

= Ten Dollar Bill (Roy Lichtenstein) =

Ten Dollar Bill (also referred to as The Dollar Bill) is a 1956 proto @-@ pop art lithographic drawing by Roy Lichtenstein . Considered to be a combination of Americana art and cubism , the work is referred to as the beginning to Lichtenstein 's work on pop art . Twenty @-@ five editions of the lithograph were made by Lichtenstein , which were exhibited at several galleries . The piece is based on the design for the ten @-@ dollar bill and has influenced several of Lichtenstein 's later works . The picture has received generally favorable reception from critics , and is considered to be one of the best artistic portrayals of currency .

= = Background and history = =

Roy Lichtenstein began experimentation with printmaking in the late 1940s , well before its rise in popularity in the early 1960s . Lichtenstein created his first lithograph and woodcut artwork in 1948 while he was working on receiving his graduate degree in fine arts from Ohio State University . During the late 1940s , he created abstract paintings influenced by several artists , especially Pablo Picasso . From 1951 through early 1956 , Lichtenstein painted what were considered by Gianni Mercurio to be " jagged , post @-@ cubist " designs of famous American artworks . Many of his pieces reflected portraits of the American west , especially Native Americans and cowboys , as well as other themes , such as images of president George Washington . Lichtenstein referred to the period as his " American " series , and it was generally negatively received by critics . Lichtenstein also began experimenting in abstract expressionism , using the technique on several of his western painting designs . These were poorly received , however , being compared by one critic to " the doodling of a five @-@ year old " .

In 1956 , Lichtenstein created twenty @-@ five editions of Ten Dollar Bill and gave them to several private collectors and museums . Starting in late October 1994 , Ten Dollar Bill went on display at the National Gallery of Art in Washington , D.C. , along with 89 of Lichtenstein 's print artworks . As a part of " The Prints of Roy Lichtenstein " , the piece was displayed in Washington until January 8 , 1995 , before it was moved to the Los Angeles County Museum of Art and put on display as part of that city 's WinterFest ' 95 , starting in mid @-@ February of that year . The tour moved in May to the Dallas Museum of Art , the final place it was displayed . In December 1996 , Lichtenstein and his wife donated 154 prints of his artwork to the National Gallery of Art for permanent keeping . This donation included several famous pieces , including Crying Girl , along with one of the editions of Ten Dollar Bill .

Another edition of Ten Dollar Bill was a part of the showcase opening exhibit " \$ how Me the Money : The Dollar As Art " for the American Numismatic Association Money Museum in Colorado Springs , Colorado . This exhibit ran from October 4 , 2002 , until December 1 . The lithograph was shown alongside work from Andy Warhol , Robert Dowd , and others . Later , the work was made a part of the " Roy Lichtenstein Prints 1956 @-@ 1997 " collection , created entirely from the family gallery of Jordan Schnitzer . This tour began in June 2006 at the Jordan Schnitzer Museum of Art , and traveled across the country , exhibiting in Las Vegas and Austin , Texas , among other places . The collection tour ended in 2008 .

= = Description = =

Based on the design for the United States ten @-@ dollar bill , Ten Dollar Bill measures 14 by 28 @-@ 6 centimetres (5 @-@ 5 by 11 @-@ 3 in) , and is drawn on sheets of paper with dimensions of 42 @-@ 8 by 57 @-@ 6 centimetres (16 @-@ 9 by 22 @-@ 7 in) . Classified as a proto @-@ pop art work , the lithograph is considered by Janis Hendrickson to be " a Picasso @-@ esque vision of what currency could look like " , as well as a " humorous " combination of " established art forms and Americana " . The drawing has the dimensions and shape of the ten @-@ dollar bill , and completely covers the space needed , which has led to Lichtenstein being considered by Hendrickson as " almost seeming to be forging money " . Hendrickson also describes the picture as

being a " brand @-@ new bill of tender and not a picture of one " . Mary Lee Corlett and Hendrickson noted that the " schematic head " of the medallion portrait of Alexander Hamilton , the prominent feature of the print , " shows him as a planar , anteater @-@ like being " with a " hair @-@ do of the young Picasso " and eyes similar to a " figure by Francis Picabia " . According to Hendrickson , the exterior framing for The Dollar Bill was " simplified " from the original dollar design , appearing in " an imbalanced , drunken fashion " . The lithograph has full margins surrounding the main design , as well as the signature " rf Lichtenstein " and a number between one and 25 , followed by / 25 , reflecting the print number of the specific work , as well as the years 1956 / 79 .

= = Reception = =

Stephen Goode , a critic for Insight on the News , considered the piece to be the beginning of the Pop Art movement , labeling the work " a sign of things to come as other artists tackled common yet sacrosanct items , including the American flag " . Lichtenstein , reflecting on his work , told reporters , " The idea of counterfeiting money always occurs to you when you do lithography " . Despite the assessments of critics , Lichtenstein , in an interview with Joan Marter , considered the work to be " a kind of Cubist dollar bill , not a Pop one " . He continued , " The fact it was a ten @-@ dollar @-@ bill at all [suggests that] there was some kind of Pop influence on me that I wasn 't aware of so much . They 're really not Pop at all . They 're more funny , or humorous , or something " .

In the book Off Limits : Rutgers University and the Avant @-@ garde , 1957 @-@ 1963 , the piece was described as a " humorous , Cubist abstraction of the currency " . Discussing the piece after edition 10 was given to the National Gallery of Australia , critic Jaklyn Babington considered Lichtenstein 's early works , including Ten Dollar Bill , to be " intriguing precursors to the artist 's subsequent development " . She called it a " finely hand @-@ drawn lithograph " , and considered the work to be " the only hint of Lichtenstein 's imminent obsession with American popular culture " . Babington finished by noting , " we see Lichtenstein first taking an everyday object , symbolic of the growing American consumer culture , as his subject matter " .