

= Big Painting No. 6 =

Big Painting No. 6 (sometimes Big Painting or Big Painting VI) is a 1965 oil and Magna on canvas painting by Roy Lichtenstein . Measuring 235 cm x 330 cm (92 @. @ 5 in x 129 in) , it is part of the Brushstrokes series of artworks that includes several paintings and sculptures whose subject is the actions made with a house @-@ painter 's brush . It set a record auction price for a painting by a living American artist when it sold for \$ 60 @, @ 000 in 1970 . The painting is in the Kunstsammlung Nordrhein @-@ Westfalen collection .

As with all of his Brushstrokes works , it is in part a satirical response to the gestural painting of Abstract Expressionism . Like most of Lichtenstein 's Ben @-@ Day dots works it is a depiction of mechanical reproduction via painterly technique . In this case , the satire comes from the depiction of the graphical depiction of the spontaneous painting motion in painstaking painterly detail .

= = History = =

In early 1970 , Andy Warhol established the record auction price for a painting by a living American artist with a \$ 60 @, @ 000 (US \$ 365 @, @ 604 in 2016 dollars) sale of Big Campbell 's Soup Can with Torn Label (Vegetable Beef) (1962) , which is part of the Campbell 's Soup Cans series , in a sale at Parke @-@ Bernet , the preeminent American auction house of the day (later acquired by Sotheby 's) . This record was broken in November 1970 by Lichtenstein 's Big Painting No. 6 with an auction sale for \$ 75 @, @ 000 (US \$ 457 @, @ 005 in 2016 dollars) to German art dealer Rudolf Zwirner .

The source for the entire Brushstrokes series was Charlton Comics ' Strange Suspense Stories 72 (October 1964) by Dick Giordano . Big Painting No. 6 is in the Kunstsammlung Nordrhein @-@ Westfalen collection in Düsseldorf .

= = Description = =

This painting has a Ben @-@ Day dots background with four layered vigorous brushstrokes atop them in white , yellow , green , and red . The focal point is the topmost central red brushstroke that depicts dripping paint . The black contours contribute a dynamic effect to the two @-@ dimensional work . The subject of the painting is the process of Abstract Expressionist painting via sweeping brushstrokes and drips , but the result of Lichtenstein 's simplification that uses a Ben @-@ Day dots background is a representation of the mechanical / industrial color printing reproduction . Big Painting No. 6 is depicts imitations of what could be typical Abstract Expressionist brushstrokes on an extremely large scale . Since it is depicted as a reproduction of an imitation the painting is two steps removed from an original . While each Abstract Expressionist brushstroke is an instantaneous effort , the satire includes the fact that Lichtenstein took a great deal of time to achieve the complicated reproduction .

= = Reception = =

Big Painting No. 6 @. @ is a prime example of his works that both turned a mundane household task into a planned artistic operation and made a time @-@ consuming task appear as if it was produced mechanically in an instant . The painting is regarded as an example of his subtle humor expressed as " gestural swathes rendered in commercial harshness as a parody of action painting .

According to Robert Rosenblum , by confronting the state of the art world , Lichtenstein reinforces its vitality : " ... the vocabulary of Abstract Expressionism , attacked implicitly in Lichtenstein 's earlier work , now becomes the explicit subject . With disarming paradox , the impulsive , athletic smears and splatterings of the 1950s are here impersonally hardened and industrialized by being seen through Lichtenstein 's lens of commercial imagery . The results are not only witty in their use of art to comment about art , but even revive , most ironically , the pictorial energy and boldness of the

style being parodied . "

He uses overlapping forms rather than a single form or distinct adjacent forms , which seems to create a more dynamic feel to the shallow space . However , since Lichtenstein does not uses shading or contrast , the monochromatic strokes with just bold black outlines are void of certain elements of depth . Big Painting No. 6 and Yellow and Green Brushstrokes go one step further in terms of canvas size and dynamic activity that was presented earlier in Little Big Painting .

Big Painting No. 6 is the result of producing " ... whiplash , abstract expressionis works with his quasi @-@ mechanical means ... " Lichtenstein 's form of Abstract Expressionism uses a " quasi @-@ mechanical " method to conform " the spontaneous , loaded brushstroke to his own comic @-@ strip and Ben Day formula " . One critic considers that Lichtenstein has converted the wide dripping brush strokes into a tidy work representing mass production .