOR *LONG MODERN SCULPTURE*. (1969). Pencil; sheet: 13 × 39″ (33 × 99 cm). Collection Hanford Yang. (B.69-5)

278. SHEET OF SKETCHES OF SCULPTURE AND STILL LIFES. 1976. Pencil and colored pencils; sheet: 13 15/16 × 11″ (35.4 × 27.9 cm). Private collection

279. STUDY FOR *TEAPOT ON STAND*. 1976. Pencil and colored pencils; sheet: 11⅞ × 8 15/16″ (30.2 × 22.2 cm). Private collection

280. STUDY FOR *GOLDFISH BOWL*. (1976). Pencil and colored pencils; sheet: 12⅛ × 7 13/16″ (30.8 × 19.9 cm). Sydney and Frances Lewis Collection

281. STUDY FOR *LAMP ON TABLE*. 1977. Pencil and colored pencils; sheet: 12 × 9″ (30.5 × 22.9 cm). Private collection

282. STUDIES FOR *MIRROR II* AND *LAMP II*. 1977. Pencil and colored pencils; sheet: 22⅜ × 27⅜″ (56.9 × 69.5 cm). Collection James and Katherine Goodman

283. STUDY FOR *MERMAID*. 1978. Pencil and colored pencils, 15⅛ × 16 3/16″ (38.4 × 41.1 cm); 20¾ × 25⅞″ (52.8 × 65.8 cm). Private collection

284. STUDY FOR *EXPRESSIONIST HEAD*. 1980. Pencil and colored pencils; sheet: 12⅝ × 7 9/16″ (32.1 × 19.2 cm) irreg. Private collection

285. STUDY FOR *BRUSHSTROKE*. 1981. Pencil and colored pencils; sheet: 5½ × 3 13/16″ (13.9 × 9.8 cm). Private collection

286. STUDY FOR *BRUSHSTROKE*. 1981. Pencil and colored pencils; sheet: 7⅛ × 4 11/16″ (18.1 × 11.8 cm). Private collection

287. STUDY FOR *BRUSHSTROKES IN FLIGHT*. 1981. Pencil and colored pencils; sheet: 7 × 4⅝″ (17.7 × 11.8 cm) irreg. Private collection

MURAL STUDIES

288. *TOWN AND COUNTRY* [study for unrealized mural for New York State Legislature]. 1968. Pencil and colored pencils, 14 × 9½″ (35.5 × 24.1 cm); 17 × 12½″ (43.2 × 31.7 cm). Collection Douglas S. Cramer

289. UNTITLED [study for unrealized mural for The Institute for Scientific Information]. 1979. Pencil and colored pencils, 7½ × 23½" (19 × 59.7 cm); 18 × 29⅝" (45.7 × 75.7 cm). Collection Sheila Natasha and Marvin Ross Friedman

290. SKETCH FOR *GREENE STREET MURAL*. (1983). Pencil and colored pencils; sheet: 9 × 42½" (22.7 × 107.8 cm). Private collection

291. STUDY FOR *GREENE STREET MURAL*. 1983. Cut-and-pasted printed and painted paper, pen and ink, and pencil, 9 × 42⅜" (22.8 × 107.7 cm); 16⅜ × 49⅞" (41.2 × 12.7 cm). Private collection

292. STUDY FOR *GREENE STREET MURAL*. 1983. Pencil, colored pencils, and Magna on tracing paper, 8¹⁵⁄₁₆ × 47¹³⁄₁₆" (22.7 × 121.4 cm); 14¼ × 53⅛" (36.1 × 135 cm). Private collection

293. FINAL STUDY FOR *GREENE STREET MURAL*. 1983. Cut-and-pasted printed and painted paper, pen and ink, and Magna; sheet: 9 × 47¹⁵⁄₁₆" (22.8 × 121.8 cm). The Museum of Modern Art, New York; Gift of Abby Aldrich Rockefeller (by exchange)

294. STUDY FOR *MURAL WITH BLUE BRUSHSTROKE*. 1985. Pencil and colored pencils, 34⁵⁄₁₆ × 16⅜" (87.2 × 41.5 cm); 41½ × 29¾" (105.4 × 75.4 cm). Private collection

295. STUDY FOR *MURAL WITH BLUE BRUSHSTROKE*. (1985). Cut-and-pasted printed and painted paper, pen and ink, and pencil, 34⅜ × 18½" (87.4 × 47 cm); 48½ × 28⅜" (123.3 × 72.2 cm). Private collection

296. STUDY FOR *MURAL WITH BLUE BRUSHSTROKE*. 1985. Pencil, 34⅜ × 17⅝" (87.4 × 44.8 cm); 41⁹⁄₁₆ × 29¹¹⁄₁₆" (105.7 × 75.5 cm). Private collection

297. STUDY FOR DETAIL OF *MURAL WITH BLUE BRUSHSTROKE*. 1985. Cut-and-pasted printed paper, 12 × 10⅛" (30.5 × 25.7 cm); 17½ × 15¾" (44.4 × 40 cm). Collection Brooke Hayward and Peter Duchin

298. COLOR STUDY FOR *MURAL WITH BLUE BRUSHSTROKE*. 1985. Pencil and colored pencils, 34⁷⁄₁₆ × 17⅝" (87.5 × 44.7 cm); 41⁹⁄₁₆ × 29¹¹⁄₁₆" (105.6 × 75.5 cm). Private collection

299. FINAL STUDY FOR *MURAL WITH BLUE BRUSHSTROKE*. (1985). Cut-and-pasted printed and painted paper, pen and ink, and pencil, 34¼ × 17½" (87 × 44.4 cm); 47¼ × 21" (120 × 53.4 cm). Collection Equitable Real Estate, New York

COLLAGES

300. STUDY FOR *I . . . I'LL THINK ABOUT IT!* [illustration in *Ten from Rutgers University*, exhibition catalogue for Bianchini Gallery]. (1965). Cut-and-pasted printed paper and ink; sheet: 11¾ × 10¾" (29.8 × 27.3 cm). Collection Robert and Jane Meyerhoff, Phoenix, Maryland

301. STUDY FOR *POP* [cover of *Newsweek*, April 25, 1966]. (1966). Cut-and-pasted printed paper and felt-tip pen; sheet: 28½ × 22" (72.4 × 56.9 cm). Collection Mr. and Mrs. Jorge Helft

302. STUDY FOR *LANDSCAPE 5* [screenprint]. (1966). Cut-and-pasted printed paper, Rowlux, and ink; sheet: 15 × 17¹³⁄₁₆" (38.1 × 45.2 cm). Private collection

303. STUDY FOR *MODERN HEAD #1* [woodcut]. (1970). Cut-and-pasted printed paper, felt-tip pen, and Magna on paper, 20⅛ × 12½" (51.1 × 31.8 cm); 34½ × 26" (87.7 × 66 cm). Private collection

304. STUDY FOR *MIRROR #4* [linecut/screenprint (embossed)]. 1970. Cut-and-pasted printed and painted paper, pencil, and tape; sheet: 35⅛ × 30¹⁄₁₆" (89.2 × 76.3 cm). Private collection

305. STUDY FOR *MIRROR #8* [lithograph/screenprint]. 1970. Cut-and-pasted printed and painted paper, pencil, and tape; left image: 30 × 18½" (76.2 × 47 cm); left sheet: 38¹⁵⁄₁₆ × 23⁹⁄₁₆" (99 × 66.5 cm); right image: 30 × 18⅝" (76.2 × 47.3 cm); right sheet: 39 × 24¼" (99.1 × 61.5 cm). Private collection

306. STUDY FOR *MIRROR #9* [lithograph/screenprint]. 1970. Cut-and-pasted printed and painted paper, pencil, and tape, 34¹⁄₁₆ × 24⅜" (86.5 × 61.9 cm); 39 × 28⅜" (99 × 72 cm). Private collection

307. STUDY FOR *BULL I* [linecut]. 1973. Cut-and-pasted paper, ink, and pencil; sheet: 28⅜ × 38½" (72.1 × 97.7 cm). Private collection

308. STUDY FOR *BULL II* [lithograph/linecut]. 1973. Cut-and-pasted printed and painted paper and ink; sheet: 27⅜ × 35⅝" (70 × 90.5 cm). Private collection

309. STUDY FOR *BULL III* [lithograph/screenprint/linecut]. 1973. Cut-and-pasted printed and painted paper and ink; sheet: 28½ × 37⅝" (72.4 × 95.6 cm). Private collection

310. STUDY FOR *BULL IV* [lithograph/screenprint/linecut]. 1973. Cut-and-pasted printed and painted paper and ink; sheet: 24 × 34⅛" (60.8 × 86.7 cm). Private collection

311. STUDY FOR *BULL V* [lithograph/screenprint/linecut]. 1973. Cut-and-pasted printed and painted paper and ink; sheet: 24¼ × 34⅛" (61.5 × 86.7 cm). Private collection

312. STUDY FOR *BULL VI* [lithograph/screenprint/linecut]. 1973. Cut-and-pasted printed and painted paper, ink, and pencil; sheet: 25⅝ × 33⅝" (64.9 × 85.5 cm). Private collection

313. FINAL STUDY FOR *THE SOWER* [lithograph/woodcut/screenprint]. 1984. Cut-and-pasted printed and painted paper, Magna, and pencil, 38⅜ × 52½" (97.5 × 133.5 cm); 40¾ × 55" (103.5 × 139.7 cm). Private collection

314. FINAL STUDY FOR *SEASCAPE* [lithograph/woodcut/screenprint]. 1984. Cut-and-pasted printed and painted paper, 37¼ × 52½" (94.6 × 133.4 cm); 39¾ × 55" (101 × 139.7 cm). Private collection

PAINTINGS

315. *CURTAINS*. (1962). Oil on canvas, 68⅛ × 57" (173 × 144.8 cm). Jointly owned by The Saint Louis Art Museum and Mr. and Mrs. Joseph Pulitzer, Jr.

316. *GEORGE WASHINGTON*. 1962. Oil on canvas, 51 × 38" (129.5 × 96.5 cm). Collection Jean-Christophe Castelli

317. *LIKE NEW*. 1962. Oil on canvas; two panels: 36 × 28" (91.5 × 71 cm) each. Collection Robert and Jane Rosenblum

318. *MAGNIFYING GLASS*. 1963. Oil on canvas, 16 × 16" (40.6 × 40.6 cm). Private collection

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She explores the evolving conception of drawing that lies behind his style, reexamining his oeuvre from this fresh point of view.

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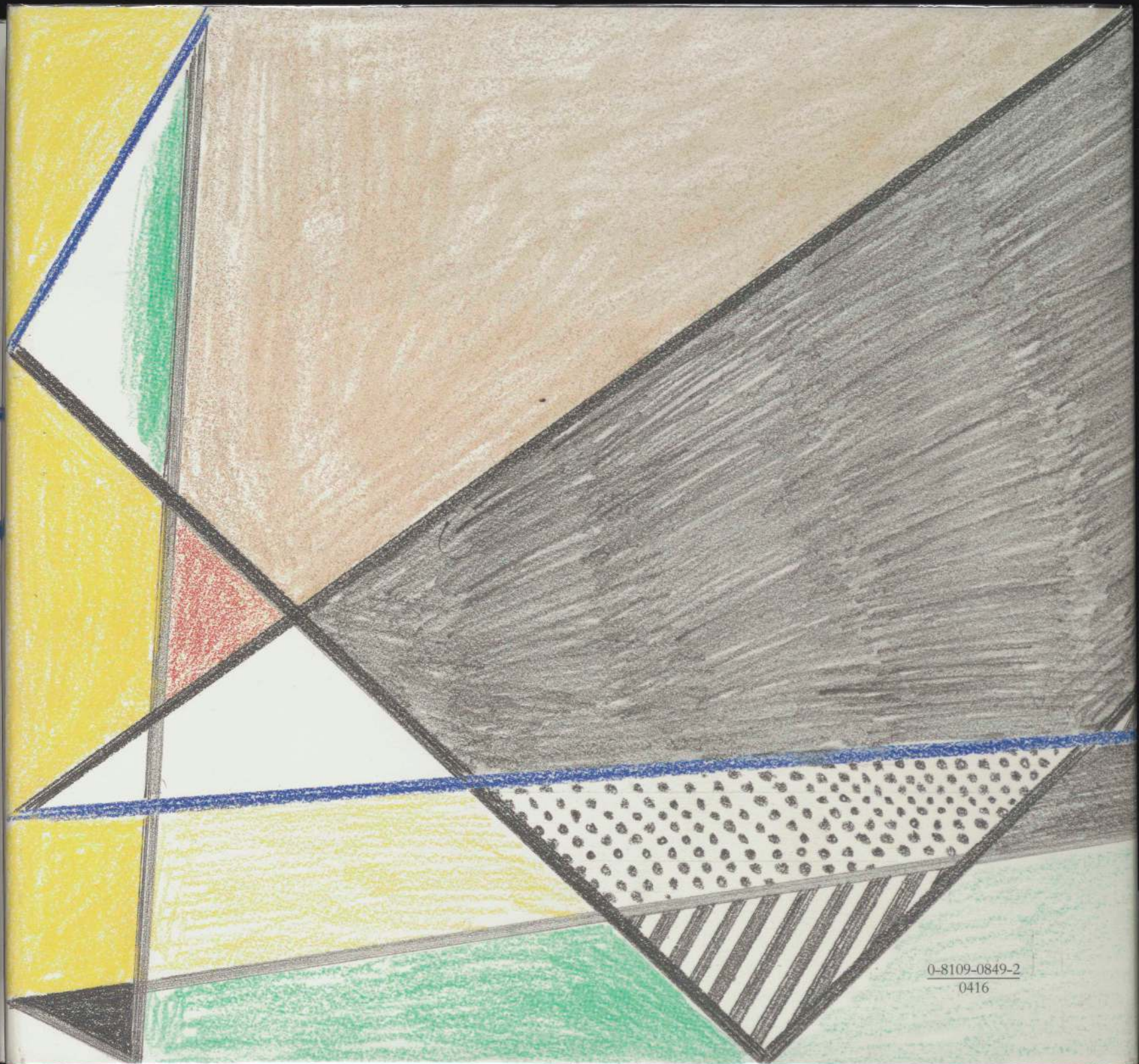

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