

# NATIONAL GALLERY OF ART

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## JASPER JOHNS DRAWINGS AT NATIONAL GALLERY

### SOLE U.S. VENUE

Washington, D.C., April 25, 1990 -- A major exhibition of drawings by American artist Jasper Johns will open in the West Building of the National Gallery of Art on May 20, 1990. The Drawings of Jasper Johns will feature 117 works spanning the artist's entire career over the last 35 years. Ranging in size from five inches to seven feet high, the works, many in color, use more than ten different media, often in combination. Public and private collections worldwide are lending to the National Gallery, the first venue for the exhibition and the only one in the United States.

The exhibition at the National Gallery has been made possible by Ford Motor Company.

"Jasper Johns' virtuosity as a draftsman may be known to the public through his prints, but the scale, impressiveness, intellectual challenge, and beauty of his drawings, and their centrality to his work, may come as a revelation," said National Gallery director J. Carter Brown.

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One-third of the more than 400 drawings Johns has made have been created since 1980. Johns' drawings are distinctive in part for his use of several techniques in the same work, including freehand drawing, tracing, and imprinting, as well as his superb handling of a variety of media: graphite pencil, graphite wash, charcoal, pastel, chalk, Paintstik, oil crayon, pen and ink, brush and ink, and watercolor. Johns has also made a number of drawings that incorporate pasted paper and found objects.

Johns' drawings are intimately related to his paintings and prints, although they are not usually executed specifically in preparation for these works. Johns has said that he often uses his paintings as models for his art in other media, and his drawings are often reworkings of his paintings. Working on paper or sheets of plastic, he stresses certain elements of the paintings and reduces others to correspond with the different materials he is using. In this way, Johns refocuses attention on the subjects of the paintings and provokes new thoughts about the images. This process is at the heart of his approach to drawing.

Using familiar images of flags, targets, and numbers, Johns focused his early work on elevating these subjects to the level of fine art. These same icons, joined later by objects such as studio artifacts, bathtub faucets, a lithograph by Barnett Newman, and a pattern of flagstones glimpsed by Johns on a wall as he drove by, derive from what the artist calls "things the mind already knows." They have continued to serve as his subjects, along with imprints from the palm of his hand and other parts of the body. Johns' use of disparate images in the shallow

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illusionistic space of his recent drawings pose personal intellectual riddles.

Johns' largest drawing, Diver, 1963, in charcoal and pastel on two paper panels over seven feet tall, is also one of his most important works. Rarely exhibited, Diver is a complex and difficult, nearly monochrome work. As in his painting of the same name, the drawing suggests a figure enacting the motions of a swan dive, but it has an ambiguous quality that can suggest either life or death.

Selected by Nan Rosenthal, National Gallery curator of twentieth-century art, and Ruth E. Fine, National Gallery curator of modern prints and drawings, The Drawings of Jasper Johns will be at the National Gallery through July 29, 1990. The show will travel to the Kunstmuseum, Basel, from August 19 through October 28, 1990, and the Hayward Gallery in London, from November 29, 1990 through February 3, 1991. The scholarly catalogue for the exhibition will contain essays by Rosenthal and Fine and an interview with the artist, as well as discussions of each work and reproductions in color of all the works in the exhibition. A softcover edition is published by the National Gallery of Art, Washington. A hardcover edition is copublished by the National Gallery and Thames and Hudson, New York and London.

The Drawings of Jasper Johns is supported by an indemnity from the Federal Council on the Arts and the Humanities.

# National Gallery of Art

*Washington, D.C.*

## BACKGROUNDER

Jasper Johns is widely acknowledged as one of the most important American painters of the postwar era. He is also regarded as one of the greatest graphic artists of this century, creating important bodies of drawings as well as prints in a variety of media. The recipient of numerous awards and honors, Johns was inducted into the American Academy of Arts and Letters in 1988, and that same year he was awarded the Golden Lion, the grand prize at the Venice Biennale. His work is highly provocative, combining intellectual challenge and extraordinarily sensual handling of materials.

Jasper Johns was born in Augusta, Georgia, in 1930 and raised in South Carolina. After attending the University of South Carolina for three semesters, he moved to New York City at the age of nineteen and briefly attended a commercial art school. After service in the army, including a period in Japan, he returned to New York where he lives much of the time today.

Johns emerged as an artist of note in the 1950s, in the wake of the style commonly called abstract expressionism. Early in his career he was credited with returning immediately recognizable images such as targets, flags, and numerals to the visual arts and with presenting them in a seemingly detached and often puzzling manner.

A masterful draftsman with a sure and elegant touch, Johns was not interested in using his skills to describe an imaginary "real world" that appeared to recede in perspective behind the surface of the picture. Instead, Johns' recognizable images as well as his methods of setting them down -- that is, his choice of materials and his many ways of making marks and handling color -- combine to function as signs. These signs propose a range of possible meanings for his work. It is up to the viewers, who bring different histories and psychologies to this art, to decode the signs and, led by Johns' clues, to discover connections among them. In other words, the viewer assists in creating meanings for the works, which invite multiple interpretations.

During the 1960s Johns continued to play on issues of visual representation and often to base his drawings on his own paintings. With works such as the pastel From False Start and the graphite wash Jubilee, for example, he mimicked the gestural brushwork of abstract expressionist painting and thus undermined its reputed spontaneity. He did this by aping quite precisely the brushstrokes in the paintings on which these drawings are based and by labeling his strokes of black, gray, and white with words denoting different hues of the spectrum. Here the only way to "see" the colors is to read them.

Verbal language itself is one of the important components of Johns' system of signs, as in Liar, a monochrome gray work on textured paper. Its lush gray encaustic surface contrasts with the stark word of the title, which is spelled out with its mirror

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image at the top of the work. The double image addresses the viewer aggressively and functions metaphorically to propose the two-faced nature of a liar and perhaps as well to remind the viewer that works of art are formed from illusions, or kinds of lies.

During the 1970s and early 1980s Johns made several series of paintings and related drawings (among others, the Corpse and Mirror, Usuyuki, and Cicada groups) that look like abstractions. In them clusters of short, parallel strokes, which Johns termed "crosshatching," cover most of the surface in systematic patterns. In the Cicada works, named after the locustlike insects that molt periodically until they emerge from larvae into winged adults, Johns switched from secondary colors (violet, orange, green) at the sides to primary colors (red, yellow, blue) at the center, suggesting with these changes in color the emergence of one thing into another.

Between the Clock and the Bed, paintings and drawings from the early 1980s titled after a late self-portrait by the Norwegian expressionist painter Edvard Munch, also makes use of "crosshatching." The examples included in The Drawings of Jasper Johns show the artist's multiple renderings of the same subject in different media: charcoal and pastel on paper (1982); ink on plastic (1982); and watercolor and graphite pencil on paper (1984).

In 1985 Johns embarked on a series of four paintings that use the theme of the seasons to connote stages of life from youth to old age. Since then he has made many drawings and prints on

the same subject. The slanting central figure in most of these works derives from a tracing of Johns' shadow, made for him by a friend as he stood in the strong sun of the French West Indies, where he has a studio. The unusual multi-part self-portrait, Johns' most overtly autobiographical work, is surrounded in each season -- spring, summer, winter, and fall -- by details that refer to Johns' interests and possessions, to artists he admires, and to their works. Leonardo da Vinci, for example, is represented by the face of the Mona Lisa, who appears in three drawings titled Summer. In other Seasons drawings, Picasso is represented in a veiled way, both by his profile, which appears in silhouette as the negative outline of the sides of a cup, and by various details from a Picasso painting The Minotaur that shows a wheeled cart containing a ladder and works of art tied down with ropes.

The theme of the Seasons, denoting passage of time, points to an overriding characteristic of Johns' art: that it is intended to be experienced over time, much as a poem or symphony is experienced temporally. The sensual beauty of Johns' handling of materials also encourages repeated viewings of the drawings. Simultaneously, the conundrums embedded in Johns' imagery encourage the viewer to consider the range of possible meanings in each work and in the relationship of Johns' drawing to one another and to his works in other media.

# National Gallery of Art

Washington, D.C.

## The Drawings of Jasper Johns Exhibition Checklist

\* = Color transparencies available

& = Black-and-white photographs available

1.        Untitled, 1954  
graphite pencil on oil (?) stained paper  
8 3/4 x 6 9/16  
Mr. Robert Rauschenberg
  
- 1A.      Untitled, 1954  
graphite pencil on stained paper  
9 x 7 3/8  
Collection the artist
  
2.        Drawing with 2 Balls, 1957  
graphite pencil on paper  
5 3/4 x 6 5/8  
Mrs. Lester Trimble
  
3.        Painting with Two Balls, 1960  
charcoal, pastel, graphite pencil and lighter  
fluid (?) on paper  
19 5/8 x 15 7/16  
Hirshhorn Museum and Sculpture Garden, Smithsonian  
Institution, Gift of Joseph H. Hirshhorn, 1966
  
4.        Painting with Two Balls, 1971  
\*& pastel and crayon over screenprint on paper  
31 1/4 x 26 1/4  
Solomon & Company Fine Art, New York
  
5.        Flag, 1955  
graphite pencil and lighter fluid (?) on paper  
8 7/16 x 9 7/16  
Collection the artist
  
6.        Green Flag, 1956  
\* graphite pencil, crayon, and collage on paper  
6 3/4 x 8 3/4  
Private Collection
  
7.        Flag, 1958  
graphite pencil and graphite wash on paper  
7 1/8 x 10 1/8  
Collection Leo Castelli, New York
  
8.        Flag, 1957  
\*& pastel and collage on gesso board  
13 3/4 x 17 7/8  
Collection Kate Ganz, London



9. Flag on Orange Field, 1957  
\* watercolor, pastel and graphite pencil on  
paper with stamped insignia  
10 7/16 x 7 11/16  
Collection of Janie C. Lee
- 9B. Flag on Orange Ground, 1957  
watercolor on paper  
10 x 7 3/16  
Susan Weil
10. Three Flags, 1960  
charcoal and graphite pencil on three layers of  
board  
11 7/8 x 16 3/4  
Mrs. Hannelore B. Schulhof
11. Flags, 1965-66  
watercolor and graphite pencil on paper  
29 x 21 1/8  
Betty Asher
12. Two Flags, 1969  
graphite pencil and collage on paper  
22 1/8 x 31  
The Menil Collection, Houston
13. Two Flags, 1980  
\* ink and crayon on plastic  
40 1/2 x 29 1/4  
Ludwig Collection
14. Map, 1965  
\* charcoal and oil paint on canvas  
43 1/16 x 70 1/4  
Kimiko and John Powers
15. Target with Four Faces, 1955  
graphite pencil and pastel on paper  
9 1/4 x 7 7/8  
Collection the artist
16. Target, 1958  
& conte crayon on paper  
16 1/8 x 16 1/8  
Denise and Andrew Saul
17. Target with Four Faces, 1968  
graphite pencil, pastel, charcoal and screenprint  
on paper  
32 1/4 x 27 1/8  
Collection Jean-Christophe Castelli, New York

18. Figure 1, 1956  
graphite, pencil, and colored pencil on oriental  
tissue mounted on gold board  
10 15/16 x 8 5/8  
Collection of Ira and Lori Young, West Vancouver
19. Figure 1, c. 1959  
graphite pencil on paper with stamped insignia  
10 9/16 x 7 5/8  
The Art Institute of Chicago, Gift of Mr. and Mrs.  
B.C. Holland
20. Ten Numbers, 1960  
charcoal and graphite pencil on paper  
9 1/2 x 7 1/2 (each of 10 drawings)  
Collection the artist
21. 0 through 9, 1960  
& charcoal on paper  
28 7/8 x 22 7/8  
Collection the artist
22. 0 through 9, 1961  
\* charcoal and pastel on paper  
54 1/8 x 41 5/8  
Private Collection
23. Numbers, 1966  
graphite pencil, graphite wash, and metallic wash  
on polyester fabric  
16 3/4 x 13 9/16  
National Gallery of Art, Washington, Gift of Leo  
Castelli in honor of Toiny Castelli
24. Alphabets, 1957  
graphite wash, graphite pencil, ink and collage on  
paper  
15 5/16 x 11 3/8  
Robert and Jane Rosenblum
25. Gray Alphabets, 1960  
graphite pencil and graphite wash on paper  
35 1/4 x 24 3/4  
Collection Jean-Christophe Castelli, New York
26. Light Bulb, 1957  
graphite wash and graphite pencil on paper  
15 5/16 x 4 11/16  
Collection the artist
27. Coat Hanger, 1958  
conté crayon on paper  
24 3/8 x 21 5/8  
Dr. Ewald Rathke

28. Hook, 1958  
crayon, charcoal and chalk on paper  
17 1/4 x 20 7/8  
Sonnabend Collection
29. Thermometer, 1960  
charcoal and pastel on paper  
22 1/4 x 16 1/4  
Collection the artist
30. The Critic Sees, 1962  
& graphite pencil and collage on paper  
10 3/8 x 14 1/4  
Collection Leo Castelli, New York
31. Savarin, 1977  
& graphite pencil and crayon on plastic  
33 3/4 x 28 7/8  
Ms. Agnes Gund
32. Untitled, 1977  
\* ink, watercolor and crayon on plastic  
19 1/4 x 12  
Private Collection, Los Angeles, Courtesy of Margo  
Leavin Gallery
33. Ale Cans, 1978  
& ink on plastic  
15 1/8 x 16 5/8  
Robert and Jane Meyerhoff, Phoenix, Maryland
34. Ale Cans, 1978  
\* ink on plastic  
14 1/8 x 16  
Collection the artist
35. From False Start, 1960  
pastel, watercolor, and graphite pencil on paper  
13 3/4 x 10 3/4  
Mr. and Mrs. Neil Bluhm
36. Jubilee, 1960  
graphite wash and graphite pencil on paper  
28 x 21  
The Museum of Modern Art, New York, The Joan and  
Lester Avnet Collection
37. Night Driver, 1960  
charcoal, pastel and collage on paper  
51 x 42  
Robert and Jane Meyerhoff, Phoenix, Maryland

38. Liar, 1961  
encaustic, graphite, pencil, and sculpmetal on  
paper  
21 1/4 x 17  
Tony Ganz
39. Edisto, 1962  
charcoal and graphite pencil on paper  
21 x 27  
Collection the artist
40. Wilderness II, 1963-70  
charcoal, pastel, and collage with objects on paper  
42 5/8 x 25 7/8  
Collection the artist
41. Skin, 1975  
charcoal and oil on paper  
41 3/4 x 30 3/4  
Mr. Richard Serra and Ms. Clara Weyergraf
42. Device, 1962  
ink on plastic  
21 5/8 x 15 7/8  
Mr. Leo Castelli
43. Out the Window, 1960  
charcoal and pastel on paper  
34 3/16 x 28 7/16  
Collection David Whitney
44. Folly Beach, 1962  
charcoal and pastel on paper  
sight: 35 7/8 x 29 3/8  
Schweber, Kings Point, New York
45. Untitled, 1963  
& charcoal, Krylon spray enamel, pastel and collage  
on paper  
42 1/2 x 30  
Victoria Ganz DeFelice
46. Diver, 1963  
\* charcoal, pastel and watercolor (?) on paper  
mounted on canvas  
86 1/2 x 71 3/4 (2 panels)  
Mrs. Victor W. Ganz, New York
47. Land's End, 1982  
\*& ink on plastic  
33 5/8 x 25 1/2  
Collection the artist

48. Untitled, 1981  
\* ink on plastic  
5 3/8 x 10 11/16  
The Grinstein Family
49. Untitled (Blue), 1981  
watercolor and graphite pencil on paper  
8 1/2 x 6  
Collection Maxine Groffsky and Winthrop Knowlton
50. Untitled, 1986  
& charcoal on paper  
40 x 83  
Mr. Douglas S. Cramer
51. Souvenir, 1964  
graphite pencil and graphite wash on paper  
19 9/16 x 14 3/16  
Collection the artist
52. Souvenir 2, 1969  
\*& graphite pencil, watercolor and ink on paper  
17 1/4 x 13 1/4  
Collection the artist
53. Watchman, 1964  
graphite pencil, graphite wash, watercolor and  
pastel on paper  
20 5/8 x 15 1/2  
The Sogetsu Art Museum
54. Watchman, 1966  
graphite pencil, graphite wash, metallic powder  
wash and pastel on paper  
38 x 26 1/2  
The Museum of Modern Art, New York, Fractional Gift  
of Mrs. Victor W. Ganz in memory of Victor W.  
Ganz
55. Study According to What, 1967  
graphite wash, watercolor and graphite pencil on  
paper  
23 7/8 x 19 3/4  
Miriam and Erwin Kelen, Minneapolis
56. Study According to What, 1969  
graphite wash, gouache and graphite pencil on paper  
33 1/8 x 23 1/2  
The Baltimore Museum of Art, Thomas E. Benesch  
Memorial Collection
57. According to What, 1969  
graphite pencil and graphite wash on paper  
29 9/16 x 41 1/4  
Collection the artist

58. Untitled, 1977  
collage with objects, various papers, charcoal,  
graphite pencil and clear acrylic  
43 1/4 x 34 1/8 x 3 13/16  
Collection of artist
59. Studio, 1969  
graphite wash, graphite pencil and crayon on paper  
22 1/8 x 29 7/8  
Mr. Ira D. Riklis
60. Untitled I, 1969  
graphite pencil and charcoal on paper  
28 x 33 3/4  
The Art Institute of Chicago, Gift of the Society  
for Contemporary American Art
61. Harlem Light, 1968  
\*& graphite wash, graphite pencil, pastel, gouache on  
three sheets of overlapping paper  
25 1/4 x 52 15/16  
Nancy Ganz Wright
62. Wall Piece, 1969  
graphite wash, graphite pencil, pastel,  
screenprint, watercolor and collage on paper  
27 1/2 x 40  
Collection the artist
63. Untitled, 1973  
oil paint and graphite pencil on paper  
41 1/4 x 29 1/2  
Collection David Whitney
64. Untitled (From Untitled 1972), 1975-76  
\*& pastel and graphite pencil on gray paper  
15 3/16 x 37 3/4  
Collection the artist
65. Untitled (From Untitled 1972), 1975  
ink on plastic  
16 1/8 x 39 3/8  
Frederick Weisman Company
66. Untitled (From Untitled 1972), 1976  
metallic powder, clear acrylic, graphite pencil and  
collage on paper  
15 1/2 x 38 1/2  
Anne and Joel Ehrenkranz
67. Corpse, 1974-75  
ink, Paintstik, and pastel on paper  
42 1/2 x 28 1/2  
Collection David Whitney

68. Corpse and Mirror, 1974-75  
gouache, graphite pencil and graphite wash on paper  
16 1/16 x 21 3/4  
Collection the artist
69. Corpse and Mirror, 1975-76  
\* pastel, Paintstik, watercolor, oil paint and  
graphite pencil on paper  
38 x 48 1/4  
Mr. and Mrs. Donald B. Marron
70. Untitled, 1978  
acrylic on paper  
43 x 29  
Collection the artist
71. Usuyuki, 1979-1983  
\* collage and acrylic on plastic  
16 x 46 7/8  
Emily Fisher Landau, New York
72. Usuyuki, 1981  
ink on plastic  
46 7/8 x 16  
Mr. and Mrs. Richard Danziger
73. Usuyuki, 1979  
acrylic on plastic  
28 3/8 x 46 5/8  
Ludwig Collection
74. Usuyuki, 1979  
ink and acrylic on plastic  
28 1/4 x 47  
Mr. and Mrs. Barton Cohen
75. Untitled, 1978  
watercolor, graphite pencil and ink on paper  
17 15/16 x 17 1/4  
Mr. and Mrs. Larry Wolf
76. Cicada, 1979  
& watercolor, crayon and graphite pencil on paper  
38 1/4 x 28  
Collection the artist
77. Cicada, 1979-84  
ink and oil paint on plastic  
29 5/8 x 22 1/8  
Ms. Valerie Mnuchin

78.        Dancers on a Plane, 1982  
&        graphite wash on paper  
          35 3/4 x 27  
          Collection the artist
79.        Tantric Detail, 1980  
          charcoal on paper  
          50 3/8 x 34 3/8  
          Collection the artist
80.        Untitled, 1980  
          ink on plastic  
          13 1/4 x 22 1/2  
          Barbaralee Diamonstein and Carl Spielvogel
81.        Between the Clock and the Bed, 1980  
\*        pastel on paper  
          27 15/16 x 23 7/16  
          Private Collection, Los Angeles
82.        Between the Clock and the Bed, 1982  
          charcoal and pastel on paper  
          24 1/8 x 36 13/16  
          Mr. Hiroshi Kawanishi
83.        Between the Clock and the Bed, 1982  
          ink on plastic  
          18 1/2 x 31 1/4  
          Aldo Crommelynck
84.        Between the Clock and the Bed, 1984  
\*        watercolor and graphite pencil on paper  
          18 x 30 1/8  
          Robert and Jane Meyerhoff, Phoenix, Maryland
85.        Voice 2, 1982  
\*        ink on plastic  
          35 1/8 x 23 7/8 (each of three panels)  
          Collection the artist
86.        Tracing, 1977  
          ink on plastic  
          4 1/8 x 5 7/8  
          Mr. David Shapiro
87.        Tracing, 1978  
          ink on plastic  
          20 3/8 x 12 3/4  
          Collection the artist
88.        Untitled, 1983-84  
\*        ink on plastic  
          23 3/8 x 34 1/4  
          Mr. and Mrs. John Hilson



89. Perilous Night, 1982  
ink on plastic  
31 5/8 x 40 7/8  
The Art Institute of Chicago, through prior gift of  
Mary and Leigh Block, Harold Stuart Endowment
90. Untitled, 1982  
\*& crayon and graphite pencil on plastic  
17 3/8 x 11 11/16  
Collection the artist
91. Untitled, 1982  
pastel and graphite pencil on paper  
17 1/8 x 8 3/8  
Collection the artist
92. Untitled, 1983  
& charcoal and pastel on paper  
19 1/4 x 24 1/4  
Collection of Lenore S. and Bernard A. Greenberg
93. Untitled, 1983  
& charcoal and pastel on paper  
33 x 45 1/4  
Collection the artist
94. Study for Racing Thoughts, 1983  
& watercolor, gouache, ink and graphite pencil on  
paper  
22 1/8 x 29 7/8  
Collection Jean-Christophe Castelli, New York
95. Untitled, 1983-84  
watercolor, charcoal and crayon on paper  
45 x 65 3/4  
Private Collection
96. Untitled, 1984  
\*& pastel and graphite pencil on paper  
23 5/16 x 16 1/2  
Collection the artist
97. Untitled, 1984  
watercolor and graphite pencil on paper  
27 x 35 1/8  
Collection the artist
98. Untitled, 1986  
charcoal and pastel on paper  
29 3/4 x 42  
Collection Agnes Gund, Fractional Gift to The  
Museum of Modern Art, New York

99. Untitled, 1988  
\* watercolor, ink, and graphite pencil on paper  
31 3/8 x 47 3/8  
Mr. and Mrs. Irving Mathews
100. Untitled, 1988  
\* watercolor and ink on paper  
27 3/4 x 38 7/8  
Robert and Jane Meyerhoff, Phoenix, Maryland
101. Untitled, 1988  
& charcoal and pastel on paper  
38 3/4 x 26 3/4  
Collection the artist
102. The Bath, 1988  
watercolor and graphite pencil on paper  
29 1/8 x 37 3/4  
Collection the artist
103. Untitled, 1988  
\* watercolor and graphite pencil on paper  
21 3/8 x 29 3/4  
Barbaralee Diamonstein and Carl Spielvogel
104. Sketch for Cup 2 Picasso/Cups 4 Picasso, 1971-72  
collage, watercolor, graphite pencil, and ink on  
paper  
15 3/8 x 20 1/4  
Collection the artist
105. Summer, 1985  
charcoal on paper  
33 3/4 x 26 1/2  
Mr. and Mrs. Roger Berlind
106. Summer, 1985  
charcoal on paper  
30 3/8 x 20 3/4  
Collection the artist
107. Spring, 1986  
& charcoal on paper  
42 x 29 3/4  
Robert and Jane Meyerhoff, Phoenix, Maryland
108. Summer, 1986  
& charcoal on paper  
42 x 29 3/4  
Robert and Jane Meyerhoff, Phoenix, Maryland

109. Fall, 1986  
charcoal on paper  
42 x 29 3/4  
Robert and Jane Meyerhoff, Phoenix, Maryland
110. Winter, 1986  
charcoal on paper  
42 x 29 3/4  
Robert and Jane Meyerhoff, Phoenix, Maryland
111. Spring, 1986  
pastel and charcoal on paper  
41 5/8 x 27 7/8  
Collection the artist
112. A Souvenir for Andrew Monk, 1987  
\*& pastel, charcoal, graphite pencil and collage on  
paper  
41 3/4 x 27 7/8  
Collection of Andrew Monk
113. Study for Fall, 1986  
& graphite pencil on paper  
20 1/16 x 28 5/8  
Collection of Janie C. Lee
114. Study for Fall, 1986  
\* watercolor on paper  
17 3/8 x 21 1/4  
Barbaralee Diamonstein and Carl Spielvogel
115. Untitled, 1986-87  
ink on plastic  
16 1/2 x 22 3/8  
Private Collection
116. Untitled, 1986-87  
ink on plastic  
16 1/8 x 22 1/4  
Barbaralee Diamonstein and Carl Spielvogel
117. The Seasons, 1989  
\* ink on plastic  
20 1/8 x 51 7/8  
Collection the artist

# National Gallery of Art

*Washington, D.C.*

## Chronology

1930-1951

Born May 15, 1930 in Augusta, Georgia. Attends University of South Carolina, Columbia, for three semesters and commercial art school in New York City for two semesters. Drafted into U. S. Army; stationed in South Carolina and Japan.

1952-1954

Returns to New York, clerks in book store and works with Robert Rauschenberg on window displays. Meets composers John Cage and Morton Feldman and dancer Merce Cunningham. Prompted by a dream, begins first Flag painting.

1955-1957

Executes first Figure 1 painting and first Flag, Target, Number, and Light Bulb drawings (cats. 5, 15, 18 and 26). Included in Artists of the New York School, Second Generation, Jewish Museum, New York. Meets Leo Castelli.

1958

Has one-man exhibition at Leo Castelli Gallery, New York. The Museum of Modern Art, New York, purchases three paintings. First visit to Arensberg Collection, which includes many works by Marcel Duchamp, at Philadelphia Museum of Art. Makes first sculptures: Light Bulb I and Flashlight.

1959-1960

Has exhibitions in Milan and Paris and is included in Sixteen Americans at The Museum of Modern Art. Duchamp and critic Nicolas Calas visit his studio. Meets Tatyana Grosman, Director of Universal Limited Art Editions, Inc. and begins first lithographs. Writes book review of George Heard Hamilton's translation of Duchamp's typographic version of The Bride Stripped Bare by Her Bachelors, Even for Scrap.

1961-1964

Buys house in Edisto Beach, South Carolina. Makes first series of Skin drawings (see cat. pp. 170-173). Executes Diver (cat. 46), his largest drawing, preparatory to the five-panel painting of same title. Becomes founding Director of Foundation for Contemporary Performance Arts, Inc. Retrospective exhibitions including drawings: Jasper Johns, Jewish Museum, New York, with catalogue essays by Alan R. Solomon and John Cage, and Jasper Johns: Paintings, Drawings and Sculpture 1954-1964, Whitechapel Gallery, London, with catalogue

reprints of Solomon and Cage essays. Visits Hawaii and Tokyo where he makes several drawings and paintings. Leo Steinberg's seminal article "Jasper Johns" published in Metro.

#### 1965-1969

Begins using plastic as well as paper for the supports of drawings (e.g., Numbers, cat. 23). Jasper Johns Retrospective exhibition at Pasadena Art Museum. The Drawings of Jasper Johns exhibition at the National Collection of Fine Arts, Washington. Third trip to Japan. Edisto Beach house and studio destroyed by fire. Becomes Artistic Adviser to the Merce Cunningham Dance Company. Supervises decor and executes costumes for the company's production of Walkaround Time based on Duchamp's Large Glass. Works on lithographs at Gemini G.E.L. in Los Angeles. Paints Harlem Light, introducing new motif of flagstones. Writes Artforum obituary about Duchamp and "Thoughts on Duchamp" in Art in America. Publishes "Sketchbook Notes" in Art and Literature, Art Now: New York, Julliard, and 0 to 9. Max Kozloff's monograph Jasper Johns published by Harry N. Abrams, Inc.

#### 1970-1973

Exhibition Jasper Johns: Prints 1960-1970, with catalogue by Richard S. Field, at the Philadelphia Museum of Art. Exhibition Jasper Johns: Lithographs, with catalogue by Riva Castleman, at The Museum of Modern Art, New York. Exhibition Jasper Johns: Drawings at Leo Castelli Gallery. Paints Untitled, 1972, which introduces crosshatch motif. Makes first screen print with Hiroshi Kawanishi and Takeshi Shimada of Simca Print Artists. Divides time between homes in French West Indies and Stony Point, New York. Receives Skowhegan Medal for Painting from the Skowhegan School for Painting and Sculpture, Maine. Elected member of the National Institute of Arts and Letters, New York.

#### 1974-1977

Works at Atelier Crommelynck in Paris on etchings for Foirades/Fizzles, with texts by Samuel Beckett, published by Petersburg Press. Retrospective exhibition Jasper Johns Drawings organized by Arts Council of Great Britain opens at Museum of Modern Art, Oxford. Makes first Savarin, Ale Cans, and Land's End drawings (cats. 31-32, 33-34, 47). Receives Skowhegan Medal for Graphics. Retrospective exhibition Jasper Johns, with catalogue by Michael Crichton, opens at Whitney Museum of American Art, New York.

1978-1980

Exhibition, Jasper Johns: Prints 1970-1977, organized by Wesleyan University with catalogue by Richard S. Field. Makes first Cicada paintings and drawings (cats. 75-77), first paintings and drawings titled Usuyuki, Japanese for thin or light snow (cats. 71-74). Executes last project for Cunningham Dance Company as Artistic Director. Exhibition, Jasper Johns: Working Proofs, at the Kunstmuseum Basel, organized by Christian Geelhaar. First Between the Clock and the Bed drawings (cat. 81).

1981-1984

Exhibition of drawings at Leo Castelli Gallery and Margo Leavin Gallery, Los Angeles. Is sent book on Mathias Gr<sub>u</sub>newald's Isenheim altarpiece by D<sub>s</sub>seldorf art dealer Wolfgang Wittrock; makes first of many drawings after details of this subject. Executes painting and drawing Perilous Night incorporating image of score by John Cage (cat. 89). Executes paintings and drawing Racing Thoughts (cat. 94). First drawings in which appear coronation vase and Stony Point bathroom; diseased demon from the Temptation of Saint Anthony panel of Isenheim altarpiece (cat. 95); wife/mother-in-law perceptual image; the "Beware of Avalanches" skull; and the Wittgenstein duck/rabbit image. Jasper Johns by Richard Francis published by Abbeville Press; Jasper Johns Drawings 1954-1984, with text by David Shapiro, published by Harry N. Abrams.

1985-1987

Executes first Seasons paintings and related prints and drawings (cats. 105-117). Exhibition, Jasper Johns: The Seasons, with catalogue essay by Judith Goldman, including paintings, drawings and prints at Leo Castelli Gallery. Exhibition, Jasper Johns: A Print Retrospective, with catalogue by Riva Castleman, opens at The Museum of Modern Art. Receives Gold Medal for Graphic Art from the American Academy and Institute of Arts and Letters.

1988-1990

Room of Johns' paintings from the 1950s to the 1980s, borrowed from several lenders, installed in the East Building of the National Gallery of Art. Refers to image of Picasso's Straw Hat with Blue Leaf in a number of paintings and drawings (cats. 98-103). Exhibition, Jasper Johns: Work Since 1974, organized (with catalogue by Mark Rosenthal) for the American Pavilion of the Venice Biennale, where Johns is awarded the Grand Prize, the Golden Lion; exhibition travels to the Philadelphia Museum of Art. Inducted into the American Academy of Arts and Letters. Walker Art Center, Minneapolis, acquires over 200 prints, establishing the only

complete collection of Johns' published, editioned  
graphics; exhibits a large selection in Jasper Johns:  
Printed Symbols with catalogue essays by James Cuno,  
Charles W. Haxthausen, Katrina Martin, Robert  
Rosenblum, and John Yau.