



Jasper Johns, Target with Four Faces, 1955 Museum of Modern Art, New York

Target is among the images that first brought Jasper Johns fame, endlessly reproduced in the half century since he painted them. Target with Four Faces, 1955, now in the collection of The Museum of Modern Art, and Target, 1961, which is now in the collection of the Art Institute of Chicago, were both painted in encaustic, an ancient tradition requiring heating wax, brushing it on evenly as one would frost a cake. They, have themselves become a form of advertising, a logo for American postwar art. *Before Joseph K. Levene established Joseph K. Levene Fine Art, Ltd., he was President/COO, Petersburg Press, Inc. In 1989, Joseph K. Levene had the distinct privilege of selling the aforementioned Target, 1961, encaustic on canvas, to a private collector in Japan, who a decade later sold it to the late Stefan T. Edlis.*

As Johns explained, the imagery derives from "things the mind already knows," utterly familiar icons such as Flags, Targets, Numbers and Maps. Of those four earliest icons that occupy his work, the Target is Johns' most abstract image, representing something anonymous and universal, the familiar target continues to appear in Johns' work.

Printmaking had a profound effect on Johns's artistic career. The variety of techniques allowed the Artist to refine and hone his ideas. Johns has worked with and continues to work with many of the most esteemed and talented technical printmakers of the 20th century, including Atelier Crommelynck, Petersburg Press, Gemini G.E.L., Universal Limited Art Editions, John Lund, Low Road Studios and Simca Print Artists.

Other Target images were included in Jasper Johns: Mind/Mirror, the simultaneous Jasper Johns retrospective jointly organized at the Philadelphia Museum and The Whitney Museum of American Art. This massive exhibition was the largest retrospective exhibition ever devoted to the Artist. From his iconic flags to lesser-known and recent works, the exhibition featured paintings, sculptures, drawings, and prints-nearly 500 artworks across the two museums, many of which are from Johns's personal collection and shown publicly for the first time. Inspired by the Jasper Johns' long-standing fascination with mirroring and doubles, each half of the exhibition acts as a reflection of the other, inviting viewers to look closely to discover the themes, methods, and coded visual language that echo across the two venues.



Renowned Jasper Johns expert Roberta Bernstein, Professor Emeritus of Art History at the University of Albany, State University of New York, the foremost scholar of Jasper Johns art, and author, of several authoritative Jasper Johns monographs, including Jasper Johns: Catalogue Raisonne of Painting and Sculpture remarked upon first viewing Jasper Johns Flag and Target, each masterful encaustic on canvas works: "My trust in my perceptions was shaken up. This happened with the flags and targets that initially I looked like the objects themselves and then became something else when looking at their surfaces."

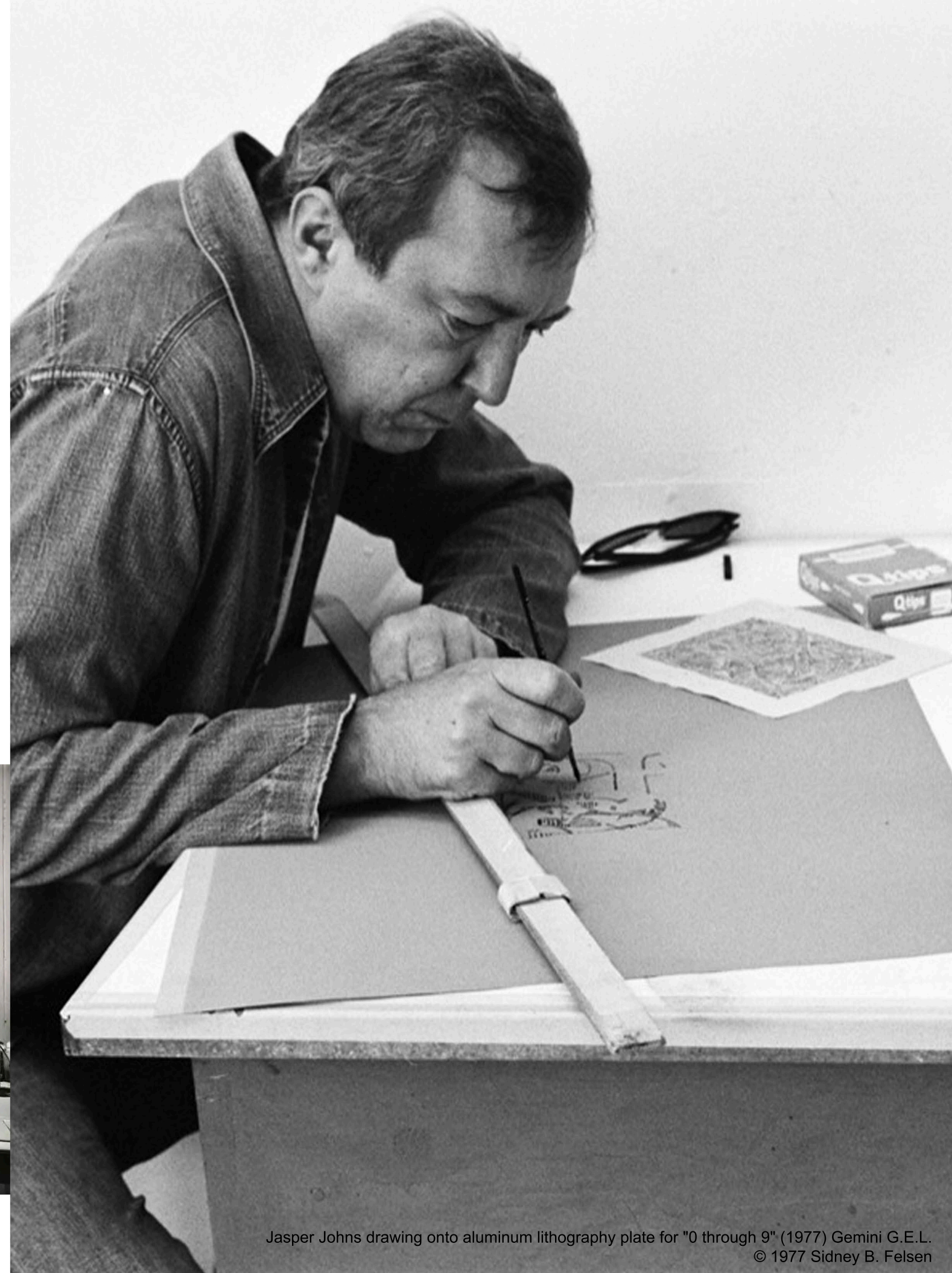
Printmaking has provided a rich source for Jasper Johns's art since 1960, when he was first invited to work at Universal Limited Art Editions (ULAE) by the now-renowned publisher Tatyana Grosman. The required stones, plates, and screens, as well as the proofing process itself, have served to facilitate his use and reuse of imagery in new contexts. Such alterations and metamorphosis have allowed Johns to continually forge new meanings for his evolving artistic vocabulary, not only in printmaking but also in painting and drawing, mediums that, for him, are all deeply intertwined.

Johns is of the generation that led to a renaissance of printmaking in America, and he has worked at several printshops that were established in this period. Having created some four hundred printed works in the course of his career, in addition to countless working proofs and evolving states, he carefully organizes this body of work in a personal archive that documents his creative process. The technique of lithography is primary for him, but he has also worked extensively in etching and other intaglio processes. In addition, sustained periods of screenprint and monotype activity have led to substantial achievements. Currently, he has his own press, making printmaking easier and more convenient.

From early images like Target and Ale Cans, to enigmatic abstractions and collagelike figurative compositions, Johns has forged an individualized style that is difficult to categorize among the movements of contemporary art. His early placement in a transitional period between Abstract Expressionism and Pop art lost significance as his work unfolded. Yet an underlying emotional and intellectual resonance has remained constant throughout. His probing imagery invites introspection in almost poetic terms of reference, suggestion, and allegory. A confounding complexity keeps it elusive yet also serves to make it a telling reflection of modern experience. -excerpt from Deborah Wye, Artists and Prints: Masterworks from The Museum of Modern Art, New York, 2004.



< Jasper Johns, Target, 1961
The Art Institute of Chicago
Sold by Joseph K. Levene Fine Art, Ltd.



Jasper Johns drawing onto aluminum lithography plate for "0 through 9" (1977) Gemini G.E.L.
© 1977 Sidney B. Felsen



Installation view of the exhibition "Jasper Johns: A Print Retrospective"
May 19, 1986–August 19, 1986. Photographic Archive. The Museum of
Modern Art Archives, New York. Photograph by Mali Olatunji.



JASPER JOHNS

Target (ULAE 147), 1974

color screenprint from twenty-seven screens on J.B. Green paper

paper: 34 7/8 x 27 3/8 inches

frame: 35 1/4 x 28 3/4 inches

edition: 70 with 9 AP's

signed & dated "J. Johns '74" in pencil lower left

numbered lower right in pencil

with the Simca Print Artists, Inc., blindstamp, lower left

printed by Simca Print Artists, Inc., New York

published by Jasper Johns and Simca Print Artists, Tokyo

Literature

Richard Field, *The Prints of Jasper Johns 1960-1993: A Catalogue Raisonné*, ULAE, New York, 1994, Jasper Johns Target, 1974, Catalogue Reference ULAE 147, n.p., another impression reproduced in full-page color.

Riva Castleman *Jasper Johns: A Print Retrospective*, New York: The Museum of Modern Art; Boston: New York Graphic Society, Books/Little Brown and Company, 1986, pg 96, another impression reproduced in full-page color.

Reba and Dave Williams, *American Screenprints from the Collection of Reba and Dave Williams*, Exhibition catalogue, New York, 1991, no. 1, another impression reproduced in color.

Museum Collections

Walker Art Center, Minneapolis

Museum of Modern Art, New York

Museum of Fine Arts, Boston

National Gallery of Art, Washington D.C.

Davison Art Center, Middletown

Seattle Art Museum, Seattle



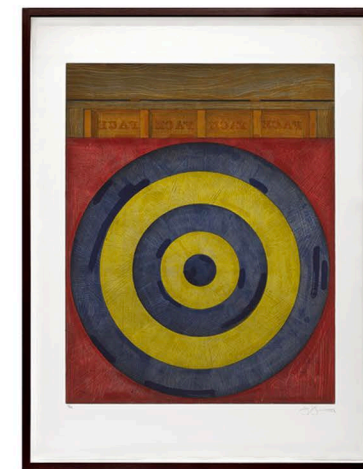
Jasper Johns
Target (ULAE 35)



Jasper Johns
Target (ULAE 55)



Jasper Johns
Target (ULAE 147)



Jasper Johns
Target with Four Faces (ULAE 203)



Jasper Johns
Target with Plaster Casts (ULAE 208)

The only 5 full color Target Prints Jasper Johns created in his 7 decade career