



Jasper Johns

Writings, Sketchbook Notes, Interviews
The Museum of Modern Art, New York

Jasper Johns Writings Sketchbook Notes Interviews

Emily Kelley



Jasper Johns Writings Sketchbook Notes Interviews:

Jasper Johns Jasper Johns, 1996 Jasper Johns one of the most influential artists of our time has been the subject of intense public scrutiny since his landmark first exhibition in 1958 Yet this book published in conjunction with the 1996 97 exhibition Jasper Johns A Retrospective at the Museum of Modern Art is the first to present this very private figure in his own words It brings together Johns s few written articles key interviews and the fullest selection ever of his sketchbook drawings and notes Important parts of this material are published here for the first time others have previously been unavailable in English The provocative originality and subtlety of Johns s thoughts on art and his well known concern with precision in language are evident throughout This volume will be indispensable for the study of the artist and will provide fascination and pleasure for all readers interested in contemporary creativity **Jasper Johns** Kirk Varnedoe, 2002 Jasper Johns, Writings, Sketchbooks Notes, Interviews Kirk Varnedoe, 1996 Jasper Johns Catherine Craft, 2015-09-15 At a time when the dominant mode of painting Abstract Expressionism emphasised expressive drama through bold brushwork and largely abstract compositions Johns paintings of the American flag targets numbers and the alphabet demonstrated a decided departure from convention Despite being painted with obvious care they seemed emotionally reticent cool and quiet far from the emotional fireworks then fashionable It all began with my painting a picture of an American flag Using this design took care of a great deal for me because I didn t have to design it So I went on to similar things like the targets things the mind already knows That gave me room to work on other levels For instance I ve always thought of painting as a surface painting it in one color made this very clear Then I decided that looking at a painting should not require a special kind of focus like going to church A picture ought to be looked at the same way you look at a radiator Unlike most artists statements in New York during the 1950s Johns remarks contained none of the familiar talk of doubt and angst and his selection of subject matter appeared deliberate thoughtful and far removed from emotional attachments and desires To younger artists his art seemed not so much cold and unfeeling as clear eyed and honest after the excesses of Abstract Expressionism Furthermore in selecting recognisable subjects Johns seemed to reject prevailing abstract modes of painting yet his subjects themselves flags targets numbers each possessed a vital characteristic of classic abstraction namely a flatness rendering them all but indistinguishable from the picture plane itself This book underlines how Johns s work made the polarity between abstraction and representation that had dominated debates about modern art for decades seem suddenly obsolete opening up other ways of thinking about art s relation to the world It also tries to understand why since his first exhibition at the Leo Castelli Gallery at the age of twenty seven he has remained one of the major artists of the contemporary artistic scene *Richard Shiff: Writing After Art* Richard Shiff, 2023-05-16 A broad and deep anthology of critic and art historian Richard Shiff s most influential writings which have shaped our understanding of twentieth and twenty first century art Elegantly designed as intended for broad readership including art historians art critics artists among other lovers of art this volume is a must read

experience with pleasure and discovery Phong Bui *The Brooklyn Rail* In his engaging and often strikingly deep observations of major modern and contemporary visual art Shiff has written about an impressive range of artists including Willem de Kooning Marlene Dumas Jasper Johns Donald Judd Barnett Newman Pablo Picasso and Bridget Riley A leading scholar and powerful voice Shiff's insight into some of the most prominent artistic practices spans generation place and approach as seen in this considered selection of essays on twenty six artists These writings first appeared in exhibition catalogues for retrospectives at galleries and institutions including the Centre Georges Pompidou the Solomon R Guggenheim Museum The Museum of Modern Art and Tate Modern Shiff supplements his unquestionable fluency in art history with insights cultivated from his readings in philosophy phenomenology literary theory and psychoanalysis among other fields Shiff's writing conceptually rich meditative and enjoyable to read is attuned to the nuances of artistic style and technique drawing out art's social implications not merely from broad histories but also directly from artists mark making and technical gestures Actively engaged as a viewer and a writer Shiff has transformed the act of looking at art into contemplative and captivating writing Includes essays on Georg Baselitz Mark Bradford Georges Braque Jim Campbell Chuck Close Willem de Kooning Peter Doig Marlene Dumas Dan Flavin Suzan Frecon Lucian Freud Ellen Gallagher Jasper Johns Donald Judd Ellsworth Kelly Brice Marden Julie Mehretu Barnett Newman Pablo Picasso Bridget Riley Richard Serra Joel Shapiro Richard Tuttle Cy Twombly Jack Whitten and Zeng Fanzhi *Jasper Johns and Edvard Munch* John B. Ravenal, 2016-06-28 Ce catalogue d'exposition explore la relation entre les artistes Jasper Johns et Edvard Munch **A House Divided** Anne M. Wagner, 2012-02-14 In this much needed and courageous book Anne Wagner lays down a gauntlet to all those interested in modern and contemporary art to think anew about these works by canonic artists and about the relationship of art to recent history and politics Wagner presents an exhilarating and innovative set of closely worked historical arguments that are remarkably timely and her lucid prose makes complex ideas and critical debates accessible to a broad audience Briony Fer Professor of History of Art UCL In *A House Divided* Anne Wagner takes on the so called post war era in American art and asks searching questions about what that term might mean now amid cultural division and perpetual war Far more than a sum of its parts this collection of essays is essential reading on American artists post war responses to nationalism state violence and the 1960s Mignon Nixon author of *Fantastic Reality* Louise Bourgeois and a *Story of Modern Art* **The New Monuments and the End of Man** Robert Slifkin, 2019-11-05 How leading American artists reflected on the fate of humanity in the nuclear era through monumental sculpture In the wake of the atomic bombings of Japan in 1945 artists in the United States began to question what it meant to create a work of art in a world where humanity could be rendered extinct by its own hand *The New Monuments and the End of Man* examines how some of the most important artists of postwar America revived the neglected tradition of the sculptural monument as a way to grapple with the cultural and existential anxieties surrounding the threat of nuclear annihilation Robert Slifkin looks at such iconic works as the industrially evocative welded steel sculptures of David

Smith the austere structures of Donald Judd and the desolate yet picturesque earthworks of Robert Smithson Transforming how we understand this crucial moment in American art he traces the intersections of postwar sculptural practice with cybernetic theory science fiction cinema and literature and the political debates surrounding nuclear warfare Slifkin identifies previously unrecognized affinities of the sculpture of the 1940s and 1950s with the minimalism and land art of the 1960s and 1970s and acknowledges the important contributions of postwar artists who have been marginalized until now such as Raoul Hague Peter Grippe and Robert Mallery Strikingly illustrated throughout The New Monuments and the End of Man spans the decades from Hiroshima to the Fall of Saigon when the atomic bomb cast its shadow over American art

Innovators David W. Galenson, 2025-01-21 Some innovators are luminous shooting stars think Pablo Picasso Albert Einstein Sylvia Plath Bob Dylan Steve Jobs who make bold leaps early and suddenly then lose their creativity Others are late bloomers Paul Cezanne Charles Darwin Virginia Woolf Alfred Hitchcock Warren Buffett who show little early promise but spend long periods doggedly pursuing distant goals and attain greatness in old age By analyzing the careers of scores of great innovators this book reveals systematic differences in the motivations and methods of these two types and their very different patterns of creativity over the life cycle The result is a new and deeper unified understanding of the sources of human creativity

Binding the Absent Body in Medieval and Modern Art Emily Kelley, 2017-07-05 This collection of essays considers artistic works that deal with the body without a visual representation It explores a range of ways to represent this absence of the figure from abject elements such as bodily fluids and waste to surrogate forms including reliquaries manuscripts and cloth The collection focuses on two eras medieval and modern when images referencing the absent body have been far more prolific in the history of art In medieval times works of art became direct references to the absent corporal essence of a divine being like Christ or were used as devotional aids By contrast in the modern era artists often reject depictions of the physical body in order to distance themselves from the history of the idealized human form Through these essays it becomes apparent even when the body is not visible in a work of art it is often still present tangentially Though the essays in this volume bridge two historical periods they have coherent thematic links dealing with abjection embodiment and phenomenology Whether figurative or abstract sacred or secular medieval or modern the body maintains a presence in these works even when it is not at first apparent

Picture Titles Ruth Bernard Yeazell, 2015-09-29 How the practice of titling paintings has shaped their reception throughout modern history A picture's title is often our first guide to understanding the image Yet paintings didn't always have titles and many canvases acquired their names from curators dealers and printmakers not the artists Taking an original historical look at how Western paintings were named *Picture Titles* shows how the practice developed in response to the conditions of the modern art world and how titles have shaped the reception of artwork from the time of Bruegel and Rembrandt to the present Ruth Bernard Yeazell begins the story with the decline of patronage and the rise of the art market in the seventeenth and eighteenth centuries as the increasing circulation

of pictures and the democratization of the viewing public generated the need for a shorthand by which to identify works at a far remove from their creation. The spread of literacy both encouraged the practice of titling pictures and aroused new anxieties about relations between word and image including fears that reading was taking the place of looking. Yeazell demonstrates that most titles composed before the nineteenth century were the work of middlemen and even today many artists rely on others to name their pictures. A painter who wants a title to stick, Yeazell argues, must engage in an act of aggressive authorship. She investigates prominent cases such as David's Oath of the Horatii and works by Turner, Courbet, Whistler, Magritte, and Jasper Johns. Examining Western painting from the Renaissance to the present day, *Picture Titles* sheds new light on the ways that we interpret and appreciate visual art.

Handbook of Phenomenological Aesthetics Hans Rainer Sepp, Lester Embree, 2010-03-11 Historically, phenomenology began in Edmund Husserl's theory of mathematics and logic, went on to focus for him on transcendental philosophy and for others on metaphysics, philosophical anthropology, and theory of interpretation. The continuing focus has thus been on knowledge and being. But if one began without those interests and with an understanding of the phenomenological style of approach, one might well see that art and aesthetics make up the most natural field to be approached phenomenologically. Contributions to this field have continually been made in the phenomenological tradition from very early on, but so to speak along the side. The situation has been similar with phenomenological ethics. A great deal of thought about art and aesthetics has nevertheless accumulated during a century, and a handbook like the present one is long overdue. The project of this handbook began in conversations over dinner in Sepp's apartment in Baden-Baden at one evening of the hot European summer in the year 2003. As things worked out, he knew more about whom to ask and how much space to allocate to each entry, and Embree knew more about how to conduct the inviting preliminary editing and prodding of contributors who were late returning their criticized drafts and copyedited entries and was able to invest the time and other resources from his endowed chair. That process took longer than anticipated, and there were additional unfortunate delays due to factors beyond the editors' control.

New Mythologies in Design and Culture Rebecca Houze, 2016-05-19 Taking as its point of departure Roland Barthes' classic series of essays *Mythologies*, Rebecca Houze presents an exploration of signs and symbols in the visual landscape of postmodernity. In nine chapters, Houze considers a range of contemporary phenomena from the history of sustainability to the meaning of sports and children's building toys. Among the ubiquitous global trademarks she examines are BP, McDonald's, and Nike. What do these icons say to us today? What political and ideological messages are hidden beneath their surfaces? Taking the idea of myth in its broadest sense, the individual case studies employ a variety of analytic methods derived from linguistics, psychoanalysis, anthropology, sociology, and art history. In their eclecticism of approach, they demonstrate the interdisciplinarity of design history and design studies. Just as Barthes' meditations on culture concentrated on his native France, *New Mythologies* is rooted in the author's experience of living and teaching in the United States. Houze's reflections encompass both contemporary American

popular culture and the history of American industry with reference to such foundational figures as Thomas Jefferson and Walt Disney The collection provides a point of entry into today's complex postmodern or post postmodern world and suggests some ways of thinking about its meanings and the lessons we might learn from it **Living by Numbers** Steven

Connor, 2016-11-15 How do we really think about the world We may use words to tell stories about it or draw pictures to represent it but one thing we do far more than either of those is make calculations of the things that are in it and to do that we use numbers Numbers give shape and texture to almost everything we feel say dream and do a fact that Steven Connor explores in this qualitative assessment of the quantifiable Looking at how numbers play a part in nearly every aspect of our lives he offers a fascinating portrait of the world as a world of numbers Connor explores a host of thought provoking aspects of our numerical existence He looks at the unexpected oddities that shape the loneliest number the number one He looks at counting as a human phenomenon and the ways we negotiate crowds swarms and multitudes He demonstrates the work of calculation as it lies at the heart of poetry jokes painting and music He shows how we use numbers to adjust to uncertainty and chance and how they help us visualize the world in diagrammatic ways and he unveils how numbers even help us think about death Altogether Connor brings into relief an aspect of our lives so ubiquitous that we often can't see it unveiling a rich new way of thinking about our existence **Vija Celmins** Ian Alteveer, 2018-12-11 The beautiful catalogue that

accompanies the critically acclaimed exhibition currently on view at the Metropolitan Museum Best known for her striking drawings of ocean surfaces begun in 1968 and revisited over many years both in drawings and paintings Vija Celmins b 1938 has been creating exquisitely detailed renderings of natural imagery for more than five decades The oceans were followed by desert floors and night skies all subjects in which vast expansive distances are distilled into luminous meticulous and mesmerizing small scale artworks For Celmins this obsessive redescribing of the world is a way to understand human consciousness in relation to lived experience The first major publication on the artist in twenty years this comprehensive and lavishly illustrated volume explores the full range of Celmins's work produced since the 1960s drawings and paintings as well as sculpture and prints Scholarly essays a narrative chronology and a selection of excerpts from interviews with the artist illuminate her methods and techniques survey her early years in Los Angeles where she was part of a circle that included James Turrell and Ken Price and trace the development of her work after she moved to New York City and befriended figures such as Robert Gober and Richard Serra **Image to Word** Kathleen Walsh-Piper, 2002-10-28 Explore effective ways to

teach creative writing using art with an experienced writing teacher whose classroom is in a museum not a school You will learn ways to involve and motivate students by using artwork games formula poems and other specific writing exercises From painting to decorative arts and sculpture the works selected represent a wide range of historical periods and cultures Each is presented as a type which makes it easy to substitute more readily available artworks in any museum Lessons on point of view stream of consciousness description and monologue are developed along with imagination sensations and

dreams This guide is a masterpiece of ideas and inspiration that marries the act of writing imaginatively with the art of observation Includes a CD ROM featuring a collection of images by known artists **aka Marcel Duchamp** Anne Collins Goodyear,James W. Mcmanus,2014-12-30 aka Marcel Duchamp is an anthology of recent essays by leading scholars on Marcel Duchamp arguably the most influential artist of the twentieth century With scholarship addressing the full range of Duchamp s career these papers examine how Duchamp s influence grew and impressed itself upon his contemporaries and subsequent generations of artists Duchamp provides an illuminating model of the dynamics of play in construction of artistic identity and legacy which includes both personal volition and contributions made by fellow artists critics and historians This volume is not only important for its contributions to Duchamp studies and the light it sheds on the larger impact of Duchamp s art and career on modern and contemporary art but also for what it reveals about how the history of art itself is shaped over time by shifting agendas evolving methodologies and new discoveries *In Memory of My Feelings* Russell Ferguson,Museum of Contemporary Art (Los Angeles, Calif.),1999-01-01 In Memory of My Feelings Frank O Hara and American Art is a reexamination of the relationship between art and poetry at a crucial moment in American art It also offers new insights into the charismatic figure of Frank O Hara and his world and interests which included art music theater dance film and mass culture Jasper Johns Gary Garrels,Jasper Johns,Richard S. Field,Joachim Pissarro,1999 Robert Rauschenberg's »Erased de Kooning Drawing« (1953) Gregor Stemmrich,2023-01-01 Erased de Kooning Drawing ist ein Kunstwerk das auf radikale Weise die Definition von Kunst und das Verst ndnis von Autorschaft herausfordert Drei amerikanische K nstler waren 1953 an seiner Erschaffung beteiligt Robert Rauschenberg radierte eine Zeichnung Willem de Koonings aus der mit einem gewissen Widerwillen sein Einverst ndnis gegeben hatte Jasper Johns versah es anl sslich seiner ersten Pr sentation mit einem Label das ma geblich zu seiner Wahrnehmung als eigenst ndigem Werk beitrug Das zu etwas Neuem transformierte Blatt wurde in den 1950er Jahren als Neo Dada aufgefasst in den 1960ern als Beginn der Konzeptkunst und in den 1980er Jahren als Aufbruch in die Postmoderne Zahlreiche K nstler innen bezogen sich auf das Werk und Rauschenberg selbst griff es immer wieder auf Es erwies sich als Testfall f r Bestimmungen von Modernismus Literalismus und Postmodernismus Gregor Stemmrichs kenntnisreiche kunsttheoretische Betrachtung arbeitet die anhaltende Relevanz des Werks f r die Theorie des Bildes des Index der Spur des Allegorischen und der Frage nach Appropriation heraus

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