

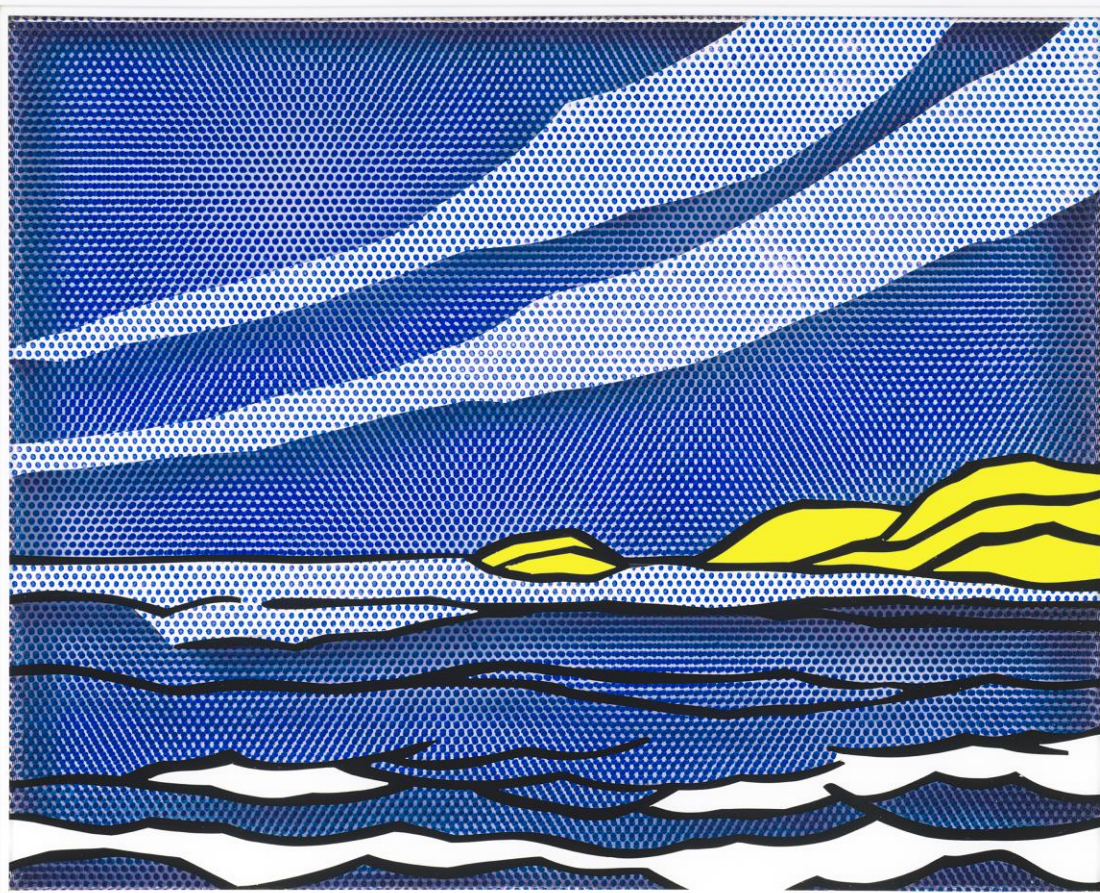
WHITNEY

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PRESS RELEASE



Roy Lichtenstein, *Sea Shore*, 1964. Oil and Magna on two Plexiglas panels, paint on Plexiglas box frame (24 x 30 in.). © Roy Lichtenstein Foundation

The Whitney Receives An Extraordinary Gift Of Works By Roy Lichtenstein: Announces Creation Of The World's Largest Study Collection Of Lichtenstein Art And Artist Materials

NEW YORK, June 6, 2018 – The Whitney Museum of American Art announced today that it has received a remarkable promised gift of over 400 works by Roy Lichtenstein (1923–1997). The Museum and the Roy Lichtenstein Foundation have forged an agreement that will bring the two organizations into a close and ongoing partnership and will make the Whitney a locus for Lichtenstein scholarship with the creation of the Roy Lichtenstein Study Collection. Through this gift, and an expanded relationship with the Foundation, the Whitney will hold the world's largest study collection of Lichtenstein's work, opening up exceptional possibilities for the Museum in terms of exhibition, scholarship, and conservation.

Adam D. Weinberg, the Whitney's Alice Pratt Brown Director, said, "We are delighted to join with the Roy Lichtenstein Foundation in this groundbreaking collaboration. The creation of the Roy Lichtenstein Study Collection, thanks to the great generosity of Dorothy Lichtenstein and the Roy Lichtenstein Foundation, will give future generations the opportunity to see and study the full range of Roy's work, spanning nearly sixty years. The Whitney's connection to Roy's work dates back to 1965, and we have presented his art in dozens of exhibitions. We are thrilled that this gift will enable the Whitney to deepen the knowledge and appreciation of the art of this singularly inventive and incomparable American artist, one of the seminal figures in the history of American art. I want to express our profound gratitude to Dorothy, and to Executive Director Jack Cowart and Chairman of the Board Ruth Fine, as well as the entire Board of the Roy Lichtenstein Foundation, for this immensely significant gift and a new model of institutional collaboration."

Jack Cowart, Executive Director of the Roy Lichtenstein Foundation, commented, “We are extremely pleased to be working with the Whitney and are grateful to Adam and the Museum’s talented staff. The Lichtenstein Foundation initiated this partnership, which entails the transfer of substantial bodies of artwork to the Whitney. We were looking for a hub so that the range of Roy’s subjects, working methods, and materials could be held in a central place and be available to the public, scholars, and artists. The Whitney was an ideal choice, and we look forward to growing the collection in the years to come. Furthermore, our hope is that the Lichtenstein studio, just a few blocks from the Museum, will eventually go to the Whitney, enabling the Museum to enrich connections to living artists as well as those of Roy’s generation. We look forward to collaborating on extensive programming there, a project that is already underway.”

Roy Lichtenstein Study Collection

The agreement between the Foundation and the Whitney establishes The Roy Lichtenstein Study Collection, initiated with a promised gift from the Foundation of over 400 examples of Lichtenstein’s work in all media and from all periods of his working career, from the early 1940s to the artist’s death in 1997. The collection comprises paintings, sculptures, prints, photographs, drawings, tracings, collages, and maquettes by the artist as well as studio materials selected to represent Lichtenstein’s artistic practice and process. The Foundation’s planned gifts to other institutions, in addition to the Whitney, will encourage collaborations between the Museum and a host of other institutions throughout the country and internationally.

In January 2018, at the behest of the Lichtenstein Foundation, the Whitney Museum of American Art convened a working group to focus on the work of Roy Lichtenstein. The team included staff from the Museum’s curatorial, conservation, and research departments, and was led by David Breslin, DeMartini Family Curator and Director of the Collection. Breslin noted, “This spectacular gift from the Roy Lichtenstein Foundation radically augments our collection of Lichtenstein’s work. Along with deep holdings of—and engagement with—artists such as Edward Hopper, Louise Nevelson, and Glenn Ligon, we will now have an incredible representation of Lichtenstein’s work from every period of his career. Lichtenstein’s art is deeply wise, materially inventive, art historically aware, endlessly humorous, culturally engaged, and alive to the complexities of the American experience. We made our choices with the goal of keeping related works together across different media, conscious that certain works might be better served by other contexts, and with the desire to demonstrate how Lichtenstein’s practice unfolded over the decades of his remarkable career.”

The works that will comprise the Roy Lichtenstein Study Collection reflect a number of themes to which Lichtenstein returned to repeatedly. These themes include: Abstractions, the American Indian, Americana, Architecture, Brushstrokes, Landscapes and Seascapes, Mirrors and Reflections, “Modern Art,” Murals, “Perfects” and “Imperfects,” Pop, Still Lives and Interiors, and Women and Nudes. Using diverse materials, Lichtenstein consistently explored various permutations of these themes. The Study Collection traces the development of Lichtenstein’s process, from source material to sketch, drawing, collage, painting, print, and sculpture.

Among the promised art gifts to the Whitney are: **Untitled**, an oil on canvas from c. 1959–60; **Man with Chest Expander**, a drawing from c. 1961; **Bell**, a 1963 oil on canvas; **Sea Shore**, 1964, painted in oil and Magna on the back of multiple, layered sheets of Plexiglas; **Head of Girl**, a 1964 painted ceramic sculpture; the print **Sweet Dreams Baby!**, 1965; **Artist’s Studio “Look Mickey” (Study)**, a 1973 drawing; the 1977 painted wood sculpture, **Lamp**; **The Conversation (Study)**, a c. 1984 collage; **Painting, Green Brushstrokes**, 1984; the monumental sculpture **Coups de Pinceau**, 1988/2011; the 1988 **Imperfect Painting**; **Woman: Sunlight, Moonlight (Model)**, a 1996 wood sculpture; **Bellagio Hotel Mural: Still Life with Reclining Nude (Study)**, a 1997 collage; and, among numerous other prints, complete sets from the 1973 **Bull Profile** and **Bull Head** series, the 1974 **Six Still Lives** series, the 1980 **American Indian Theme** series, the 1986–88 “**Imperfect**” series, the 1990–91 **Interior** series, and the 1992 **La Nouvelle Chute de L’Amerique (The New Fall of America)** suite..

The Whitney and Roy Lichtenstein have a distinguished history. The Museum first exhibited Lichtenstein’s work in *Decade of American Drawing 1955–1965* (1965) and later that year the artist presented *Red and White Brushstrokes* (1965) in the Whitney’s Annual of Contemporary Painting. His work was subsequently exhibited in seven Annuals and Biennials as well as in fifty-nine thematic, group, and one-person exhibitions, and collection installations, including: *American Pop Art* (1974); *Roy Lichtenstein, 1970–1980* (1981); *BLAM! The Explosion of Pop, Minimalism and Performance, 1958–1964* (1984); *Image World: Art and Media Culture* (1989); *Hand Painted Pop: American Art in Transition* (1993); *Picasso and American Art* (2006); *Three Landscapes: A Film Installation by Roy Lichtenstein* (2011); *Sinister Pop* (2012); and in the Museum’s inaugural exhibition downtown, *America Is Hard to See* (2015). Currently, Lichtenstein’s work is included in the exhibition *Where We Are*, on view at the Whitney through the end of the year.

In 1966, the Museum acquired its first Lichtenstein painting, *Little Big Painting* (1965), and its first sculpture in 1969, *Modern Sculpture with Velvet Rope* (1968). Today the Whitney owns twenty-six Lichtenstein works, including paintings,

sculptures, prints, drawings, and the film installation *Three Landscapes* (1970–71), which was donated to the Museum by Dorothy Lichtenstein in 2013.

It is expected that the Roy Lichtenstein Study Collection will be processed and catalogued over the course of the next year and will be available to scholars by appointment thereafter.

Programs

Programming in collaboration with the Lichtenstein studio is already in the works. “How to Look,” an art course planned for fall 2018, will include a visit to the Lichtenstein studio with art historian and Lichtenstein scholar Michael Lobel. In spring 2019, Carol Mancusi-Ungaro, the Whitney’s Melva Bucksbaum Associate Director for Conservation and Research, will invite U.S. and international conservation colleagues who have deep experience conserving Lichtenstein objects for a think tank with the Whitney conservation team and staff of the Lichtenstein Foundation. In addition, a tour of downtown artist studios will include Gertrude Vanderbilt Whitney’s former studio at 8 West 8th Street, a visit to the studio of an artist living in the neighborhood, and the Lichtenstein studio. This event, in spring 2019, is part of Jane’s Walk, an annual walking tour organized in honor of Jane Jacobs.

Foundation Gift to the Archives of American Art

At the same time as the gift to the Whitney, the Roy Lichtenstein Foundation has also entered into a partnership with the Archives of American Art, part of the Smithsonian Institution. The comprehensive Lichtenstein Foundation archives, incorporating the artist’s voluminous studio working records, will be digitized in collaboration with the Archives of American Art and then gifted to the Archives in stages. Access to this material will be free and open to all on the Archives’ website, and the digitized collections will constitute the most complete research resource anywhere on the art and life of Roy Lichtenstein. Among the materials being digitized and gifted to the Archives are oral histories and artist interviews, art object files, the audiovisual collection, personal and professional correspondence, exhibition files and thousands of documentary photographs of the artist, his art and exhibition installations.

About the Roy Lichtenstein Foundation

Opened in 1999, the Foundation’s primary mission is to facilitate public access to the work of Roy Lichtenstein and contemporary art, in general. The Foundation continues research for its production of a web-based catalogue raisonné of all Lichtenstein work. It has previously created the Harry Shunk-Janos Kender Photography Collection when the Foundation was able to rescue and preserve the enormous Harry Shunk estate photography holdings. These crucial visual documents of European and American 1960s/1970s artist actions and performances, exhibitions and artists working in their studios were fully archived and subsequently donated to the Getty Research Institute, the Museum of Modern Art, the National Gallery of Art, Tate and Centre Georges Pompidou. Additional collaborations are still being planned for both Shunk-Kender materials as well as the Foundation’s holdings of Roy Lichtenstein.

About the Whitney

The Whitney Museum of American Art, founded in 1930 by the artist and philanthropist Gertrude Vanderbilt Whitney (1875–1942), houses the foremost collection of American art from the twentieth and twenty-first centuries. Mrs. Whitney, an early and ardent supporter of modern American art, nurtured groundbreaking artists at a time when audiences were still largely preoccupied with the Old Masters. From her vision arose the Whitney Museum of American Art, which has been championing the most innovative art of the United States for more than eighty years. The core of the Whitney’s mission is to collect, preserve, interpret, and exhibit American art of our time and serve a wide variety of audiences in celebration of the complexity and diversity of art and culture in the United States. Through this mission and a steadfast commitment to artists themselves, the Whitney has long been a powerful force in support of modern and contemporary art and continues to help define what is innovative and influential in American art today.

Current and Upcoming Exhibitions at the Whitney Museum of American Art

Mary Corse	June 8 – November 25, 2018
Pacha, Llaqta, Wasichay: Indigenous Space, Modern Architecture, New Art	July 13 – September 30, 2018
David Wojnarowicz: History Keeps Me Awake at Night	July 13 – September 30, 2018
Eckhaus Latta: Possessed	August 3 – October 8, 2018
Andy Warhol – From A to B and Back Again	November 12, 2018 – March 31, 2019
Kevin Beasley	Opens Fall 2018
Juan Antonio Olivares: Moléculas	Until June 10, 2018
Zoe Leonard: Survey	Until June 10, 2018
Grant Wood: American Gothic and Other Fables	Until June 10, 2018
Nick Mauss	Until May 14, 2018

Between the Waters	Until July 22, 2018
An Incomplete History of Protest: Selections from the Whitney's Collection, 1940–2017	Until August 27, 2018
Flash: Photographs by Harold Edgerton from the Whitney's Collection	Ongoing
Where We Are: Selections from the Whitney's Collection 1900–1960	Ongoing
Christine Sun Kim: Too Much Future	Ongoing

The Whitney Museum of American Art is located at 99 Gansevoort Street between Washington and West Streets, New York City. Museum hours are: Monday, Wednesday, Thursday, and Sunday from 10:30 am to 6 pm; Friday and Saturday from 10:30 am to 10 pm. Closed Tuesday. Adults: \$25. Full-time students and visitors 65 & over: \$18. Visitors 18 years & under and Whitney members: FREE. Admission is pay-what-you-wish on Fridays, 7–10 pm. For general information, please call (212) 570-3600 or visit whitney.org.

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