

Ohhh...alright his
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playful, and



**ASSIGN
BUSTER**

Ohhh...

Alright painting by Roy Lichtenstein's was created in 1964 using comics' images which was originally published by Arleigh Publishing Corp, (now part of D. C. Comics). Using a limited palette of primary colours that appear innocent in concept yet portray an element of sexual attraction that somehow is confused with her distressed look. Using black paint as a contour to define the voluptuous red lips, almond shape blue eyes, tiny nose and floating hair red almost caught in an act of surprise, on a small yellow background draws the viewer straight into her emotional state. She frowns in an attempt to depict her anxious state, clutching the receiver, she offers many interpretations, but what comes to mind is that of a woman almost desperate and entirely detached from the conversation. Ohhh...

Alright.

.. is suggestive, sensual and reflect a woman who's vulnerable, almost tearful but also composed, and in control of her emotions. Lichtenstein method is typical of several paintings where they seem to continue beyond the edges the canvas, given the impression that woman are yet to be freed.

Lichtenstein choice of paints and black contours clearly is drawn from the work of modernist Dutch artist Piet Mondrian. The points (or dots) although are enlarged and cropped from originals, using various stencil techniques, are an interpretation of the Impressionist style and Monet in particular.

An image, cold and simple fire the imagination. His work was beautifully executed, yet full of irony and wit. The use of comics appealed to Lichtenstein, and therefore he could never go back to the previous form of art

of his early career. Throughout his career he continues to be influenced by the work of Picasso and Matisse applying mechanical precision, to transform current commercial images into art.

He treated his work more as marks than a subject viewed from various angles, almost to eliminate any excess or doubling of. He thrived on contradiction and transformed his original sources of inspiration. He considered that the position of lines is important rather than the character of it.

Lichtenstein imitated the technique of mass production in the same way as mechanical reproduction has imitated the techniques of artists. His approach to work was playful, and by 1964 and despite the controversy about pop art, Lichtenstein's reputation was established as one of the most iconic pop artists.