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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.
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
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.
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 -more-
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.
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**  
graphte 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**  
graphte 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**  
conte 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
* 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
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

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

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
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

1970-1973

1974-1977
1978-1980

1981-1984
Exhibition of drawings at Leo Castelli Gallery and Margo Leavin Gallery, Los Angeles. Is sent book on Mathias Grünewald's Isenheim altarpiece by Düsseldorf 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

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.