

= Artist 's Studio ? Look Mickey =

Artist 's Studio ? Look Mickey ( sometimes Artist 's Studio , Look Mickey , Artist 's Studio ? Look Mickey or Artist 's Studio No. 1 ( Look Mickey ) ) is a 1973 painting by Roy Lichtenstein . It is one of five large @-@ scale studio interior paintings in a series . The series is either referred to as the Artist 's Studio series or more colloquially as the Studios and sometimes is described as excluding the other 1973 painting , reducing the series to four .

The series refers to a set of works by Henri Matisse , with this work specifically referring to L 'Atelier Rouge . The work incorporates several other Lichtenstein 's works and gets its name from the large portion of Lichtenstein 's Look Mickey that is included . Lichtenstein used a much more realistic representation of his own works than is standard for most artists . Elements of the work also refer to works from both Fernand Léger and Matisse .

= = Background = =

Lichtenstein 's studios reference what are known as Matisse 's four Symphonic Interiors of 1911 ( The Pink Studio , The Painter 's Family , Interior with Eggplants , The Red Studio ) and an earlier Matisse The Dance . Artist 's Studio ? Look Mickey was part of a series that included The Artist 's Studio ? with Model , 1974 , Artist 's Studio , Foot Medication , 1974 , Artist 's Studio , the " Dance " , 1974 , Artist 's Studio / A Still Life , 1973 . Artist 's Studio ? Look Mickey was the only one of the five to include a corner of the room , like The Red Studio . Many sources , including Lichtenstein himself only include four works in the series ( excluding Artist 's Studio / A Still Life , 1973 ) . In a 1995 lecture in conjunction with the Kyoto Prize , he said " I did a series of four large , about 8 ' x10 ' , paintings of interiors of artists ' studios . They were inspired by Matisse 's paintings ... " Artist 's Studio ? Look Mickey is regarded as the first of the four Artist 's Studio works . From among the Artist 's Studio series works , this depicts " the deepest , most plainly articulated interior space . "

= = Description = =

The work , which is in part a retrospective , " conflated early modernism with emergent postmodernism " . Lichtenstein refers to some of his paintings , including Look Mickey in this work , which depicts his own studio as the ideal studio and implies that the public consensus ratifies his choice of popular culture subject matter . The series depicts individual Lichtenstein works as well as groups of works in closed room that is ironically devoid of paint brushes or easels . The series served as a review of Lichtenstein 's post 1961 work , with objects of his prior works decorating the room as furnishings . In Artist 's Studio ? Look Mickey , the couch , door , wall frieze , telephone and fruit all are drawn from earlier works and serve this setting as interior decoration , while Look Mickey is almost presented undisturbed in its entirety . Less notable works include the mirror and the Trompe @-@ l 'il painting of the rear side of the canvas . Two other paintings were works in progress at the time of this work and one became a painting within a year after the completion of this work : the gull and the dune landscape . The speech balloon was never produced as a separate work . However , its juxtaposition to the speech balloon from Donald Duck is intriguing . He references his Entablatures works as ceiling molding .

Lichtenstein 's approach to presenting his own works within his works was non @-@ traditional . The works were revisited as exact duplicates rather than the more standard distanced revisitation . This choice of exact duplication contrary to popular practice intrigued Lichtenstein . Lichtenstein liked this quality of his paintings within his paintings , saying " I like the combination of a very separate quality that each of my paintings has within the painting , and the fact that everything works as one painting too . " In fact , Lichtenstein commented on this as an attempt to eliminate any modulation :

A couple of years ago I started some paintings that had my own paintings in them , and which were similar to the Matisse studios . There was one difference that I think shows up mostly in the Look Mickey : When I reproduce one of my own paintings in my painting , it 's different from Matisse

reproducing one of his paintings in his painting , because even though in both paintings the depicted painting is submerged for the good of the whole work , it 's much more so in Matisse . I wanted my paintings to read as individual paintings with the work , so that there would be some confusion . There ? s no remove in my work , no modulation or subtlety of line , so the painting @-@ of @-@ a @-@ painting looks exactly like the painting it 's of . This is not true , of course , of many early ? including Renaissance ? depictions of paintings on walls , where there ? s always a remove indicated through modulation , or some other way of showing that the depicted painting is not pasted on the picture or something like that .

The Studio series was inspired by Matisse paintings , and Diane Waldman claims that this particular effort was modelled upon Matisse 's L 'Atelier Rouge ( The Red Studio ) , although the Lichtenstein Foundation website credits two other Matisse works as inspiration as well as Fernand Léger 's The Baluster , 1925 , which is represented in the far right corner . Léger was one of Lichtenstein 's closest friends . By incorporating Matisse in his own studio setting , Lichtenstein is perceived as presenting himself as Matisse 's peer and in so doing repositions pop art as a historical style rather than a contemporary one .

A sketch for this work demonstrates Lichtenstein 's original intent to incorporate a " plant @-@ in @-@ vessel arrangement " as well as fruit on the table , but these Matisse references were instead depicted on the floor of the studio . The table instead includes the telephone from Lichtenstein 's own R @-@ R @-@ R @-@ R @-@ Ring ! ! with differences from the original that amount to puns . In the original , Lichtenstein depicted sound with motion lines that present a pronounced movement of the object . This contrasts with the same phone in the studio setting in " perfect stasis " , which contributes to the pacific still life setting .

= = Reception = =

According to Janis Hendrickson , " For someone familiar with the artist 's oeuvre , the Studios could become mental playgrounds . " Waldman notes that " Perhaps the most significant aspect of the work is its retrospective nature and the decision by the artist to reflect on his life , past and present . " The small portion of the original that was cropped out was the majority of Mickey Mouse , emphasizing Donald Duck , who Graham Bader sees as Lichtenstein 's metaphorical representation .