



Jasper Johns, *Corpse and Mirror II*, 1974–75. Oil and sand on canvas (4 panels), 57 5/8 x 75 1/4 in. (146.4 x 191.1 cm). Collection of the Artist. © Jasper Johns/Licensed by VAGA, New York, NY



Jasper Johns, *Three Flags*, 1958. Encaustic on canvas, 30 5/8 x 45 1/2 x 4 5/8 in. (77.8 x 115.6 x 11.7 cm). Whitney Museum of American Art, New York; purchase with funds from the Gilman Foundation, Inc., The Lauder Foundation, A. Alfred Taubman, Laura-Lee Whittier Woods, Howard Lipman, and Ed Downe in honor of the Museum's 50th Anniversary 80.32. Art © Jasper Johns/Licensed by VAGA, New York, NY

**NEW DATES ARE ANNOUNCED FOR A LIFETIME RETROSPECTIVE DEDICATED TO JASPER JOHNS THAT WILL BE PRESENTED SIMULTANEOUSLY IN NEW YORK AND PHILADELPHIA**

**An unprecedented collaboration, this major exhibition—originally intended to open this fall but postponed due to the pandemic—is jointly organized by the Whitney Museum of American Art and the Philadelphia Museum of Art**

**September 29, 2021–February 13, 2022**

**NEW YORK and PHILADELPHIA, September 29, 2020**—The most comprehensive retrospective to date of the work of Jasper Johns, organized by the Philadelphia Museum of Art and the Whitney Museum of American Art, will be presented simultaneously in New York and Philadelphia next fall. A single exhibition in two venues, this unprecedented collaboration, *Jasper Johns: Mind/Mirror*, will be the artist's first major museum retrospective on the East Coast in a quarter century. It opens concurrently in Philadelphia and in New York on September 29, 2021, exactly one year from today.

Resulting from five years of scholarship and an inventive rethinking of Johns's art, the exhibition will contain nearly 500 works. It is the most comprehensive exhibition ever devoted to Johns, creating an opportunity to highlight not only his well-known masterpieces but also many works that have never been exhibited publicly. Structured around the principles of mirroring and doubling that have long been a focus of the artist's work, this two-part exhibition, which follows a loose chronological order from the 1950s to the present, offers an innovative curatorial model for a monographic survey. It will chronicle Johns's accomplishments across many mediums—including paintings, sculpture, drawings, prints, working proofs, and monotypes—and highlight the complex relationships among them.

Adam D. Weinberg, the Whitney's Alice Pratt Brown Director, commented, "We are delighted to present this unique retrospective together with the Philadelphia Museum of Art, an important occasion for both museums, which have had connections with the artist going back decades. The Whitney has been collecting and showing Johns since the 1960s and we are thrilled to celebrate his extraordinary career. Enigmatic, poetic, rich, and profoundly influential, Johns's work is always ripe for reexamination."

"Given the crucial place that Jasper Johns holds in the art of our time, this collaboration enables our two museums, together, to

examine the artist's vision in all its multiplicity and depth," added Timothy Rub, the George D. Widener Director and CEO, Philadelphia Museum of Art. "The Philadelphia Museum of Art has long dedicated a gallery to the display of Johns's work, which, given his admiration of Cézanne and Duchamp, richly resonates with our collection. Along with our colleagues at the Whitney, we hope to introduce a new generation of visitors in our respective cities to the exceptional achievements of this artist over the course of a career that now spans nearly seven decades."

Since the early 1950s, Jasper Johns (b. 1930) has produced a radical and varied body of work distinguished by constant reinvention. In his twenties, Johns created his now-canonical *Flag* (1954–55), which challenged the dominance of Abstract Expressionism by integrating abstraction and representation through its direct, though painterly, deadpan visual power. His works have continued to pose similar paradoxes—between cognition and perception, image and object, painting and sculpture—and have explored new approaches to abstraction and figuration that have opened up perspectives for several generations of younger artists. Over the course of his career, he has tirelessly pursued an innovative body of work that includes painting, sculpture, drawing, prints, books, and the design of sets and costumes for the stage.

The exhibition is conceived as a unified whole, comprising two autonomous parts, and is co-curated by two longtime scholars who each has a close relationship with the artist: Carlos Basualdo, The Keith L. and Katherine Sachs Senior Curator of Contemporary Art at the PMA, and Scott Rothkopf, Senior Deputy Director and Nancy and Steve Crown Family Chief Curator at the Whitney. Basualdo noted, "We attempted to create an exhibition that echoes the logic of Johns's work, and it is structured in a mimetic relation to his practice. Galleries at each venue will serve as cognates, echoes, and inversions of their counterparts at the other, allowing viewers to witness and experience the relationships between continuity and change, fragment and whole, singularity and repetition which Johns has used throughout his career to renew and transform his work." Rothkopf said, "One of our primary aims was to revivify the incredible sense of daring and discovery at the heart of Johns's art. He stunned the establishment as a young man but continues to astonish audiences with surprising new ideas into his nineties. Surveying the whole of his career, we see an artist propelled by curiosity, constantly challenging himself—and all of us."



Jasper Johns, *Souvenir*, 1964. Encaustic and collage on canvas with objects, 28 3/4 x 21 in. (73 x 53.3 cm). Collection of the artist. © Jasper Johns/Licensed by VAGA at Artist Rights Society (ARS), New York, NY



Jasper Johns, *Studio*, 1964. Oil and fabricated chalk on linen, two parts, with screw eye, wire, cans, and brush, 88 1/16 x 145 1/2 x 8 1/8 in. (223.7 x 369.6 x 20.6 cm). Whitney Museum of American Art, New York; purchase with partial funding from the Friends of the Whitney Museum of American Art 66.1a-c © Jasper Johns/Licensed by VAGA, New York, NY

The full breadth of the exhibition will offer visitors an opportunity to appreciate not only Johns's most iconic paintings and sculptures but also his works on paper, which represent some of the most inventive prints and drawings created during the past fifty years. The structure of the exhibition will open a window onto the beauty, meaning, and remarkable artistic order that organizes Johns's work. Inspired by the artist's fascination with mirroring, symmetry, reversals, and doubles, the exhibition's two halves will mirror one another. The retrospective is divided between the two venues, with pairs of related galleries designed to illuminate a different aspect of Johns's thought and work through a specific methodological lens, whether by spotlighting themes, processes, images, mediums, and even emotional states. For example, one pair of galleries will explore the effect of specific places

and communities on Johns's art, with a room at the PMA devoted to his formative time in Japan and one at the Whitney focused on South Carolina, where he spent part of his childhood and later worked as a young adult. Other pairs of galleries will re-create exhibitions Johns staged at the Leo Castelli gallery in 1960 and 1968, respectively, and highlight his groundbreaking use of found motifs, as seen in a gallery at the Whitney devoted to his Flags and Maps and another at the PMA focused on his recurrent fascination with numbers. The unique double-venue framework aims to challenge the traditional format of the retrospective as a unified overarching and univocal narrative, providing an alternative model for tracing the arc of an artist's lifework.

Drawing significantly on its collection of 216 works by Johns, the Whitney's display will occupy the entirety of its 18,000-square-foot, fifth-floor Neil Bluhm Family Galleries, the building's largest contiguous exhibition space, and the adjacent Kaufman Gallery. The Whitney's installation will consist of more than 250 objects from domestic and international public and private collections, including nearly fifty works from the artist's own collection, many of which are largely unknown to the public. At the Whitney, a progression of approximately eleven galleries will track the artist's surprising evolution, with each gallery custom-built to create dramatic installations that emphasize specific aspects of Johns's thought. One highlight will be a gallery of his early Flags and Maps, organized as a stately faceoff between examples in color and those in black-and-white to evoke powerful associations about a divided United States. To accompany the Whitney's own *Three Flags*, 1958—one of the icons of the Museum's collection—many extraordinary loans have been secured for the occasion, including *White Flag*, 1955 (The Metropolitan Museum of Art, New York); *Flag on Orange Field*, 1957 (Museum Ludwig, Cologne), and *Flags*, 1965 (artist's collection, on long-term loan to the Walker Art Center, Minneapolis). The gallery will also reunite Johns's three monumental *Map* paintings from the early 1960s for the first time in more than twenty years.



Jasper Johns, *Painting with Two Balls*, 1960. Encaustic and collage on canvas with objects (3 panels), 65 x 54 1/8 in. (165.1 x 137.5 cm). Collection of the Artist. © Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), New York, NY



Jasper Johns, *Map*, 1961. Oil on canvas, 78 x 123 1/4 in. (198.1 x 313.1 cm). The Museum of Modern Art, New York; gift of Mr. and Mrs. Robert C. Scull 277.1963 © Jasper Johns/Licensed by VAGA, New York, NY

Another gallery will reveal Johns's unique approach to printmaking through a suite of fifteen large-scale *Savarin* monotypes, which find him exploring variations on image and palette to astonishing effect. Taking advantage of the Whitney's signature views, another gallery will feature Johns's recent sculptures bathed in natural light against the panoramic sweep of the Hudson River. Other major loans include the pivotal *According to What*, 1964 (private collection, on long-term loan to the PMA), the subject of an entire gallery; *Harlem Light*, 1967 (promised gift to the Seattle Art Museum); and *Montez Singing*, 1989 (private collection), a celebrated painting indicative of the artist's 1980s style—all three works have not been on view in New York since the 1990s. A gallery exploring Johns's recent work will offer a poignant meditation on works related to the themes of mortality and longing. Acting as a mirror between the two venues, an edition of Johns's landmark sculpture of two Ballantine ale cans, *Painted Bronze*, 1960, will appear at each venue—the Whitney's from the artist's collection and the PMA's from Museum Ludwig, Cologne.

The Philadelphia Museum of Art's equally comprehensive display will be spread across eleven rooms in the Dorrance Special Exhibition Galleries and adjoining Korman Galleries. It will feature approximately 250 works by the artist from both public and private collections in the US and abroad, including approximately sixty works from the artist's collection, many of which have

never been exhibited to the public before. Upon entering the installation visitors will be confronted by *Flag*, 1954–55 (Museum of Modern Art), Johns’s earliest extant flag painting, an undisputable masterpiece of contemporary art and among the most influential images ever produced by an American artist. *Flag* will be followed by a gallery of the artist’s groundbreaking early works, including *Painting with Two Balls*, 1960 (collection of the artist), *Fool’s House*, 1961–62 (private collection), and *Target*, 1958 (collection of the artist). A gallery dedicated to the artist’s treatment of numbers, a signature motif Johns has explored throughout his career, will feature a suite of four large paintings on the theme of 0 through 9, made between 1960 and 1961, photographs by the Italian artist Ugo Mulas of Johns’s masterful drawing *0 through 9*, and the extraordinary set of color lithographs that Johns produced in 1969. Among the extraordinary loans to Philadelphia will be *Untitled*, 1972 (Museum Ludwig, Cologne), a key work, which has not traveled since 1996 and will be the focus of an entire gallery. Philadelphia will devote a section of the show to exploring Johns’s enduring relationship with Japan and Japanese culture, which dates to his Army service there in 1953 and further developed during return visits in 1964 and 1966. This section will include works that he made in Japan, such as the two existing versions of *Souvenir* (collection of the artist) and *Souvenir 2* (private collection), both of 1964, several works on paper, as well as works by Japanese artists in Johns’s collection.



Jasper Johns, *Flag*, 1954-55. Encaustic, oil, and collage on fabric mounted on wood (3 panels), 41.25 X 60.75 in. (104.8 x 154.3 cm). The Museum of Modern Art, New York, NY; Gift of Philip Johnson in honor of Alfred H. Barr, Jr. © Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), New York, NY.



Jasper Johns, *Savarin*, 1982. Lithograph and monotype: sheet, 50 x 38 in. (127 x 96.5 cm); image, 40 1/4 x 33 1/4 in. (102.2 x 84.5 cm). Whitney Museum of American Art, New York; gift of The American Contemporary Art Foundation, Inc., Leonard A. Lauder, President 2002.228 m © Jasper Johns/Licensed by VAGA, New York, NY

Echoing the Whitney’s presentation of *Savarin* monotypes, a gallery in Philadelphia will be dedicated to a captivating display of working proofs from the 1990s, illuminating the artist’s daring experimentation in the medium of printmaking. A gallery of recent work will feature Johns’s extraordinary *5 Postcards*, 2011 (private collection), and *Untitled*, 2018 (private collection), based on a photograph of a soldier, Lance Corporal James Farley, taken during the Vietnam War by *LIFE* photographer Larry Burrows, a motif that Johns has used in a number of recent works, along with several recent drawings and paintings that have never been exhibited before, including a series devoted to the theme of skeletons. In Philadelphia, one entire room will be devoted to the display of a large selection of prints by the artist, exhibited according to the strategies developed by John Cage in his celebrated exhibition *Rolywholyover A Circus*, in an homage to the close friendship between the artist and the musician.

### Catalogue

The two-venue exhibition will be accompanied by a single publication conceived as a key and fulcrum to the retrospective’s bipartite structure. The fully illustrated catalogue, *Jasper Johns: Mind/Mirror*, will include introductory texts by Basualdo and Rothkopf, and feature essays by a diverse group of sixteen authors, who include established art historians of Johns’s work along with new voices of emerging scholars, writers, and artists, in order to resituate Johns in the vitality of the present. Contributors include Emmanuel Alloa, Andrianna Campbell-LaFleur, Carroll Dunham, Flavio Fergonzi, Ruth Fine, Michio Hayashi, Terrance Hayes, Michael Ann Holly, Ralph Lemon, Alexander Nemerov, R.H. Quaytman, Jennifer L. Roberts, Drew Sawyer, Sandra Skurvida,

Colm Tóibín, and Hannah Yohalem. A selection of archival materials illuminates each institution's long history with the artist. The unique book will join the two halves of the exhibition into one engaging whole, providing a new perspective on Johns's entire career. Co-published by the Philadelphia Museum of Art and the Whitney Museum of American Art, the book will contain more than 300 pages and 600 illustrations. It will be distributed throughout the world by Yale University Press (ISBN 978-0-300-25325-9).

### **About Jasper Johns**

Jasper Johns (b. Augusta, Georgia, 1930) grew up in South Carolina where he pursued an interest in art at an early age. He attended the University of South Carolina before moving to New York in 1948, and briefly attended Parsons School of Design. For two years he served in the army and was stationed in South Carolina and Japan. He returned to New York in 1953, where he met Robert Rauschenberg, John Cage, and Merce Cunningham, with whom he would famously collaborate. His work has been the subject of numerous retrospectives and solo shows, including *Jasper Johns: A Retrospective* at the Jewish Museum (1964), *Jasper Johns* at the Whitney (1977), *Jasper Johns: Works Since 1974* at the PMA (1988–89, which traveled to the Venice Biennale, where Johns was awarded the Golden Lion Award for Lifetime Achievement), *Jasper Johns: A Retrospective* at the Museum of Modern Art, New York (1996–97, the last comprehensive East Coast survey), and most recently *Jasper Johns: 'Something Resembling Truth'* at the Royal Academy, London, and The Broad, Los Angeles (2017–18). The innovative collaboration and structure of the Whitney and PMA's retrospective distinguishes it from these previous shows and will account not only for the complexity and originality of Johns's body of work at a new scale, but also will seek to test some of the conventional perceptions of it.

### **About the Curators**

Carlos Basualdo, the Keith L. and Katherine Sachs Senior Curator of Contemporary Art at the Philadelphia Museum of Art, was the lead organizer of *Bruce Nauman: Topological Gardens*, which represented the United States at the Venice Biennale and was awarded the Golden Lion for Best National Participation in 2007. He also organized *Michelangelo Pistoletto: From One to Many, 1956–1974* (2010), which traveled to MAXXI (Museo nazionale delle arti del secolo XXI); *Dancing Around the Bride: Cage, Cunningham, Johns, Rauschenberg and Duchamp, 2012*, (with Erica Battle) which traveled to the Barbican Gallery; *Embracing the Contemporary: The Collection of Keith L. and Katherine Sachs* (2016); and *Bruce Nauman, Contrapposto Studies* (2017). Basualdo served on the curatorial teams for Documenta11, the 50th Venice Biennale, and organized *Tropicalia: A Revolution in Brazilian Culture* (2004-5), which was seen at the MCA Chicago, Barbican Gallery, London, Bronx Museum, New York, and the Museu de Arte Moderna, in Rio de Janeiro. From 2010 until 2013 he served as curator at large at MAXXI Arte, in Rome, Italy.

Scott Rothkopf is the Senior Deputy Director and Nancy and Steve Crown Family Chief Curator at the Whitney Museum of American Art. He joined the Whitney's staff in 2009 as curator and in that role has served as a curator or co-curator for *Glenn Ligon: AMERICA* (2011), *Wade Guyton OS* (2012), *Sinister Pop* (2012), *Singular Visions* (2010), *Jeff Koons: A Retrospective* (2014), *America Is Hard to See* (2015), *Open Plan: Andrea Fraser* (2016), *Human Interest: Portraits from the Whitney's Collection* (2016), *Virginia Overton: Sculpture Gardens* (2016), *Laura Owens* (2017) and *Nick Mauss: Transmissions* (2018). Previously, he served as Senior Editor of *Artforum*.

### **Exhibition Support**

This exhibition is organized by the Philadelphia Museum of Art and the Whitney Museum of American Art.

The organizing curators are Carlos Basualdo, the Keith L. and Katherine Sachs Senior Curator of Contemporary Art, the Philadelphia Museum of Art and Scott Rothkopf, Senior Deputy Director and Nancy and Steve Crown Family Chief Curator, the Whitney Museum of American Art.

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In Philadelphia, major support is provided by Constance Hess Williams and Sankey Williams.

This exhibition is also supported through the museum's endowment with the Annenberg Foundation Fund for Major Exhibitions, the Robert Montgomery Scott Endowment for Exhibitions, the Kathleen C. and John J. F. Sherrerd Fund for Exhibitions, and the Jill and Sheldon Bonovitz Fund for Exhibitions.

In New York, this exhibition is sponsored by



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#### **Hashtag**

#JasperJohns

#### **Admission**

Visitors who attend the exhibition at one venue will enjoy half-price adult admission at the other when presenting their ticket. And throughout the duration of the exhibition, members of each institution will receive free admission at both venues. Additional details will be available at [whitney.org](http://whitney.org) and [philamuseum.org](http://philamuseum.org).

#### **About the Philadelphia Museum of Art**

We are Philadelphia's art museum. A world-renowned collection. A landmark building. A place that welcomes everyone. We bring the arts to life, inspiring visitors—through scholarly study and creative play—to discover the spirit of imagination that lies in everyone. We connect people with the arts in rich and varied ways, making the experience of the Museum surprising, lively, and always memorable. We are committed to inviting visitors to see the world—and themselves—afresh through the beauty and expressive power of the arts.

For additional information, contact the Marketing and Communications Department of the Philadelphia Museum of Art phone at 215-684-7860 or [pressroom@philamuseum.org](mailto:pressroom@philamuseum.org).

#### **Social Media**

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#### **About the Whitney**

The Whitney Museum of American Art, founded in 1930 by the artist and philanthropist Gertrude Vanderbilt Whitney (1875–1942), houses the foremost collection of American art from the twentieth and twenty-first centuries. Mrs. Whitney, an early and ardent supporter of modern American art, nurtured groundbreaking artists at a time when audiences were still largely preoccupied with the Old Masters. From her vision arose the Whitney Museum of American Art, which has been championing the most innovative art of the United States for ninety years. The core of the Whitney's mission is to collect, preserve, interpret, and exhibit American art of our time and serve a wide variety of audiences in celebration of the complexity and diversity of art and culture in the United States. Through this mission and a steadfast commitment to artists themselves, the Whitney has long been a powerful force in support of modern and contemporary art and continues to help define what is innovative and influential in American art today.

For additional information, contact the Whitney Museum Press Office at [pressoffice@whitney.org](mailto:pressoffice@whitney.org) or 212-570-3633.

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