

The Roy Lichtenstein Foundation Publishes First Catalogue Raisonné of the Artist's Works in All Media, at Start of the Lichtenstein Centenary

Catalogue Is Available to All for Free on the Foundation's Catalogue Raisonné Website

Foundation Adds to Its Centenary Gifts of Art to Museums in the U.S. and Overseas

October 27, 2023, New York, NY—Today, on the 100th anniversary of the artist's birth, the Roy Lichtenstein Foundation launched the long-awaited, comprehensive online Roy Lichtenstein Catalogue Raisonné (RLCR). A massive scholarly undertaking providing detailed records for more than 5,500 recognized works in all media in public and private collections throughout the world, the RLCR is being made available to all, for free, on the Foundation's newly designed website at the official start of the artist's centenary celebration. Accessible at www.LichtensteinCatalogue.org, the RLCR was born digital so it can be refined as new data continues to emerge.

In addition, to augment the commemorative gifts that were previously made public, the Foundation announced a further series of more than 180 centenary gifts of works of art. Recipients include the Albertina, the Dallas Museum of Art and Nasher Sculpture Center, the British Museum, and the Whitney Museum of American Art. Other museums in Ohio, Washington, DC, the United Kingdom, and Switzerland are now in the midst of their formal acquisitions processes for works offered by the Foundation.

Dr. Jack Cowart, Executive Director of the Roy Lichtenstein Foundation and Senior Editor of the RLCR, said: "A sense of stability and historic heft comes with an artist's centenary, or with the publication of a catalogue raisonné—and that makes this an ideal moment to celebrate Roy, who was a thoughtful and provocative creator of lasting, monumental works. A labor of both love and dedicated scholarship, the catalogue raisonné, one of our Foundation's Core Missions, joins our donations of artworks to museums as centenary gifts from the Foundation to curators and scholars, critics and fellow artists, and everyone who admires Roy Lichtenstein's six decades of invention and achievement."

Organized chronologically, the catalogue raisonné provides high-quality illustrations and a thorough, comprehensive account of all known paintings, sculptures, drawings, collages, prints, commissions, and other artworks by Roy Lichtenstein. Numerous previously undocumented or undiscovered works have been added to the corpus. The entries notate physical details, inscriptions, and marks and include preparatory studies alongside the provenance and newly confirmed exhibition, biographical, bibliographical, and documentary information, as well as studio process images and other contemporary photographs.

Dr. Andrea Theil, Director of the Roy Lichtenstein Catalogue Raisonné, said: "A project like the Roy Lichtenstein catalogue raisonné relies on years of teamwork and the contributions of many professionals. Over the past two decades dozens of expert staff members and outside researchers and consultants, here and abroad, have helped us create the catalogue raisonné that Roy Lichtenstein deserves and that the field of art history needs. I am grateful to them all, and to Mary Lee Corlett and Ruth Fine, who compiled the earlier catalogue raisonné of Roy Lichtenstein's prints. Today, as the

centenary celebration begins, we all hope that the research presented in the new online catalogue raisonné will advance further studies and serve to preserve the artist’s legacy.”

Recipients of a new round of centenary gifts of art announced today—sculptures, maquettes, collages, prints, drawings and other media —include the Albertina, the Dallas Museum of Art and Nasher Sculpture Center, the British Museum, and the Whitney Museum of American Art. Among these objects are works that were recent gifts to the Foundation from the Lichtenstein Estate and family.

The **Nasher Sculpture Center** and the **Dallas Museum of Art** have been given a strategically curated selection of 53 sculpture studies and sculptures from all periods of Roy Lichtenstein’s life. In an extraordinary partnership, the two museums will share this study and display collection of the artist’s process and production, which is the only such concentration in the United States. The museums have collaborated on this project with the Foundation for a number of years and are now inaugurating it as a core Lichtenstein centenary program.

The Albertina in Vienna, which will launch a third museum—Albertina Schauderpot Klosterneuburg—devoted to large scale modern and contemporary art, has received 95 Lichtenstein works of sculpture and sculpture related materials, including studies and maquettes and several textile projects. This gift creates, in effect, a Lichtenstein sculpture study collection in Europe, mirroring those works recently donated to the partnership of the Nasher Sculpture Center and the Dallas Museum of Art. Coupled with an earlier gift of 34 works on paper, various of these sculptures will be included in the Albertina’s centennial exhibition currently being planned by the museum in March 2024.

The Foundation has gifted the **British Museum** 34 Lichtenstein prints from all periods, along with seven rare pre-1960s drawings and pastels and two pen studies from the 1970s.

The **Whitney Museum of American Art** has been given another 11 print proof states, design drawings, and plans for murals, all relating to previous gifts, as the Foundation continues to build on its prior gifts to the Whitney of more than 500 Lichtenstein works and studies.

The Foundation recently joined with the Estate of Roy Lichtenstein and the Whitney to celebrate the opening of the museum’s first permanent home for its renowned Independent Study Program, which is now housed in Roy Lichtenstein’s former Greenwich Village studio, a gift to the Whitney from Dorothy Lichtenstein and the Lichtenstein family. Village Preservation, which preserves the architectural heritage and cultural history of Greenwich Village, the East Village, and NoHo, marked the occasion on October 26 by unveiling a plaque installed on the façade of 745 Washington Street. It reads:

“This was the New York City home and studio of artist Roy Lichtenstein from 1988 until his death in 1997. Lichtenstein’s signature style, mimicking mass media subjects and printing processes, became a foundation of early Pop Art and garnered him international fame. This former ironworks foundry’s ample, naturally lit spaces were ideally suited for the artist’s work and, following his death, housed both the Estate and the Roy Lichtenstein Foundation offices. In 2022, the artist’s wife, Dorothy Lichtenstein, and family gifted the building to the Whitney Museum of American Art.”

The Foundation is also honored to have advised the U.S. Postal Service and the Estate of Roy Lichtenstein on the creation of the Roy Lichtenstein Centennial Commemorative Stamp Set, with five Forever stamps based on his iconic works.

The Foundation expresses its gratitude to the Ohio House of Representatives Minority Leader C. Allison Russo and Ohio State Senator Bill Demora for their sponsoring Centenary Proclamations, as Roy Lichtenstein was alumnus of The Ohio State University and an Ohio resident early in his career. The University is also presenting a celebratory exhibition at its Thompson Library and is sending a five-person drumline from the OSU Marching Band to New York City to commemorate the artist at the Foundation's catalogue raisonné launch.

The Catalogue Raisonné Team

To realize this decisive record of the artist's oeuvre, the Foundation has dedicated more than half of its annual budget to funding this core mission activity. Every accessible work was physically examined, documented, and newly photographed from multiple views. The Foundation has contracted distinguished art historians as independent researchers and added full-time research staff. Under the leadership of Dr. Jack Cowart, Senior Editor, Dr. Andrea Theil, Director of the Roy Lichtenstein Catalogue Raisonné, and Ruth Fine, RLF Board Chair and a distinguished art historian long familiar with Roy Lichtenstein, the RLCR team and Foundation staff have worked for decades to create this resource.

The RLCR significantly expands upon and corrects previous catalogues and works listings, while incorporating the artist's own documentary photographs and studio and gallery records, dating from the 1940s to 1997.

Current key staff are Shannon Catoggio, Crystal S. DeRubbio, Eva Ives, Megan N. Liberty, Selena Parnon, Jennifer Tobias, Bettina Utz and outside researchers Anthony Atlas, Avis Berman, Araceli Bremauntz-Enriquez, Jaena Kwon, Lauren Rosenblum, and Marilyn Symmes. Ongoing support is provided by the Roy Lichtenstein Foundation and Estate staff.

The catalogue raisonné website design and front-end development was done by For Office Use Only. The database software and website back-end development were by panOpticon.

Previous researchers have included: Kate Aspinall, Graham Bader, Karen Bandlow, Clare Bell, Christine Dawson, Eileen Doyle, Alison Green, Catherine Howe, Gillian Kane, Penny Kelleher, Kathy Kienholz, Sarah Lowe, Rachel Mochon, Andrea Foggie Plotkin, Justine D. Price, Julie Reiss, Sid Sachs, Sophie Shapiro, Susan Solomon, Yolande Trincere, Nadia Tscherny, Saskia Verlaan and Laural Weintraub. Prior coordination was provided by the Foundation's previous registrar, Natasha Sigmund, and previous managing director, Cassandra Lozano.

About the Lichtenstein Foundation

Established in 1999, the Foundation has the primary mission of facilitating public access to the work of Roy Lichtenstein and contemporary art, in general. Its activities have expanded to include rescuing and organizing the enormous and historically consequential Shunk-Kender and Harry Shunk Photography Collections and donating them to a consortium of five international museums/research centers; supporting the Aspen Institute National Study of Artist-Endowed Foundations; providing expertise to numerous Lichtenstein exhibitions; supporting numerous outreach and research topics, including artists' materials and postwar art and art history; building a Study Collection of early Lichtenstein and later generative sketches, models, maquettes and artifacts; functioning as an image and information database

for a broad range of art, art history and oral histories; and working with museums to enable them to acquire notable Lichtenstein artworks from the Foundation's collection and the collections of others.

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