

# National Gallery of Art

## NEWS RELEASE

FOR IMMEDIATE RELEASE  
May 14, 2001

Press and Public Information Officer:  
Deborah Ziska

**PRESS PREVIEW**  
**May 30, 2001**  
**10 a.m. - 2 p.m.**  
**RSVP: [pressinfo@nga.gov](mailto:pressinfo@nga.gov)**

Publicist:  
Domenic Morea, (202) 842-6358  
[d-morea@nga.gov](mailto:d-morea@nga.gov)

**"JASPER JOHNS: PRINTS FROM FOUR DECADES"**  
**ON VIEW AT THE NATIONAL GALLERY OF ART,**  
**JUNE 3 - OCTOBER 7, 2001**



Jasper Johns, *Untitled*, 2000, National Gallery of Art, Washington, Gift of Dr. Criss and Myrtle Katzen, © Jasper Johns/Licensed by VAGA, New York, NY

Washington, D.C – Familiar images of targets, maps, flags, ale cans, and body parts, interpreted in prints by renowned American artist Jasper Johns (b.1930), are among the approximately 60 works in the exhibition Jasper Johns: Prints from Four Decades. On view in the West Building of the National Gallery of Art from June 3 through October 7, 2001, the exhibition comprises works dating from 1960 to 2000 that demonstrate the range of print processes Johns has explored, including lithography, intaglio, screenprint, relief, monotype, and related lead relief sculpture. Prints in the exhibition are primarily from the Gallery's permanent collection augmented by promised gifts to the Gallery, and loans from the artist.

The exhibition opens in conjunction with The Unfinished Print and American Naive Paintings, which will be on view during the same period in adjacent galleries.

"Among the world's most influential American artists of the postwar period, Jasper Johns is also widely regarded as one of the greatest printmakers of our time," said Earl A. Powell III, director, National Gallery of Art. "An exhibition of this scope provides enormous insight into Johns' creative process and his evolution as an artist."

### CORPORATE SPONSOR

HSBC Bank USA is the proud sponsor of the exhibition.

"We are delighted to support this exhibition of the works of Jasper Johns, who has played such a significant role in American art history," said Youssef Nasr, president and CEO of HSBC Bank USA. "As the eleventh largest bank in the United States, HSBC is pleased to help showcase these magnificent pieces that will undoubtedly draw so many visitors to the National Gallery."

-more-

## THE EXHIBITION

Arranged thematically, the exhibition opens with a selection of prints that highlight two iconic motifs Johns has utilized throughout his career—numerals (some individual and others superimposed on one another) as well as letters of the alphabet. Also included are additional examples of other well-known Johnsian images, such as targets, maps, flags, ale cans, body parts, and complex compositions that incorporate and/or make reference to all these themes. Interested in the play between image and medium, Johns often explores the same subject using different techniques and media. For example, in this exhibition, five versions of the American flag, each in a different medium, represent different approaches to the same motif over a period of forty years.

Several works then demonstrate Johns' use of a crosshatch pattern—clusters of short, parallel strokes systematically arranged on the picture plane. Johns created this random and abstract motif, which has been prominent in his works since the early 1970s, in response to lines he noticed on a passing car.

The exhibition closes with a selection of works in which Johns incorporates a rich array of images that reference art history—appropriating motifs from earlier artists such as Matthias Grünewald and Edvard Munch. He also employs images that allude to personal possessions such as vessels by Mississippi ceramicist, George Ohr (1857–1918). An ancestral family photograph and a floor plan from an ancestral family residence are referenced as well. Having grown out of the Johns' concerns with time, memory, and autobiography, these works encourage the viewer to stop and contemplate the range of possible meanings embedded in them.

## ORGANIZATION

Jasper Johns: Prints from Four Decades is organized by Ruth Fine, the Gallery's curator of modern prints and drawings. A brochure will be available to the public free of charge in conjunction with the exhibition. After Washington, the exhibition will be on view at the Terra Museum of American Art, Chicago, from February 16 to April 28, 2002. An additional appearance is planned for later in 2002 at the Musée d'Art Américain Giverny, France.

## NATIONAL GALLERY INFORMATION

The National Gallery of Art and its Sculpture Garden, located on the National Mall between Third and Ninth Streets, NW, are open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. The Sculpture Garden is open until 7 p.m. daily from Memorial Day through Labor Day. Admission is free. For general information, call (202) 737-4215; Telecommunications Device for the Deaf (TDD) at (202) 842-6176; or visit the Gallery's Web site at [www.nga.gov](http://www.nga.gov).

###

# National Gallery of Art

Washington, D.C.

## *Jasper Johns: Prints from Four Decades* Checklist

National Gallery of Art 3 June – 7 October 2001  
Terra Museum of American Art 16 February – 28 April 2002

- ◇ J-peg image available
- Slide available

- ◇ *0 through 9*, 1960
  - lithograph in black on Arches paper  
76.2 x 55.9 cm (30 x 22)  
National Gallery of Art, Washington, Rosenwald Collection, 1964
  
- "6"*, 1963
  - lithograph in black on hand-made paper  
52.1 x 40 cm (20 1/2 x 15 3/4)  
irregular: 14.2 x 14 cm (5 9/16 x 5 1/2)  
National Gallery of Art, Washington, Pepita Milmore Memorial Fund, 2000
  
- 0*, 1960
  - lithograph in black on Angoumois paper  
52.1 x 40 cm (20 1/2 x 15 3/4)  
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, D.C., 1976
  
- 1*, 1963
  - lithograph in black on Angoumois paper  
52.1 x 40 cm (20 1/2 x 15 3/4)  
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, D.C., 1976
  
- 2*, 1963
  - lithograph in black on Angoumois paper  
52.1 x 40 cm (20 1/2 x 15 3/4)  
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, D.C., 1976
  
- 3*, 1963
  - lithograph in black on Angoumois paper  
52.1 x 40 cm (20 1/2 x 15 3/4)  
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, D.C., 1976
  
- 4*, 1963
  - lithograph in black on Angoumois paper  
52.1 x 40 cm (20 1/2 x 15 3/4)  
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, D.C., 1976
  
- 5*, 1963
  - lithograph in black on Angoumois paper  
52.1 x 40 cm (20 1/2 x 15 3/4)  
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, D.C., 1976

6, 1963  
lithograph in black on Angoumois paper  
52.1 x 40 cm (20 1/2 x 15 3/4)  
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, D.C., 1976

7, 1963  
lithograph in black on Angoumois paper  
52.1 x 40 cm (20 1/2 x 15 3/4)  
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, D.C., 1976

8, 1963  
lithograph in black on Angoumois paper  
52.1 x 40 cm (20 1/2 x 15 3/4)  
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, D.C., 1976

9, 1963  
lithograph in black on Angoumois paper  
54.6 x 39.7 cm (21 1/2 x 15 5/8)  
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, D.C., 1976

◇ *Figure 7, 1968*  
● lithograph in black and transparent gray on German Copperplate Deluxe paper  
94 x 76.2 cm (37 x 30)  
National Gallery of Art, Washington, Gift of Gemini G.E.L., 1981

*Figure 7, 1969*  
color lithograph on Arjomari paper  
96.5 x 78.7 cm (38 x 31)  
National Gallery of Art, Washington, Gift of Gemini G.E.L., 1981

*Figure 8, 1969*  
color lithograph on Arjomari paper  
96.5 x 78.7 cm (38 x 31)  
National Gallery of Art, Washington, Gift of Gemini G.E.L., 1991

*Figure 9, 1968/1969*  
color lithograph on Arjomari paper  
sheet: 96.5 x 78.7 cm (38 x 31)  
National Gallery of Art, Washington, Gift of Gemini G.E.L., in Honor of the 50th Anniversary of the National Gallery of Art, 1990

*0 through 9, 1977*  
color lithograph on La Paloma handmade paper  
sheet: 24.4 x 19.7 cm (9 5/8 x 7 3/4)  
National Gallery of Art, Washington, Gift of Gemini G.E.L., 1981

*0 Through 9, 1976*  
lithograph on Japanese Mulberry paper  
29.3 x 27.3 cm (11 9/16 x 10 3/4)  
National Gallery of Art, Washington, Pepita Milmore Memorial Fund, 2000

*Numbers, 1967*  
lithograph in black and gray on handmade Angoumois paper  
71.1 x 59.7 cm (28 x 23 1/2)  
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, D.C., 1976

*Gray Alphabets*, 1968  
color lithograph on Special Rives paper  
152.4 x 106.7 cm (60 x 42)  
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, D.C., 1976

*Alphabet*, 1969  
lithograph in black and gray on German Copperplate paper  
78.7 x 94 cm (31 x 37)  
National Gallery of Art, Washington, Gift of Dr. and Mrs. Maclyn E. Wade, 1978

*Embossed Alphabet*, 1969  
embossing on Special Arches paper  
sheet: 75.4 x 94 cm (29 5/8 x 37)  
National Gallery of Art, Washington, Gift of Gemini G.E.L., 1991

*Untitled*, c. 1968 – 1969  
embossing on green laid paper  
33 x 25.5 cm (13 x 10 1/16)  
National Gallery of Art, Washington, Pepita Milmore Memorial Fund, 2000

*Flag I*, 1960  
lithograph in black on Arches paper  
55.9 x 76.2 cm (22 x 30)  
National Gallery of Art, Washington, Rosenwald Collection, 1964

*1st Etchings, 2nd State: Flag*, 1967/1969  
etching and aquatint on Auvergne paper  
65.4 x 48.9 cm (25 3/4 x 19 1/4)  
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, D.C., 1976

*Flag*, 1969  
Embossed lead relief  
43.1 x 58.4 cm (17 x 23)  
National Gallery of Art, Washington, Gift of Gemini G.E.L., 1981

*Flags I*, 1973  
screenprint on J.B. Green paper;  
sheet: 69.9 x 90 cm (27 1/2 x 35 7/16)  
National Gallery of Art, Washington, Robert and Jane Meyerhoff Collection, 1994

*Two Maps II*, 1966  
lithograph in black on white Japan paper laid down on black laid Fabriano paper  
83.8 x 66 cm (33 x 26)  
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, D.C., 1976

*No*, 1968/1969  
color lithograph with embossing and lead collage  
142.2 x 88.9 cm (56 x 35)  
National Gallery of Art, Washington, Gift of Dr. and Mrs. Maclyn E. Wade, 1978

*Screen Piece*, 1972  
color screenprint on Rives BFK paper  
105 x 75 cm (41 5/16 x 29 1/2)  
National Gallery of Art, Washington, Pepita Milmore Memorial Fund, 2000

- ◇ ● *Target with Four Faces*, 1968  
color screenprint on Rives BFK paper  
111.6 x 81.7 cm (43 15/16 x 32 3/16)  
National Gallery of Art, Washington, Pepita Milmore Memorial Fund, 2000
- ◇ ● *Savarin*, 1982  
monotype and lithograph  
sheet: 126.7 x 97.5 cm (49 7/8 x 38 3/8); plate: 101.6 x 74.9 cm (40 29 1/2)  
National Gallery of Art, Washington, Robert and Jane Meyerhoff Collection, 1994
- Ale Cans*, 1964  
color lithograph on wove Japan paper  
57.2 x 44.5 cm (22 1/2 x 17 1/2)  
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, D.C., 1976
- Decoy*, 1971  
color lithograph on Rives BFK paper  
104.1 x 73.7 cm (41 x 29)  
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, D.C., 1976
- Decoy II*, 1971/1973  
color lithograph on Rives BFK paper  
104.1 x 73.7 cm (41 x 29)  
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, D.C., 1976
- ◇ ● *Watchman*, 1967  
color lithograph on gray-tan laid handmade paper  
92.5 x 61.5 cm (36 7/16 x 24 3/16)  
National Gallery of Art, Washington, Pepita Milmore Memorial Fund, 2000
- Voice*, 1966/1967  
lithograph on J. Whatman paper  
sheet: 123.2 x 81.3 cm (48 1/2 x 32)  
National Gallery of Art, Washington, Gift of Lionel C. and Elizabeth P.S. Epstein, 1995
- Skin with O'Hara Poem*, 1963/1965  
lithograph in two blacks on KE Albanene Engineer Standard Form paper  
55.9 x 86.4 cm (22 x 34)  
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, D.C., 1976
- Hatteras*, 1963  
lithograph in black on Rives BFK paper  
105 x 75.3 cm (41 5/16 x 29 5/8)  
National Gallery of Art, Washington, Pepita Milmore Memorial Fund, 2000
- ◇ ● *Land's End*, 1979  
lithograph in black on Kurotani paper  
132 x 92 cm (51 15/16 x 36 1/4)  
National Gallery of Art, Washington, Gift of Gemini G.E.L., 1981
- Periscope II*, 1979  
color lithograph on Arches 88 paper  
142.9 x 104.1 cm (56 1/4 x 41)  
National Gallery of Art, Washington, Gift of Gemini G.E.L., 1981

*Pinion*, 1963/1966  
color lithograph on Italia paper  
101.6 x 71.1 cm (40 x 28)  
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, D.C., 1976

*Four Panels from Untitled 1972, 1974*  
four color lithographs with embossing on Laurence Barker handmade paper  
101.6 x 72.4 cm (40 x 28 1/2)  
National Gallery of Art, Washington, Gift of Gemini G.E.L., 1981

◇  
● *False Start I*, 1962  
color lithograph on Rives BFK paper  
80 x 57.2 cm (31 1/2 x 22 1/2)  
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, D.C., 1976

*Untitled*, 1997  
etching, aquatint, and spitbite aquatint on Hahnemuhle copperplate paper  
sheet: 75.9 x 55.9 cm (29 7/8 x 22); image: 45.4 x 30.5 cm (17 7/8 x 12)  
National Gallery of Art, Washington, Director's Discretionary Fund and Gift of The Estate Project for Artists with AIDS, 1999

*Leo*, 1997  
color etching on Hahnemuhle copperplate paper  
plate: 45 x 30 cm (17 11/16 x 11 13/16); sheet: 94 x 68.6 cm (37 x 27)  
National Gallery of Art, Washington, Gift of Jean-Christophe Castelli and tribute from Jasper Johns in honor of Leo Castelli, 1999

*Green Angel*, 1991  
color etching on Barcham Green paper  
78.7 x 57.2 cm (31 x 22 1/2)  
Robert and Jane Meyerhoff, Phoenix, Maryland

*The Seasons*, 1987  
four etchings on Somerset paper  
66 x 48.3 cm (26 x 19)  
Robert and Jane Meyerhoff, Phoenix, Maryland

*Ventriloquist*, 1986  
lithograph on John Koller HMP paper  
104.8 x 73.7 cm (41 1/4 x 29)  
Robert and Jane Meyerhoff, Phoenix, Maryland

*Corpse and Mirror*, 1976  
color screenprint on Nishinouchi Kizuki Kozo paper  
107.3 x 134.6 cm (42 1/4 x 53)  
Robert and Jane Meyerhoff, Phoenix, Maryland

*Foirades/Fizzles*, 1976  
volume with text by Samuel Beckett and thirty-three intaglios  
25.4 x 33 cm (10 x 13)  
Robert and Jane Meyerhoff, Phoenix, Maryland

*Untitled*, 1995  
lithograph  
110.2 x 135.3 cm (43 3/8 x 53 1/4)  
Robert and Jane Meyerhoff, Phoenix, Maryland

*Light Bulb*, 1969  
embossed lead relief  
101.6 x 43.5 cm (40 x 17 1/8)  
National Gallery of Art, Washington, Gift of Gemini G.E.L., 1991

*The Seasons*, 1990  
intaglio on Arches en tout cas paper  
127.6 x 113 cm (50 1/4 x 44 1/2)  
Collection of the artist

*Usuyuki*, 1981  
screenprint  
74.9 x 120 cm (29 1/2 x 47 1/4)  
Collection of the artist

◇ ● *Souvenir*, 1970  
lithograph in black on wove paper  
78.2 x 56.7 cm (30 13/16 x 22 5/16)  
National Gallery of Art, Washington, Pepita Milmore Memorial Fund, 2000

*Untitled*, 1999  
color intaglio on wove paper  
plate: 45.3 x 30 cm (17 13/16 x 11 13/16); sheet: 69.3 x 50.2 cm (27 5/16 x 19 3/4)  
National Gallery of Art, Washington, Gift of Werner H. and Sarah-Ann Kramarsky, 1999

◇ ● *Untitled*, 2000  
linocut on paper  
image: 40.4 x 27 cm (15 7/8 x 10 5/8); sheet: 57.2 x 42.6 cm (22 1/2 x 16 3/4)  
National Gallery of Art, Washington, Gift of Dr. Cyrus and Myrtle Katzen, 2001

*Between the Clock and the Bed*, 1989  
lithograph on Japan paper  
66.7 x 102.2 cm (26 1/4 x 40 1/4)  
Robert and Jane Meyerhoff, Phoenix, Maryland

*Untitled*, 1999  
aquatint, spitbite aquatint, sugarlift aquatint, etching, and photogravure on wove paper  
plate: 46 x 67.5 cm (18 1/8 x 26 9/16); sheet: 58.3 x 79.7 cm (22 15/16 x 31 3/8)  
National Gallery of Art, Washington, Gift of Dr. Cyrus and Myrtle Katzen, 2001

◇ ● *Two Costumes*, 2000  
color aquatint, etching and drypoint on wove paper  
plate: 55.5 x 12.9 cm (21 7/8 x 5 1/16); sheet: 76.9 x 31 cm (30 1/4 x 12 3/16)  
National Gallery of Art, Washington, Gift of Dr. Cyrus and Myrtle Katzen, 2001



HSBC Bank USA is proud to join with the National Gallery of Art in presenting *Jasper Johns: Prints from Four Decades*.

Jasper Johns is among the world's most highly respected contemporary artists. This installation focuses on his printmaking, including works from 1960 through 2000. Most of the print processes Johns has explored are represented—lithography, intaglio, screenprint, relief, and monoprint—along with related embossings and lead reliefs. Included are a selection of iconic motifs and images Johns has used throughout his career: numerals, alphabets, targets, maps, flags, and ale cans. The exhibition features numerous recent acquisitions, from special proofs of early prints to several of Johns' latest works.

The National Gallery of Art is justifiably proud of its reputation for displaying the works of the world's leading artists. While our name may not be familiar to all of the exhibit's visitors, we at HSBC are similarly proud of our reputation. HSBC USA Inc. is the nation's eleventh largest bank holding company, with offices in New York, Pennsylvania, Florida, and California.

On behalf of the 14,000 employees of HSBC Bank USA, I invite you to enjoy this exhibition, which we are so pleased to have helped make possible.

Yours sincerely,

A handwritten signature in black ink, appearing to read "Youssef A. Nasr".

Youssef A. Nasr  
President & Chief Executive Officer