

Roy Lichtenstein

Classic of the New

June 13 thru September 4, 2005



Kunsthaus Bregenz

Press conference:

Friday, June 10, 2005, 12.00 noon

Opening:

Sunday, June 12, 2005, 12.00 noon

Roy Lichtenstein's paintings from the early 1960s become a veritable synonym for American Pop Art. These oversized copies of aspects of quotidian culture, inspired by newspaper ads and comics, have gone down in art history as prototypes of the artist's fascination with the new link between art and everyday culture. Thus Roy Lichtenstein has become one of the most influential figures in twentieth century post-war American art.

For more than three decades, Roy Lichtenstein (born in 1923 in New York; died in 1997 in New York) managed to stay true to his artistic sources and at the same time to stylistically expand the different thematic groups, to interlink and vary them in multifarious ways. The fact that he once said of himself, "I try to make a commercial Picasso or Mondrian," clearly sums up the whole range of his artistic intentions. He strove to subject both art historical works, as valuable objects of a high culture, and simple everyday objects, as part of a banalized mass culture, to the same visually striking image strategy. In this way he succeeded in making them a *fait accompli*, confederates in the quest for the same beauty. Like Picasso, Lichtenstein used the apparent conflict between high and quotidian culture as a stimulating artistic impetus for his work. Thus he produced images of everyday objects, household items from the domestic culture and lifestyle of the normal American citizen. At the same time, Lichtenstein repeatedly paraphrased and reflected on works of classic modernism. With his unmistakable painting style that portrayed everyday objects and original artwork as products of purely mechanical actions, he became the herald of a new, humane perspective of the world and a new classic of the beauty of everyday life.

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Kunsthau Bregenz

With 41 works from 1961–1995, the **Kunsthau Bregenz** is devoting an extensive exhibition to this all-encompassing idea of a “Classic of the New.” The presentation is divided into three chapters. The first part of the exhibition on the ground floor of the Kunsthau is dedicated to the early icons of his oeuvre, works with which Lichtenstein established his fundamental vocabulary of a new pictorial language and defined the European and American painting tradition of modernism as an unwavering parameter within his work. The early b/w works from 1961–1965 with their objects, household scenes, and reflections of artwork usher in a new chapter in art.

On the third floor, Lichtenstein’s early work of the 1960s is juxtaposed with his late work, the interiors of the 1990s. The large-format paintings from 1990–1995 represent part of the American everyday culture of that period. Just as the series of countless artist’s studios might continue to be considered the ideal of reflected artistic creation, so too are the interiors perfect reflections of the social clichés of their day and a demonstration of artistic independence. They are the result of both an emotional and a cool and toned-down strategy of image and form. The polychromy of the work group “Interiors” is contrasted with the monochromy of his earlier paintings. At the same time, these paintings seem to bring together the sum of all his previous works as well as to reiterate many earlier pictorial elements.

The second floor is dedicated to the artist’s work of the 1960s, 1970s, and 1980s. Tied together under the theme of the female portrait as one of Lichtenstein’s favorite motifs, this selection focuses on the famous “girl” paintings of the 1960s and a number of different adaptations of European painting on the same theme. Whereas the works on the first and third floors demonstrate the conceptual logic of a deliberate painting style intent on cultural reconciliation, the second floor mediates between the two, offering a more refined examination of the artistic-sensuous opulence of his work.

With 35 paintings, five collages, and one sculpture – mostly key works from museums and private lenders in Europe and America – this exhibition at the **Kunsthau Bregenz** will be one of Austria’s most comprehensive solo shows of the work of one of the heroes and co-founders of Pop Art and certainly one of most influential artists of the late twentieth century. It will also be the first European show to devote itself to the decisive dialogue between the artist’s early and late work with a multifaceted, stunning selection of masterpieces, thus enabling a profound examination of the pictorial language of the new classic of everyday life as juxtaposed with the classical painting motifs of modernism.



For the Kunsthhaus Bregenz – which for years has seen itself with its programming as a venue for art and discourse where the current aspect of the work of major contemporary artists plays a decisive role – this first historical look at an important force in contemporary art is a momentous occasion. As an artistic vision, the paradigm shift in art, as it also took place in Roy Lichtenstein's work, is an impulse for the radical artistic positions presented at the **Kunsthhaus Bregenz**. In particular one program focus of the Kunsthhaus can be seen most propitiously in Roy Lichtenstein's work, namely the theme of the transatlantic dialogue which strongly emphasizes the common roots of European and American art tradition.

The exhibition is being organized in close cooperation with the Roy Lichtenstein Foundation, The Estate of the Roy Lichtenstein, New York, and the Sonnabend and Gagosian galleries, New York, as the chief lenders of major work series.

Publication

The exhibition will be accompanied by a comprehensive publication with seminal texts by American and European authors on the main subjects of the exhibition. With color illustrations of all the works on display, supplemented by important comparative illustrations as well as comprehensive image and text material on the artist and his work, it will be a book that will not only address a general public, but will surely prove an important contribution to the current research on Roy Lichtenstein's work.



Opening hours for the Roy Lichtenstein exhibition

During the Roy Lichtenstein exhibition the Kunsthaus Bregenz will be open **daily from 10 a.m. till 9 p.m.**

Advance sales tickets (admission without the wait) and package deals can be purchased at ART CITIES IN EUROPE
Tel.: (0049) 07531 9073/0, tickets@artcities.com
www.arttourist.com

Admission

adults	EUR 10.00
reductions	EUR 6.00
family pass	EUR 15.00
group admission (15 or more)	EUR 7.50 per person
guided tours for groups of 15 or more (per person)	
in German	EUR 5.00
other languages	EUR 5.00

Special ticket offer in cooperation with the Bregenz Festival

Upon presentation of a valid ticket for the Bregenz Festival, visitors will receive a one-time 50% reduction on admission to the Lichtenstein exhibition at the KUB. Visitors with a "KAZ-Pass" ticket will be admitted to this exhibition free of charge (one time only). Each admission ticket to the Lichtenstein exhibition entitles the bearer to a one-time purchase of a "KAZ-Pass" ticket for the reduced price of 8.00 EUR.

Information and tickets for the Bregenz Festival:
Tel. 00 43-55 74-4 07-6; [www.bregenzfestspiele .com](http://www.bregenzfestspiele.com)

Hypo-Bonus - Friday, July 1: Reduced admission for all visitors

In cooperation with the Hypo Landesbank Vorarlberg, the longstanding partner and main sponsor of the Kunsthaus Bregenz, all full-price tickets at the KUB will be reduced by 50% on July 1, 2005 (5.00 EUR instead of 10.00 EUR).

KUB-Billboards

Roy Lichtenstein

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Kunsthhaus Bregenz

Since the Kunsthhaus Bregenz opened in the summer of 1997, the seven KUB billboards along the Seestrasse (each measuring 3.32 x 3.32 meters) have been continuously used for art projects specially designed for this site by Austrian and international artists.

Because of their prominent location along the busiest street in downtown Bregenz – leading from the train station to the Kunsthhaus – the billboards number among the most high-profile and controversial artistic interventions in the public space of the city.

In consultation with the Lichtenstein Foundation, New York, curator Rudolf Sagmeister chose the following works to round off the Roy Lichtenstein exhibition:

- Good Morning...Darling!, 1964**
- Oh, Jeff...I Love You, Too...But, 1964**
- Vicki! I-I Thought I Heard Your Voice!, 1964**
- M-Maybe, 1965**
- Hopeless, 1963**
- Eddie Diptych, 1962**

The works shown are from the 1960s, the period in which Lichtenstein was intensively exploring the visual language of comics.

The subjects are all blond girls, who reach out to the viewer through short texts in speech and thought bubbles, sharing their secret fears, worries, and joys. For the less art-minded passer-by, it will not be obvious upon first glance that these are art historical icons. The questions more likely to arise are whether these comics are telling a story, whether we are dealing with one woman or several, and what this is all about anyway. Thus, more than 40 years later, these images will be able to recreate part of their explosiveness and confusing impact outside a museum setting in public space.



Kunsthhaus Bregenz

KUB-Publication

Roy Lichtenstein

The Kunsthhaus Bregenz will be opening its big summer show with a presentation of Roy Lichtenstein's work. A large, opulent catalogue of this major event will be published in collaboration with Jack Cowart and the Roy Lichtenstein Foundation. Renowned writers active in the field of Pop Art will contribute texts on the main subjects of the exhibition. All the works in the exhibition will be reproduced in large-format, high-quality color illustrations, some of them as fold-outs. A biography and bibliography related specifically to the themes and the work series of this exhibition will make this catalogue, published in German and in an English edition, a standard work on Roy Lichtenstein.

Roy Lichtenstein

Edited by Eckhard Schneider.

With a few preliminary words by Dorothy Lichtenstein.

Essays by Michael Lobel, Siegfried Gohr, Michael Rooks, Ettore Sottsass, Avis Berman, Michael Craig-Martin, Eva Wattolik.

German and English, editions, 248 pages, hardcover, cloth, dust jacket, 24,3 x 33,4 cm, approx. 60 color reproductions, approx. 15 studio and portrait photographs.

Graphic design: Martina Goldner, Büro für Kunst.

Due to be published: June 9, 2005,

Price: 68.- Euro.

Till June 12, 2005, the catalogue will be available via our online shop www.kunsthhaus-bregenz.at for the special subscription price of 60.- Euro.



Kunsthhaus Bregenz

KUB-Edition

Roy Lichtenstein

This image was created to publicize the National Cartoonists Society's Nineteenth Annual Reuben Awards dinner in 1965. It was first published as a poster by the NCS. Shortly thereafter, the Leo Castelli Gallery in New York republished the image in a limited unnumbered special edition.

In an interview with Jeanne Siegal, "Thoughts on the 'Modern Period,'" reprinted in the book on the artist published by John Coplans in 1972, Lichtenstein said that this poster "was supposed to be Buck Rogers architecture, or that's what it meant to me. Then, when looking at it, it began to look very thirties."

The image was reprinted in 2002 in a special edition of 300 prints. The Kunsthhaus Bregenz has been granted permission by the Roy Lichtenstein Foundation to sell 60 prints of this exclusive edition of "This Must Be the Place" during the Roy Lichtenstein exhibition.

Roy Lichtenstein

"**This Must Be the Place**", 1965 (reprint 2002 by the Roy Lichtenstein Foundation).

Screenprint on Lanaquarelle watercolor paper, four-color silk screen (5 print runs), documentation printed on verso in gray, 62,9 cm x 45,2 cm.

Limited edition, 300 prints, numbered.

Edition 2002: edition stamp left corner and embossed stamp right corner – ROY LICHTENSTEIN1965 RLF REPRINT 2002.



Special price during the exhibition: 1,650.– Euro, incl. 10%VAT, plus forwarding expenses. Purchase price after the exhibition: 1,800.– Euro, incl. 10% VAT, plus forwarding expenses.

Printer: Richard Kaz, Minyoung Park and James Reid (Gemini)

Publisher: Gemini G.E.L.

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The Kunsthhaus Bregenz would like to thank its partners for their generous financial support and the cultural commitment that goes along with it.

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Kunsthaus Bregenz

Kunsthaus Bregenz

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