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

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."

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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.

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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)

1, 1963
lithograph in black on Angoumois paper
52.1 x 40 cm (20 1/2 x 15 3/4)

2, 1963
lithograph in black on Angoumois paper
52.1 x 40 cm (20 1/2 x 15 3/4)

3, 1963
lithograph in black on Angoumois paper
52.1 x 40 cm (20 1/2 x 15 3/4)

4, 1963
lithograph in black on Angoumois paper
52.1 x 40 cm (20 1/2 x 15 3/4)

5, 1963
lithograph in black on Angoumois paper
52.1 x 40 cm (20 1/2 x 15 3/4)

- more -
6, 1963
lithograph in black on Angoumois paper
52.1 x 40 cm (20 1/2 x 15 3/4)

7, 1963
lithograph in black on Angoumois paper
52.1 x 40 cm (20 1/2 x 15 3/4)

8, 1963
lithograph in black on Angoumois paper
52.1 x 40 cm (20 1/2 x 15 3/4)

9, 1963
lithograph in black on Angoumois paper
54.6 x 39.7 cm (21 1/2 x 15 5/8)

Figure 7, 1968
lithograph in black and transparent gray on German Copperplate Deluxe paper
94 x 76.2 cm (37 x 30)

Figure 7, 1969
color lithograph on Arjomari paper
96.5 x 78.7 cm (38 x 31)

Figure 8, 1969
color lithograph on Arjomari paper
96.5 x 78.7 cm (38 x 31)

Figure 9, 1968/1969
color lithograph on Arjomari paper
sheet: 96.5 x 78.7 cm (38 x 31)

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)

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)
Gray Alphabets, 1968
color lithograph on Special Rives paper
152.4 x 106.7 cm (60 x 42)

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)

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

etching and aquatint on Auvergne paper
65.4 x 48.9 cm (25 3/4 x 19 1/4)

Flag, 1969
Embossed lead relief
43.1 x 58.4 cm (17 x 23)

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)

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)

Decoy, 1971
- color lithograph on Rives BFK paper
  104.1 x 73.7 cm (41 x 29)

Decoy II, 1971/1973
- color lithograph on Rives BFK paper
  104.1 x 73.7 cm (41 x 29)

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)

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)

Periscope II, 1979
- color lithograph on Arches 88 paper
  142.9 x 104.1 cm (56 1/4 x 41)
Pinion, 1963/1966
color lithograph on Italia paper
101.6 x 71.1 cm (40 x 28)

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)

False Start I, 1962
color lithograph on Rives BFK paper
80 x 57.2 cm (31 1/2 x 22 1/2)

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)

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,

Youssef A. Nasr
President & Chief Executive Officer