Golf Ball

Golf Ball (sometimes Golfball) is a 1962 painting by Roy Lichtenstein . It is considered to fall within the art movement known as Pop art . It depicts " a single sphere with patterned , variously directional semi @-@ circular grooves . " The work is commonly associated with black @-@ and @-@ white Piet Mondrian works . It is one of the works that was presented at Lichtenstein 's first solo exhibition and one that was critical to his early association with pop art . The work is commonly critiqued for its tension involving a three @-@ dimensional representation in two dimensions with much discussion revolving around the choice of a background nearly without any perspective .

History

When Lichtenstein had his first solo show at the Leo Castelli Gallery in February 1962 , it sold out before opening . Golf Ball was one of the works that Lichtenstein exhibited . Later , Lichtenstein included Golf Ball in Still Life with Goldfish Bowl , 1972 , and Go for Baroque , 1979 . The painting exemplifies the novel superimposition of abstraction and figuration . The work also represents abstraction as a result of elimination of three @-@ dimensionality , chiaroscuro and a landscape context .
The use of black and white is regarded as dramatic , and although it may have been influenced by 1940s and 1950s works of Willem de Kooning , Franz Kline and Robert Motherwell , it is more likely a commentary on Mondrian 's 1917 Composition in Black and White . Alternatively , it may have been a reference to another of Mondrian 's Pre @-@ World War I black and white oval paintings , such as Pier and ocean , 1915 . This complementary source art was common of Lichtenstein 's 1960s work on frequently advertised objects . Lichtenstein describes his sources as Mondrian Plus and Minus paintings .

Description

In 1962 , Lichtenstein produced several works in which he depicted " ... the repetitive regularity of their patterned surfaces ... " Golf Ball is a depiction of a golf ball using a Mondrianesque set of black and white arcs to depict the three @-@ dimensionality of the subject . However , the neutral background manipulates the image and diminishes the volumetric characteristics by stripping the viewer of his perspective . It is described as a " pure graphic mark on a gray ground " as well as a " totality of abstract marks . " Lichtenstein described Golf Ball as " the antithesis of what was thought of as having ' art meaning ' " because of its lack of perspective .
Golf Ball is an example of the emerging " confident authority " of his single @-@ image paintings with its " Rock of Gibraltar @-@ like thereness " . The " frontal and centralized presentation " ' s directness lacked the sophistication to market the images of household goods for advertising but was considered daring artistically . The black and white painting on a grey background challenges both the natural perception of realism and the boundaries of abstraction . The work " gives us both the impression of space and the fact of surface " .
Golf Ball was one of the bases by which " critics aligned him with other practitioners of Pop Art " , although much is made about the painting 's references to abstract painting , especially its likeness to Mondrian 's works . Furthermore , the painting leverages tensions regarding three @-@ dimensional representation in two dimensions resulting from spatial ambiguities caused by the lack of cues in the background .

Reception

Diane Waldman refers to the subject of Golf Ball as a freestanding form . This is one of the figures in which Lichtenstein demonstrates his draftsman experience . This work demonstrated his maturation as an artist with standardized contours that present uniformity and solidified inflections . This is a strong example of presenting the tension of volumetric potential balanced against two @-@

dimensional presentation . It also shows how placement against a neutral background diminishes three @-@ dimensionality . Despite Lichtenstein 's techniques to display / minimize dimensionality , the viewer imposes his or her own visualization experiences on the painting , which minimizes the effect of spatial illusion .