

Ohhh...alright and
despite the
controversy about
pop art,



**ASSIGN
BUSTER**

Ohhh.

.. Alright painting is one of the many works created by Roy Lichtenstein's 'After 1963' using comic images which was derived from the June 1963 edition of 'Secret Hearts #88' 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 background of yellow that somehow is insignificant and draws the viewer straight into her emotional state. Her eyebrow raised in attempt to depict her anxious beautiful face, clutching the receiver, offers many interpretations, but to mind of that is a woman almost desperate and entirely engaged with the object rather than with person on the other end of the line. Such iconic work is typical of several paintings by Lichtenstein that are cropped while the edges flow beyond the canvas. Although painted in the early sixties and seems to reflect the constraints and views held on women in the previous decade, Lichtenstein's choice of colours and flat style clearly drawn from the work of famous modernist Dutch artist Piet Mondrian. Yet using dots that are magnified and cut from the original comics Lichtenstein creates an image with a variety of stencil techniques, reflecting the times that were conceived and with that establishes himself among a list of pop artists. Applied with mechanical precision, he transformed commercial images into art.

Ohhh...Alright...

is suggestive, sensual and reflect a woman who's vulnerable, almost tearful but also composed, and in control of her emotions. An image, with coldness and simplicity evokes emotions and fire the imagination. Abstracts artists would have possibly founded it upsetting as they saw their whole world of anguish vanish with this work of irony and witty yet beautifully executed. The use of comics appealed to Lichtenstein, although he was not a fan and he could never go back to the previous form of art of his early career. However the influence of Picasso was highly evident in his work so as Matisse and Monet. His approach to work was joyful and playful, and by 1964 and despite the controversy about pop art, Lichtenstein name was known internationally among the art scene. He treated his work more as marks than a subject and viewed it upside down and reflected in mirrors, almost to eliminate any excess or doubling of. He thrived on contradiction and transformed his original sources of inspiration.

He believed that the position of lines is important rather than the character of it. While Lichtenstein painted the world as a comic strip, he imitated the technique of mass production in the same way as mechanical reproduction has imitated the techniques of artists.