

PARIS

JASPER JOHNS ENGRAVINGS

Jasper Johns commented on his work on the multiple: «I love to repeat an image in another medium to observe the play between the two: the image and the medium».

Exhibition September 12th - October 25th 2014
Opening on September 11th, 2014 from 7pm to 9pm



Jasper Johns working on a silver plate in the
Studio Crommelynck, 1981
Photograph : Piero Crommelynck
© Piero Crommelynck



Jasper Johns, *Periscope*, 1981
Etching and color aquatint signed, dated and dedi-
cated to Piero Crommelynck
«Printers proofs for Piero»
Studio A. and P. Crommelynck
105 x 74,5 cm
© Jasper Johns / ADAGP, Paris, 2014

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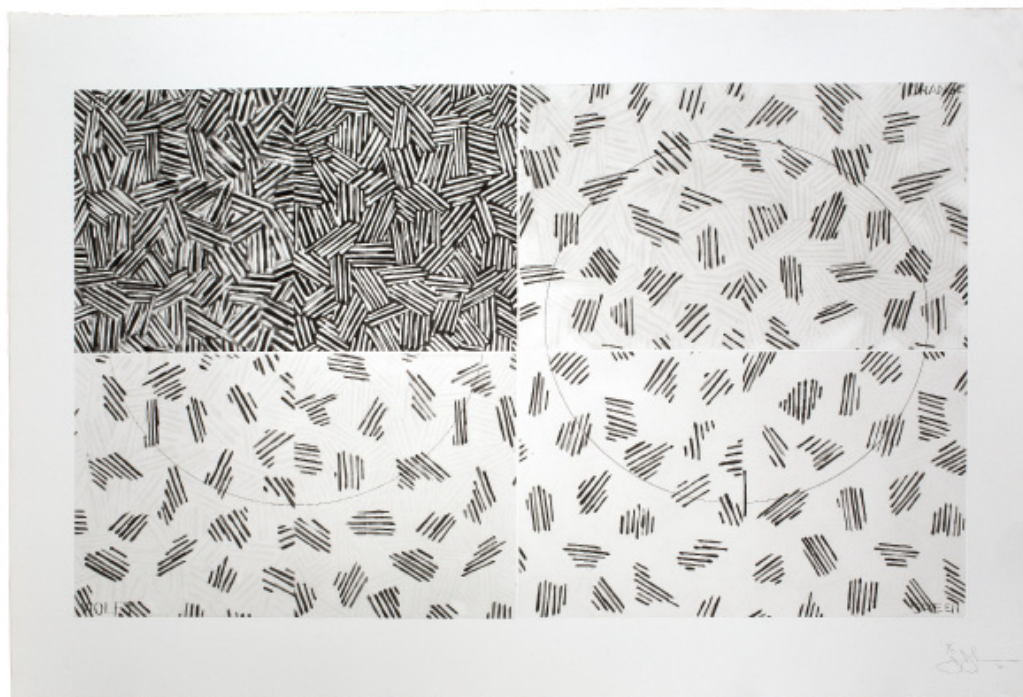
Catherine Houard, after the tribute to Piero Crommelynck (1934 - 2001) in 2012 with the exhibition «Picasso to Alechinsky ... », shows the exceptional set of engravings created by Jasper Johns in the studio Crommelynck of the rue de Grenelle in Paris between 1975 and 1981.

This set was presented at the exhibition «Jasper Johns, Grabador» to the Fundacion Bilbao Bizkaia Kutxa in 2011.

In 1973, Jasper Johns met with Samuel Becket, so they decide to edit the sumptuous book *Foirades/Fizzles*, which will be released in 1976, Samuel Beckett for the 5 texts, Jasper Johns for the 33 planks.

It is customary that the artist and his writer scratch the copper plates having served in the edition of a serie, once the edition is complete.

In 1978, the artist decided to gather together some plates from *Foirades/Fizzles* on 5 different plates then he scratched its in sort of having a totally new artwork, a very last exceptional version and its will be printed in only 3 editions and presented at the gallery.



Jasper Johns, Cancellation proof for *Hatching*, 1978
Aquatint and drypoint (4 plates from *Foirades / Fizzles* gathered together) dated and signed
Edition 3/3
Studio A. and P. Crommelynck
76,5 x 105,7 cm
© Jasper Johns / ADAGP, Paris, 2014

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Engraving on copper is appreciated and recognized for its nobility, its scarcity and the wealth of techniques that it offers to the artist. This technique, already used since 1446 by the old masters such Dürer, Rubens, Rembrandt, Goya ... , is still used by the greatest artists of the last fifty years, and including Picasso, Braque, Miro, Giacometti, Matisse, Le Corbusier, Alechinsky, Jim Dine, Richard Hamilton, Jasper Johns, Alex Katz , Sam Szafran ...

Remember that the engraving on copper, through widely diverse methods, is always the result of a transfer of ink to the copper plate on the paper, thus giving a mirror image of the image incised on the copper plate.

The processes involving an inversion or a doubling of image have long been a central element in the implementation of serious Jasper Johns.



Jasper Johns in the Studio
Crommelynck, 1981
Photograph :
Piero Crommelynck
© Piero Crommelynck

Biography

Jasper Johns, Jr. was born on May 15, 1930 at Augusta, Georgia, United States.

Jasper Johns, with **Robert Rauschenberg** and **Cy Twombly**, began their careers in the New York of the mid-1950s to the apogee of the artists's success of Abstract Expressionism such **Jackson Pollock** and **Willem de Kooning**, proposing a committed art on the visual language of their predecessors while taking a different direction.

1947 - 1948 University of South Carolina, his teachers the incentive to settle in New York. He goes there in 1949 and studied briefly at the Parsons New School for Design.

1953-1954 the bookshop of art Marboro Books, he met with the artist Robert Rauschenberg. They all work two to the realization of decorations of showcases for the stores Tiffany & Co and decorations of theater, they together create the society «Matson Jones» in 1955.

It was at this time that Jasper Johns destroyed almost all of his work and he started to use the paint to the marouflage. Thanks to its fascination for Marcel Duchamp, he decided to create the «ready-made manufactured», what he calls «Things the mind already know such as the famous «flags» Americans, «targets», «alphabets», «numbers».

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1954-1955 He made his first masterpieces as *Flag*, *Green target* and *Target with plaster casts*, today present in the collections of the MOMA.

In **January 1958**, Leo Castelli, famous art dealer, mounted the first personal exhibition of Jasper Johns for the opening of his new gallery in New York.

Alfred Barr, back then chief curator of MOMA, purchased the evening of the vernissage for the funds of the museum: *Green target* and *Target with plaster casts*.

«Jasper Johns has revolutionized the visual creation in America in 1960»

Leo Castelli

Exhibitions and significant events

1957: «Artists of the New York School: Second Generation», collective Exhibition, Jewish Museum, presents *Green Target*, carried out in 1955.

1958: First personal exhibition, Leo Castelli Gallery, NYC * First participation, XXIXeme Venice Biennale.

1959: First personal exhibitions in Paris and Milan. 1961: «The New Realism in Paris and in New York», collective Exhibition, Gallery Right Bank, Paris.

1963: Leo Steinberg published the first monograph devoted to the artist.

«Pop Art USA», collective exhibit, Oakland Art Museum, Californie, USA

1964: Retrospective at the Jewish Museum, then in England and in California, more than 170 works exhibited.

* Participation XXXIeme Venice Biennial in presenting 20 works.

* Participation in the documenta III of Kassel.

1967: First appearance of grounds resembling rockery stone in his paintings.



Jasper Johns, *Untitled II*, 1976

Aquatint

Bon à Tirer (BAT) dated and

signed

Studio A. and P. Crommelynck

51 x 66,5 cm

© Jasper Johns / ADAGP, Paris,

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1972: First appearance of the oblique hatching, main reason of his paintings between 1974 and 1982.

1973: Meeting with Samuel Beckett, birth of the project «Foirades/Fizzles» of 1976. 1977 - 1978: large retrospective at the Whitney Museum in New York, then presented to Cologne, Paris, London, Tokyo and San Francisco.

1980: The Whitney Museum of American Art purchased *Three Flags*, for US\$1 million, a record of the time for an American artist living.

1988: Receives the Golden Lion in Venice for its exposure to the U.S. flag to the XLIIIeme Venice Biennale.

1990: George Bush handed him the National Medal of Arts at the White House

1996 - 1997: Retrospective at the Museum of Modern Art in New York, then to Cologne and Tokyo.

1999: «Jasper Johns: New Paintings and Works on Paper», San Francisco Museum of Modern Art, Yale University Art Gallery and Dallas Museum of Art.

Jasper Johns and the engraving

Jasper Johns met 1957 Tatyana Grosman (1904 - 1982), founder of ULAE (Universal Limited Art Editions). He achieved his first lithograph in the printing of Tatyana Grosman in 1960.

The lithography and the etching are, for the artist, a medium of research for his work in general. It resumes of constant manner, in the first years, the forms and patterns of its tables, thereby linking inextricably the 2 mediums.

The effect of mirror due to the technique of the engraving has become a major concern for the artist, even in its implementation more general.

«What I am interested is technical innovation possible in the reproduction, the edition».

Jasper Johns



Jasper Johns, *Target with four faces*,
1979

Etching and color aquatint dated, signed and dedicated to Piero Crommelynck «Proof for Piero». Studio A. and P. Crommelynck
76,2 x 55,9 cm

© Jasper Johns / ADAGP, Paris, 2014

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It is in **1975** that Jasper Johns met and worked with the **mythic studio Crommelynck** and first on representations of digits (0 to 9), grounds dear to the artist since 1960.

In **1973**, Jasper Johns met with Samuel Becket, so they decide to edit the sumptuous book *Foirades/Fizzles*.

In **1976**, Jasper Johns and the Crommelynck develop the 33 planks of the book *Foirades/Fizzles*, composed from 5 unpublished texts of Samuel Beckett and sponsored by the London editions Petersburg Press.

After its installation in Connecticut in **1996**, Jasper Johns opened his own print shop. And in **2004**, the Leo Castelli Gallery in New York presents its latest work from his workshop with the exhibition «Jasper Johns: Prints from the Low Road Studio».

May 2014, «Jasper Johns: Regrets», MOMA New York.

This exhibition presented for the first time the most recent work of Jasper Johns: a set of 2 paintings, 10 drawings and 2 engravings products between 2013 and 2014.

The copper plates having served at the printing of the series of etchings «Regrets» were exhibited, as well as the states of printing. The artist, in the course of the realization of the engraving, done print one or several «states» in order to see the result on paper, and thus continue its work on the copper plate up to satisfaction for the final print.



Jasper Johns, Cancellation proof for *Hatching*, 1978
Aquatint and drypoint (5 plates gathered together) dated and signed from
Foirades / Fizzles.
Edition 3/3

Studio A. and P. Crommelynck
105,7 x 76,5 cm

© Jasper Johns / ADAGP, Paris, 2014

HD pictures on demand

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