



THE MELODY
HAUNTS MY REVERIE ...

ROY LICHTENSTEIN



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ROY LICHTENSTEIN (1923-1997)

Reverie

Signed lower right, "R. Lichtenstein"

screenprint on wove paper

27 x 23 in. (42 x 37 3/8 x 1 3/4)

68.58 x 58.42 cm (106.68 x 94.93 x 4.45 cm)

121/200

1965

47859

PROVENANCE:

Hamilton Selway

Private Collection

Roy Lichtenstein's *Reverie* (1965) is a landmark screenprint that exemplifies the artist's transformation of comic book imagery into high art. Published as part of the influential *11 Pop Artists* portfolio, this work comes from an edition of 200, with this impression numbered 121/200. In addition, approximately 50 Roman numeral proofs and a small number of artist's proofs were also issued. The portfolio, which brought together emerging figures such as Lichtenstein, Andy Warhol, and Tom Wesselmann, played a pivotal role in cementing Pop Art's place within the contemporary art canon.

Reverie depicts a pensive, stylized heroine rendered in Lichtenstein's hallmark Ben-Day dots, bold outlines, and primary colors, capturing both the melodrama and restraint of comic-book narrative. The title recalls the nostalgic 1927 song *Stardust* by Hoagie Carmichael, specifically the line "The melody haunts my reverie," underscoring the nostalgic mood conveyed in the sitter's far-off gaze. Lichtenstein himself considered his contributions to *11 Pop Artists* his first true fine-art prints, the culmination of years mastering multiple printmaking techniques, from etching to screenprinting.

Impressions from this edition are now held in major public collections, including the Art Institute of Chicago, the National Gallery of Art, the Museum of Modern Art, and the Smithsonian American Art Museum, affirming its historical and artistic importance.

ARTIST BIO:

Roy Lichtenstein was a prominent American Pop artist. During the 1960s, his paintings were exhibited at the famed Leo Castelli Gallery in New York and, along with Andy Warhol, Jasper Johns, James Rosenquist, and others, he became a leading figure in the new art movement.

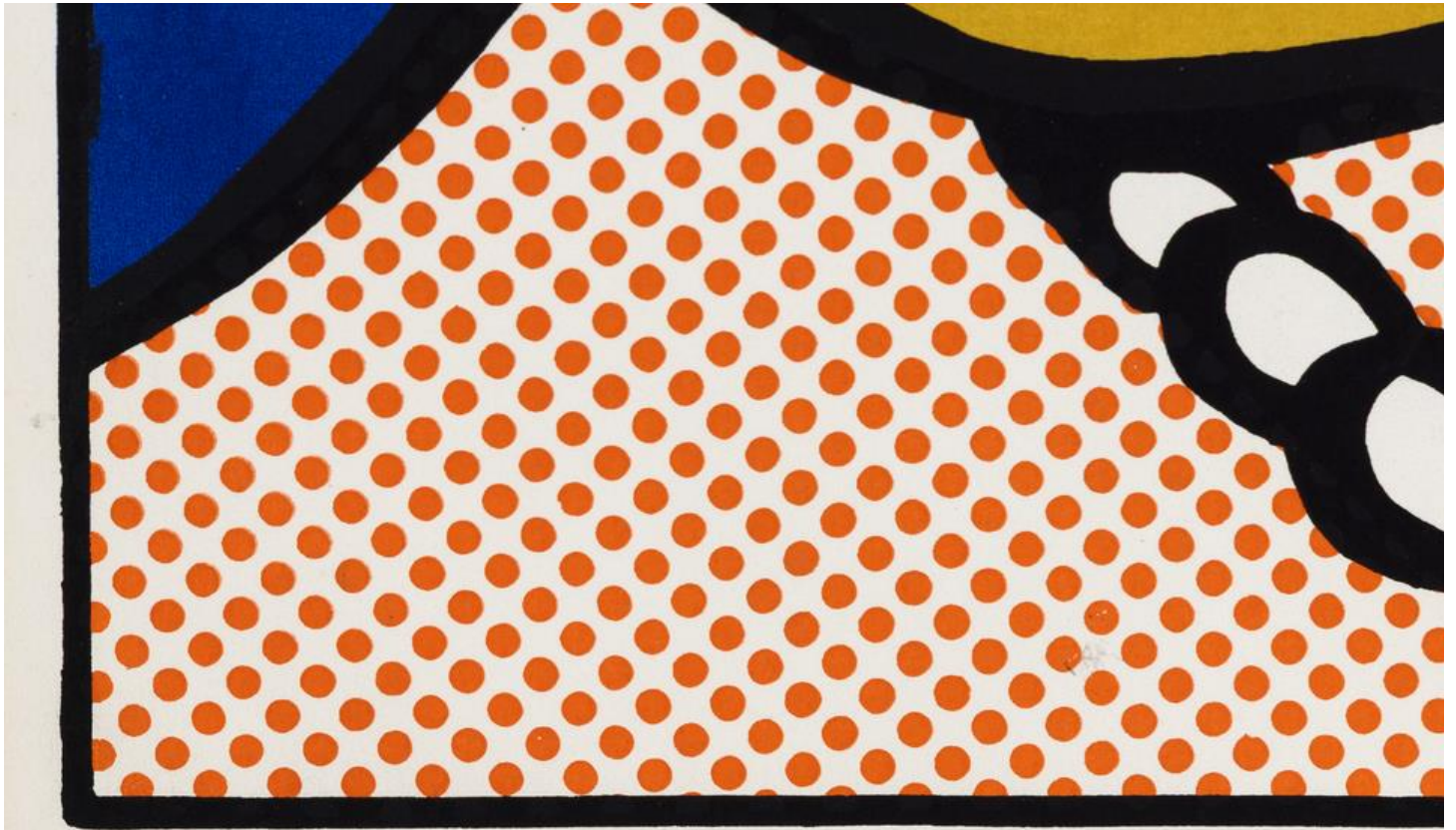
His work defined the basic premise of Pop art better than any other artist through his use of parody. Favoring the old-fashioned comic strip as subject matter, Lichtenstein produced hard-edged, precise compositions that both documented and parodied, often in a tongue-in-cheek manner. His work was heavily-influenced by both popular advertising and comic books.

He described Pop art as, "not 'American' painting but actually industrial painting." In addition to his paintings and sculpture, Lichtenstein made over 300 prints, the majority of which were screen prints.

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7 Lichtenstein



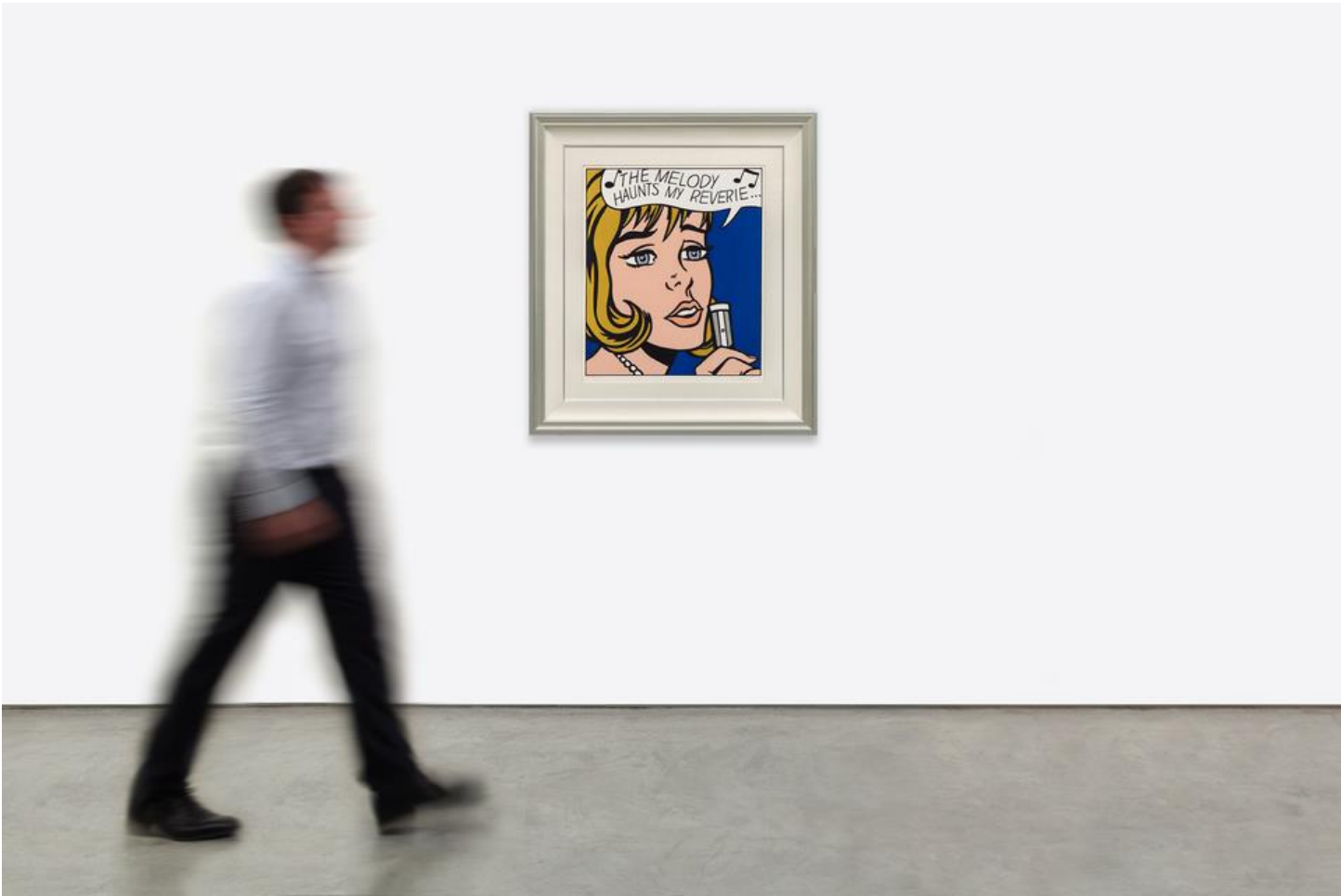
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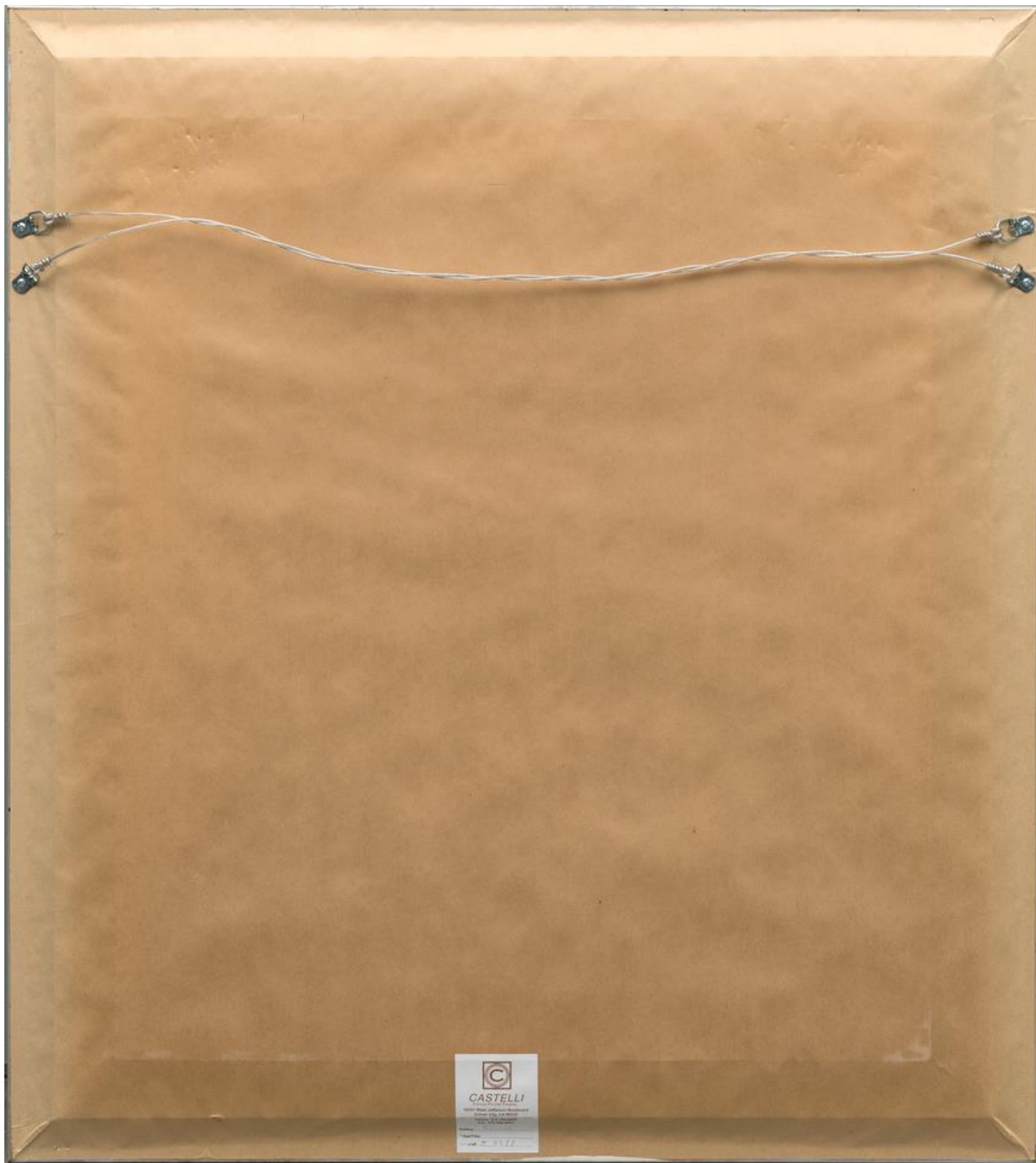













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