

# The Museum of Modern Art

West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

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## JOHNS LITHOGRAPHS AT MUSEUM OF MODERN ART

JASPER JOHNS: LITHOGRAPHS, on view at The Museum of Modern Art from December 22, 1970 through March 21, 1971, offers a major survey of a decade of work in this medium by a pivotal artist. The exhibition, which includes work proofs that demonstrate the various possibilities used or discarded by the artist, consists of 70 lithographs drawn from Johns' output in the years 1960-1970. It is directed by Riva Castleman, Associate Curator for Prints and Illustrated Books.

In addition to the technical virtuosity of this internationally known painter, sculptor and printmaker, JASPER JOHNS: LITHOGRAPHS explores the philosophical themes of the artist's work. The viewer, forced into a new awareness of common objects, sees targets, flags, ale cans and coathangers assume a new significance under Johns' vision. According to Miss Castleman, "The 1960 Coat Hanger, another familiar object elevated to an icon, has an emotional value which it retains in different guises in later works. In its bare, unaltered state, it is emptiness. The tension of the thin wire against the densely packed ground introduces an element of frustration. Later, it is unbent and hooked onto objects that set up paradoxes. The wire links objects with unseen presence in Pinion, and eating utensils with breath in Voice."

The theme of change and the passage of time show themselves in such works as Watchman, the portfolio of ten lithographs - 0-9, and 0 through 9. Speaking of the latter, Miss Castleman notes, "Built from line along, the sequential development of the digits catches the eye in a weblike trap. The sensuosity of the curved lines further confuses the mind so that the cognitive game of counting these numbers is fraught with doubts. Here is the element of time - time that progresses or regresses as the numbers grow larger or smaller."

Another favorite theme, incongruity and unstable relationships, is exemplified by Painting with Two Balls and False Start. Playing an intellectual game with the viewer, Johns incorrectly names brush strokes of color in False Start. "Painting with Two Balls," says Miss Castleman, "besides graphically demonstrating the tension

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of a flat plane rent by the introduction of solid forms, introduced into his prints two important elements, bands of red, yellow and blue (not yet fully developed into symbols) and a crayon delineation that is self-sustaining."

Johns started printmaking in 1960 at Universal Limited Art Editions, the Long Island workshop of Tatyana Grosman. The first years at Universal saw the genesis, among others, of 0-9, Target and Coat Hanger. In 1968, Kenneth Tyler, a practicing artist and master lithographer who recognized that the future of printmaking as an art lay with America's foremost painters and sculptors, invited Johns to his workshop Gemini G.E.L. in Los Angeles. Here Color Numerals came into being. The proofs of Color Numerals show the numerals changing into agents that transform the viewer's color sense.

Since 1960, 130 of Johns' prints have been published. Ninety-one of these have been lithographs. Miss Castleman notes that "Although this would not be considered a prodigious production for a ten-year period, it has been an exceptionally influential one. In the field of print connoisseurship, Johns' have been among the first lithographs by an American to have achieved considerable international renown. His was certainly the most prophetic work during the early period of the revival of lithography in America. Now that we can see in trial, experimental, work, and artist's proofs the concentrated devotion he has given to the medium, we no longer wonder at the pivotal role that Jasper Johns has played in contemporary American printmaking."

Jasper Johns conceived the format for an illustrated catalogue to accompany the exhibition. The text for the catalogue, which is in the form of a tabloid newspaper, was written by Miss Castleman. It will be sold for fifty cents in the Museum's bookstore.

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Additional information and photographs available from Diana Goldin, Coordinator of Press Services, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, N. Y. 10019. (212) 956-7297-7501.

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JASPER JOHNS: LITHOGRAPHS

## CHECKLIST

Unless otherwise noted, the published lithographs are gifts to The Museum of Modern Art from Mr. and Mrs. Armand P. Bartos or from The Celeste and Armand Bartos Foundation. With the exception of Alphabets (cat. 15) all works shown are published or proofs for published prints. All work from Universal Art Editions (cat. 1-55, 68-71) carries the blind stamp "ULAE." All work from Gemini G.E.L. (cat. 56-67) carries the blind stamps II and C. Dimensions given are of the printed image, height preceding width.

1. Target. 1960. Lithograph, 12 3/16 x 12 3/16", (1/30). 250.62. (S-18.682).
2. Target. 1960. Lithograph with ink wash, 12 5/16 x 12 3/4", (artist's proof). Collection Tatyana Grosman, West Islip, Long Island, New York. 70.911.
3. Coat Hanger I. 1960. Lithograph, 25 9/16 x 21 1/16", (1/35). 248.62. (S-17.964).
4. O through 9. 1960. Lithograph, 24 x 18 7/8", (1/35). 249.62. (S-17.969).
5. Flag I. 1960. Lithograph, 17 1/2 x 26 3/4", (artist's proof). Collection Leo Castelli, New York. 70.1288.
6. Flag I. 1960. Lithograph, printed in white, 17 5/8 x 26 13/16", (artist's proof). Collection the artist, New York. 70.802. (Mathews 4765).
7. Flag III. 1960. Lithograph, printed in gray, 17 1/2 x 26 3/4", (artist's proof). 351.62. (Studly BK-89).
8. Painting with Two Balls I. 1962. Lithograph, printed in color, 20 15/16 x 17", (1/37). 353.62. (S-18.394).
9. Painting with Two Balls I. 1962. Lithograph, printed in white, 20 5/8 x 16 9/16". Collection Mrs. Leo Castelli, New York. 70.1287.
10. Painting with Two Balls II. 1962. Lithograph, printed in color, 20 15/16 x 16 15/16", (1/13). 352.62. (S-18.395).
11. False Start I. 1962. Lithograph, printed in color, 18 x 13 3/4", (1/38). 354.62. (S-18.401).
12. False Start I, color separation. 1962. Lithograph, printed in red, 17 1/2 x 13 3/4", (seventh stone 1/2). Collection the artist, New York. 70.823.
13. False Start I, color separation. 1962. Lithograph, printed in white, 16 3/8 x 13 1/2", (tenth stone 1/2). Collection the artist, New York. 70.822.

14. False Start II. 1962. Lithograph, printed in color, 18 x 13 3/4", (1/30). 355.62. (S-18.393).
15. Alphabets. (1962). Lithograph, 34 1/4 x 23 11/16", (proof). Collection the artist, New York. 70.919. (Mathews 4738).
16. Figure I. 1963. Lithograph, 9 1/8 x 6 3/8", (1/8). 511.63 (S-18.679).
17. Hatteras. 1963. Lithograph, 38 1/4 x 29 1/8", (1/30). 512.63. (S-18.687).
18. Hand. 1963. Lithograph, 13 11/16 x 9 7/16", (1/29). 132.64. (Clements 51-422).
19. 0 - 9. 1960-63; (published 1963). Portfolio of ten lithographs, printed in color, 16 1/16 x 12 3/16", (C/C 1/10). 794.63.1-10.
20. 1, overprinting for 0 - 9 portfolio. 1963. Lithograph, printed in green, 8 5/8 x 6 3/4", (artist's proof 1/2). Collection the artist, New York. 70.824.
21. 0 - 9, overprinting for 0 - 9 portfolio. 1963. Lithograph, printed in gray, 18 3/8 x 33 5/8", (artist's proof 1/2). Collection the artist, New York. 70.820. (Mathews 4763).
22. 6, correction for 0 - 9 portfolio. 1963. Lithograph, 3 3/16 x 2 1/2", (H.C. 3/3). Collection Tatyana Grosman, West Islip, Long Island, New York. 70.916.
23. Ale Cans. 1964. Lithograph, printed in color, 14 1/4 x 11 3/16", (1/31). 635.64. (Pollitzer 7883).
24. Ale Cans. 1964. Lithograph, printed in color, with collage, crayon, ink and paint additions, 14 3/16 x 11 3/16". Collection the artist, New York. 70.806.
25. Ale Cans. (1964). Lithograph, with paint additions, 14 1/16 x 11 1/8". Collection the artist, New York. 70.914.
26. Ale Cans. 1964. Lithograph, 14 1/2 x 11 3/8 ", (artist's proof). Collection the artist, New York. 70.807. (Mathews 4760).
27. Skin with O'Hara Poem. 1963-65. Lithograph, 21 x 33 1/16", (1/30). 72.65. (Petersen 548).
28. Skin with O'Hara Poem. (1963). Lithograph, with ink additions, 22 x 34 1/16". Collection Tatyana Grosman, West Islip, Long Island, New York. 70.912.
29. Pinion. 1963-66. Lithograph, printed in color, 38 9/16 x 24 1/2", (1/36). 426.66. (MMA 7812).

30. Pinion. 1963. Lithograph, 31 1/16 x 23 1/4", (working proof 1st stone with shoe overprint). Collection the artist, New York. 70.811.
31. Pinion. 1963. Lithograph, with pencil additions, 34 3/4 x 24 1/8", (working proof). Collection the artist, New York. 70.918.
32. Pinion. 1966. Photolithograph, printed in color, 10 1/16 x 20 1/2", (experimental proof, photo plate). Collection the artist, New York. 70.810.
33. Recent Still Life. 1965. Lithograph, printed in color, 34 x 19 3/16", (63/100). The Museum of Modern Art, New York, gift of David Whitney. 178.70.
34. Recent Still Life. 1965. Lithograph, printed in color, 34 1/8 x 19 1/4", (proof). Collection the artist, New York. 70.815.
35. Recent Still Life. (1965). Lithograph, with pastel additions, 33 x 19 1/2". Collection the artist, New York. 70.913.
36. Two Maps I. 1965-66. Lithograph, printed in gray, 31 5/8 x 25 3/8", (1/30). 285.66. (MMA 7811).
37. Two Maps I. 1965. Lithograph, printed in black and white, 20 11/16 x 26 9/16", (proof plate...not used). Collection the artist, New York. 70.812.
38. Two Maps II. 1966. Lithograph, 25 9/16 x 20 3/4", (1/30). 286.66. (MMA 7810).
39. Two Maps I & II. 1966. Lithograph, 13 5/16 x 20 3/4", (proof stone not used in final version). Collection the artist, New York. 70.813. (Mathews 4761).
40. Light Bulb. 1966. Lithograph, printed in color, 8 9/16 x 14 13/16", (1/45). 288.66. (Mathews 634).
41. Light Bulb. 1966. Lithograph, printed in color, 8 5/8 x 14 3/4", (trial proof). Collection the artist, New York. 70.809.
42. Ruler. 1966. Lithograph, printed in color, 17 15/16 x 12 1/8", (1/25). 543.66 (Mathews 635).
43. Ruler. 1966. Lithograph, printed in color, 18 1/16 x 12 1/16", (1/3/trial proof). Collection the artist, New York. 70.816. (Mathews 4764).
44. Passage I. 1966. Lithograph, printed in color, 26 x 32 7/8", (1/21). 427.66. (Mathews 631).
45. Passage I. 1966. Lithograph, with crayon, pencil, ink and collage, 27 1/8 x 36 3/4", (working proof). Collection Barbara Rose, Madison, Connecticut. 70.1412.



46. Voice. 1966-67. Lithograph, printed in color,  $45 \frac{1}{4} \times 30 \frac{13}{16}$ ", (1/30). 2139.67. (Mathews 1209).
47. Voice. 1966. Photolithograph,  $41 \frac{3}{16} \times 29 \frac{9}{16}$ ", (1/3 proof, photo plate). Collection the artist, New York. 70.826. (Mathews 4766).
48. Voice. (1966-67). Lithograph, with ink and crayon additions,  $43 \frac{9}{16} \times 28 \frac{3}{4}$ ", (working proof). Collection the artist, New York. 70.821.
49. Watchman. 1967. Lithograph, printed in color,  $34 \frac{1}{4} \times 23 \frac{5}{8}$ ", (1/40). 2141.67. (Mathews 1207).
50. Targets. 1967-68. Lithograph, printed in color,  $34 \frac{1}{2} \times 26$ ", (1/42). 292.68.
51. Targets. 1967-68. Lithograph, printed in violet,  $13 \frac{1}{2} \times 13 \frac{1}{4}$ ", (trial proof). Collection the artist, New York. 70.915.
52. Targets. 1967-68. Lithograph, printed in color, with chalk and paint additions,  $34 \times 25 \frac{1}{4}$ ", (working proof). Collection the artist, New York. 70.917.
53. Flags. 1967-68. Lithograph, printed in color,  $34 \frac{5}{8} \times 25 \frac{7}{8}$ ", (1/43). 291.68. (Mathews 1354).
54. Flags. 1967. Lithograph, printed in color, with ink additions,  $17 \frac{1}{8} \times 23 \frac{1}{2}$ ", (working proof). Collection the artist, New York. 70.808. (Mathews 4759).
55. White Target. 1967-68. Lithograph, printed in white,  $13 \frac{5}{16} \times 13 \frac{3}{16}$ ", (1/34). 59.69.
56. Figure 0 from the series Numerals. 1968. Lithograph, printed in color,  $28 \times 21 \frac{15}{16}$ ", (29/70). The Museum of Modern Art, New York, the John B. Turner Fund. 881.69.1.
57. Figure 0 from the series Colored Numerals. 1969. Lithograph, printed in color, with chalk additions,  $27 \frac{5}{8} \times 21 \frac{3}{4}$ ", (working proof). Collection the artist, New York. 70.805. (Mathews 4758).
58. Figure 0 from the series Colored Numerals. 1969. Lithograph, printed in color,  $28 \frac{1}{4} \times 23 \frac{3}{16}$ ", (experimental proof 1/2). Collection the artist, New York. 70.804.
59. Figure 5 from the series Numerals. 1968. Lithograph, printed in color,  $27 \frac{3}{4} \times 22 \frac{9}{16}$ ", (29/70). The Museum of Modern Art, New York, the John B. Turner Fund. 881.69.6.
60. Figure 5 from the series Colored Numerals. 1969. Lithograph, printed in color, with white paint additions,  $28 \frac{3}{4} \times 22 \frac{5}{8}$ ", (working proof). Collection the artist, New York. 70.818. (Mathews 4762).

- 205
61. Figure 5 from the series Colored Numerals. 1969. Lithograph, printed in color, with crayon additions, 27 11/16 x 25 3/8", (working proof). Collection the artist, New York. 70.817.
  62. Figure 5 from the series Colored Numerals. 1969. Lithograph, printed in color, with crayon additions, 27 3/4 x 22 5/8", (working proof). Collection the artist, New York. 70.819.
  63. Figure 7 from the series Numerals. 1968. Lithograph, printed in color, 27 13/16 x 21 7/16", (29/70). The Museum of Modern Art, New York, the John B. Turner Fund. 881.69.8.
  64. Figure 7 from the series Colored Numerals. 1969. Lithograph, 7 3/4 x 5 9/16", (trial proof 1/2). Collection the artist, New York. 70.828. (Mathews 4767).
  65. Figure 7 from the series Colored Numerals. 1969. Lithograph, 27 7/8 x 22", (cancellation proof 1/2). Collection the artist, New York. 70.814. (Mathews 4736).
  66. Gray Alphabets. 1968. Lithograph, printed in color, 51 1/4 x 34 7/16", (48/59). The Museum of Modern Art, New York, the John B. Turner Fund. 880.69.
  67. Gray Alphabets. 1968. Lithograph, printed in color, 51 3/8 x 34 5/16", (color trial proof #6). Collection the artist, New York. 70.825.
  68. Souvenir. 1970. Lithograph, printed in color, 24 1/4 x 17 11/16", (3/50). 180.70.
  69. Light Bulb. 1970. Lithograph, printed in color, 10 11/16 x 10 1/2". (1/40). 179.70. (Mathews 4737).
  70. Scott Fagan Record. 1970. Lithograph, printed in color, die-cut, 12 3/8 x 12 7/8", (1/20). xxx.70.