

# JASPER JOHN & JOHN LUND: Masters in the Print Studio

At the Katonah Museum of Art March 23 – June 15, 2014

Dear Educators,

After five decades, Jasper Johns remains one of America's most prominent artists. Jasper Johns is known for employing familiar images or symbols, such as flags, targets, and maps in his visual vocabulary. His paintings and prints are celebrated in museums around the world. Johns's interest in variations on a single motif finds a natural outlet through printmaking, which involves processes that can transfer, reverse, repeat, layer, and even cut-up imagery in new and dynamic ways. His compositions often communicate ideas or ask questions about communion and perception.

The exhibition **JASPER JOHNS & JOHN LUND: Masters in the Print Studio** welcomes visitors into the artist's studio. Students will learn about the creative process behind Johns's prints and the collaborative relationship between artist and master printer John Lund. This exhibition highlights the exploratory and not completely controllable nature of printmaking – a quality that is attractive to Jasper Johns as it challenges and inspires his creative decisions and directions. Your students will also learn some basic processes behind producing a print and try their hand at printing as part of their visit.

During your tours, students will engage in active discussions that build visual literacy skills and support critical thinking addressed in the Common Core State Standards in literacy. Tours will explore the following:

- **Make meaning through personal responses** – What is going on in this picture? What words best describe the mood, movement, and feeling of the work?
- **Compare and contrast**– Discuss similarities and differences between prints within a series.
- **Analyze the elements of art**– Look closely at line, shape, color, and texture. How has the artists used these elements to create dynamic compositions?

To help prepare your students for their Museum visit we have enclosed the following:

- **Teacher's Guide**
  - **Introduction to the Exhibition**
  - **Glossary of Art Terms and printmaking descriptions**
- **Three images from the exhibition for discussion with your students**
  - **Pre-Visit Activities**
    - **Read About Jasper Johns's life and his place in history**
    - **Compare and Contrast Art Activity**
    - **Variations on a Theme Art Activity**
    - **Name Tag Sheet** – We request that each student arrive wearing a name tag with their first name clearly legible. Use the attached name tag activity sheet, or any other name tag format.

Let us know the educational intent of your visit so that we may best serve you. Please call 914-232-9555, ext. 2985 to discuss the specifics of your tour. Thank you for choosing the KMA for your class visit.



Karen R. Stein  
Director of Education

Katonah Museum of Art 134 Jay Street Katonah, NY 10536 914.232.9555 [www.katonahmuseum.org](http://www.katonahmuseum.org)

## Introductory Text Panel

An extraordinary, little-known story unfolds in the exhibition *Jasper Johns & John Lund: Masters in the Print Studio*. Over the past forty years, Johns and Lund have forged a rare artistic collaboration: side-by-side master printer Lund enables one of America's foremost living artists to achieve precisely the desired effect he seeks in his prints, 58 of which are featured here.

Having made his first print in 1960, Johns was already an accomplished printmaker when he and Lund met in 1972 at the fine art publisher Universal Limited Art Editions on Long Island. Lund, a native of Minnesota, had recently arrived in New York, fresh from his college training in lithography and intaglio printing. Within a decade Lund was the exclusive printer to work on the artist's intaglio prints and, in 1995, Johns invited him to design and equip a print studio on his rural Connecticut property. The following year Lund and his family moved into the estate's gatehouse and Lund became Johns's on-site master printer. Such a relationship is rare in the print world as artists most often work with a variety of printers at different publishing studios.

Together Johns and Lund have created over 70 editions, the vast majority of which are made with intaglio techniques, including etching and aquatint. The luxury of having a private print studio and master printer permits Johns the freedom of extended experimentation and exploration. While Johns brings clear artistic intent and an intimate knowledge of printmaking to each new project, Lund's technical expertise allows the creative process to attain its final form.

The chronological installation forms a telling representation of the second half of Johns's remarkable printmaking career while also recognizing Lund's singular contribution. Lund's commentary accompanies many of the artworks.

All prints published by Gemini G.E.L. are Art © Jasper Johns and Gemini G.E.L./Licensed by VAGA, New York, NY

All prints published by Low Road Studio are Art © Jasper Johns/Licensed by VAGA, New York, NY

All prints published by Two Palms Press are Art © Jasper Johns/Licensed by VAGA, New York, NY

All prints published by Universal Limited Art Editions are Art © Jasper Johns and ULAE/Licensed by VAGA, New York, NY

## GLOSSARY FOR JASPER JOHNS AND JOHN LUND: MASTERS IN THE PRINT STUDIO

**Abstract** (adj): Simplified into lines, colors, and shapes

**Appropriate** (v): The act of borrowing images or forms to create something new

**Asymmetrical** (adj): Not identical on both sides of a central line

**Balance** (v): To place elements of a design, such as colors and forms, in such a manner as to produce a pleasing or harmonious whole

**Color scheme** (n): A group of colors an artist purposefully chooses to use. Different color combinations can create a variety of moods such as peaceful, active, or discordant.

*Complementary colors* are opposite each other on the color wheel. They contrast sharply and create a vibrant look. (Example: red and green)

*Analogous colors* sit next to each other on the color wheel. They are often found in nature and are harmonious and pleasing to the eye. (Example: blue and green)

*Monochromatic colors* are shades of only one, or a limited, color. (Example: light green and dark green)

**Composition** (n): The organization, design or placement of individual elements in a work of **art**

**Elements of Art:** The basic components used by the artist when producing works of art

**Line** (n) - A continuous mark between points. Line defines space, and may create an outline or contour, define a silhouette, create patterns, or movement, and the illusion of mass or volume.

**Shape** (n) - An enclosed space defined by line, color, or texture

**Color** (n) - An important element of art that can affect mood, feeling, balance, energy, and memory

**Texture** (n) - The characteristic surface of a material; how it feels to the touch, or the visual appearance of texture on a 2D surface

**Value** (n) - The relation of light and shade in a painting or drawing

**Space** (n) - The distance or area between, around, above, below, or within things

**Experiment** (v): To try new things; to test ideas

**Iconography** (n): A collection of visual images and symbols

**Imagery** (n): A set of images

**Motif** (n): A repeated figure or design; a recurring theme (cross-hatch pattern)

**Negative Space** (n): The space around and between the subject(s) of an image

**Organic** (adj): Organic shapes are of irregular contour and seem to resemble or suggest forms found in nature.

**Pattern** (n): The repetition of anything – shapes, lines, or colors.

**Representational** (adj): Looking like it looks in real life

**Series** (n): A group or number of art works having the same theme, sometimes arranged in succession

**Symmetry** (n): The same arrangement of parts on both sides of a line, point, or page

**Triptych** (n): A work of art with 3 sections.

**What is printmaking?** Printmaking is a process in which ink is transferred to paper, allowing for multiple copies of an image or words. We can find examples of printmaking throughout our everyday world; from fingerprints, and rubber stamps, to books, newspapers and posters. In **fine art printmaking** every detail of the printed image is controlled by the artist, the number of copies that are made is limited, and only the finest are signed by the artist to become part of an edition.

**How is a print made?** To make a print, the artist first creates a **master plate** (known as the **matrix**) from which multiple impressions are printed. The artist prepares the master plate by cutting, etching, or drawing an image onto the plate. Ink is then applied to the plate and paper is pressed onto the plate either by hand or by running it through a printing press, transferring the inked image to paper. An artist can create many master plates, and layer the printed images. The total number of identical finished prints is called an **edition**. The artist signs these prints, and numbers them, indicating the number of the individual print and the number of copies in the edition.

There are many different ways to create a fine art print. An artist often works with a **master printer** who helps to make decisions about which techniques will work best. As they work, the artist and printer may make test prints to see how the image is developing. These are called "**proofs**" and are not part of the final edition of prints.

#### **What printmaking techniques are used by artists?**

There are three main printmaking processes: **relief** (raised surface), **intaglio** (cut into), and **planographic** (flat).

**Relief Printing** This is printing from a raised surface. After drawing an image onto a surface (usually woodblock or linoleum) the artist cuts away the space around it, leaving the drawn areas raised, or in '**relief**'. Ink is rolled onto the raised surface and only these inked areas are transferred onto. Relief prints are characterized by bold dark-light contrasts. The primary relief techniques are **woodcut, wood engraving, and linoleum cut.**

**Intaglio Printing** This is printing from ink held in recessed areas of a plate. An image is carved or **etched** (with acid) into a metal plate (usually copper or zinc). Ink is pushed into the recessed areas and wiped clean from the surface of the plate. Damp paper is then placed on the plate, and together, they are run through a press with strong pressure. The paper is pushed into the recessed areas picking up the ink and transferring the image onto the paper. **There are many techniques used to create an intaglio plate:**

★ **Dry point:** This technique does not use acid. The artist uses a sharp tool to scratch marks directly into a metal plate. When printed, these marks look velvety and rough.

★ **Etching:** This refers to any process that uses acid to **bite** an image into a metal plate. Etching lines are made using **hard ground** or **soft ground**. The plate is first covered with an acid-resistant ground. An image is drawn or scratched into the ground, exposing the metal plate underneath. The plate is then placed in an acid bath that **bites** into the exposed areas. When printed, **hard ground** etching lines are sharp and precise. In **Soft ground**, the ground has been softened with grease to prevent it from fully hardening. The artist draws through a piece of paper, or presses a texture like fabric or fingerprints onto the surface, which picks up ground off the plate. These marks look like charcoal or pencil when printed.

★ **Aquatint:** This technique creates light to dark tones. The plate is prepared by covering it with melted rosin. The plate is put into an acid bath that bites through the rosin into the plate creating a grainy surface texture which looks like even tone when printed. Lighter and darker tones can be made by controlling the length of time the plate is exposed to acid. This is done by covering areas of the plate at different times to protect it from the acid.

**Length of time in acid = deeper texture on the plate = holds more ink = prints darker**

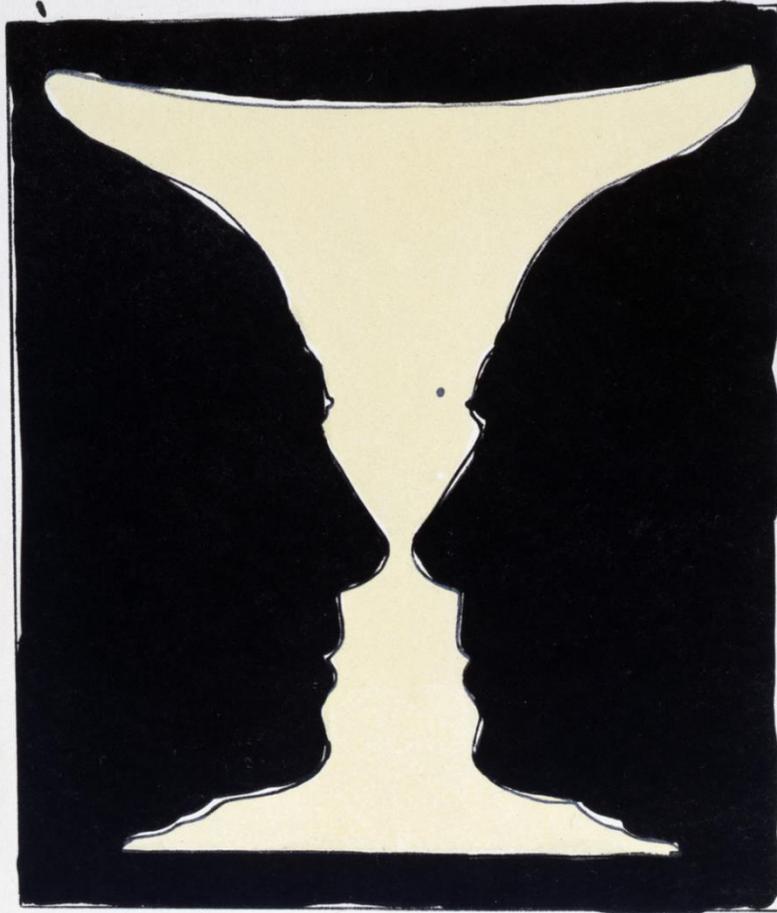
**There are many ways an artist can control aquatint:**

★ **Spitbite aquatint:** In this technique, the artist paints with acid directly on a plate that has been prepared with rosin. The acid bites into the plate where the artist painted. Often, saliva is used to help hold the acid in the exact place it was painted, hence the name spitbite. When printed, this creates very washy tones that look like watercolor.

★ **Soapground aquatint (also called white ground):** The artist paints on a rosin prepared plate with a soap/oil mixture which looks white. These areas are protected when the plate is put in an acid bath, and look white and painterly when printed.

★ **Sugarlift aquatint:** The artist paints on the plate with a sugar/water mixture. The plate is then covered with varnish-ground. Then it is soaked in water. The sugar painting dissolves in water and lifts the varnish away from the areas that were painted. Then the plate is prepared with rosin and put in an acid bath, the areas still covered in varnish are protected, but the areas where sugar was painted are exposed to the acid. When printed, these marks have sharp edges and look like they were painted right on the paper.

**Planographic Printing (Lithography)** this is the printing of a flat surface. Lithography is a planographic technique based on the fact that grease attracts grease as it repels water. An image is drawn on the surface (often limestone) with a greasy crayon, pencil, or ink. The stone is treated with chemicals to affix the image, and then dampened with water. When the greasy lithograph ink is rolled on, it adheres only to the greasy marks made by the artist, and repelled by the damp areas of the stone. The stone is printed by running it through a lithography press with paper laid on top. When printed, these images look like charcoal or pencil drawing, or ink washes.



PP. 2/2  
Jim

J. J. '73

## ***Optical Illusion: Playing with Positive and Negative Space***

LOOK CAREFULLY ... What do you see?

CAN YOU SEE A VASE?

LOOK AGAIN ....

CAN YOU SEE TWO MEN FACING EACH OTHER?

This is an optical illusion that uses positive and negative space.

WHOSE PROFILE COULD THIS BE?

Jasper Johns created this shape using the profile of Pablo Picasso, an artist he greatly admired. Johns uses this image in many of his pieces. On your visit to the KMA, see how many times you can find it. Discover how Johns repeats it, changes, and uses it as a form of “visual vocabulary”

### **About this print:**

In 1915, a Danish psychologist by the name of Edgar Rubin constructed an optical illusion known as the “Rubin Vase” centering on the idea of positive and negative space. In the image you may discern two symmetrical profiles of faces staring at each other, while in the next moment you see a shape of an ornate vase. The mind ends up alternating between the foreground and the background in order to distinguish between these two shapes.

Jasper Johns often used images from other sources and favorite artists in his own artworks. *Cup 2 Picasso* is one of the earliest instances in which Johns used the face/vase optical illusion, known as a Rubin’s vase, in a print.



In 1973, the French magazine *XXe Siècle* invited Johns to create an original graphic for its tribute issue to Picasso, who had recently died. Johns printed Picasso’s profile on special paper handmade from glass. Printer John Lund recalls the care with which they ran the press so the ink would merely “kiss” the surface of the fragile paper. Johns’s print offers a symbolic toast to Picasso, whose influence on him is profound and can be seen throughout the exhibition. The profiles themselves were taken from a photograph Johns found of Picasso which he then traced in order to create his work.

*Cup 2 Picasso*, 1973

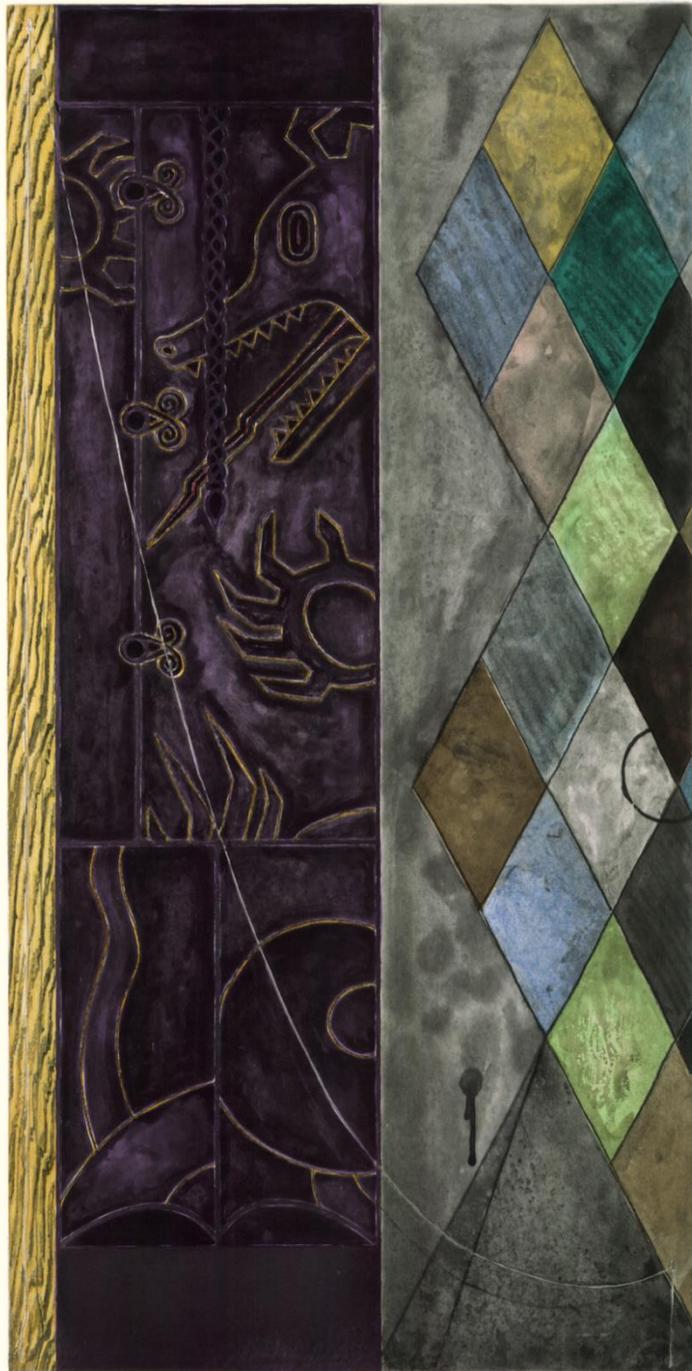
Lithograph in five colors on Fred Siegenthaler paper

19.25 x 12.25

Edition of 11

ULAE

Courtesy of Universal Limited Art Editions



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# Observe and Analyze the Elements of Art

Elements of art: line, shape, color, texture

## Look closely at this work of art:

- What do you first notice about this work of art?
- Point to **lines** that you see. Describe the types of lines, and the directions they move (straight, curvy, scratchy, diagonal, swooping, etc.)
- Name the **shapes** you see. How are they arranged in the picture? What kinds of patterns, imagery or empty spaces are formed?
- Describe the **colors** you see in this picture. How are colors repeated throughout the picture? Where do you notice darkest and lightest areas of color?
- Look for the appearance of **textures** in this picture. Can you name some of them? What feelings do you associate with these textures?
- What do you notice about how the picture is divided? How does that affect the way you read (interpret) this picture?
- What feelings or memories come to mind to mind as you observe this picture?

## About the image:

Jasper Johns has incorporated both old and new imagery into this piece: the trompe l'oeil wooden frame, the *catenary* line (the particular arc created when a string or chain is suspended between two fixed points) seen in an earlier painting series, the harlequin pattern inspired from Picasso, and an illustration based on a childhood memory of a Chinese robe costume. The harlequin and Chinese costumes sit side by side in contrast and conversation.

## About the process:

This print was made with 4 plates and 14 different colors. Many etching techniques were employed to make the lines, colors, tones, and textures that you see in the finished print. One of the plates, considered the *key plate*, is printed with black ink. The key plate provides the greatest definition of detail and acts as the registration plate onto which the other plates are aligned. In this case, the key plate also provides the dark, washy tones (created through aquatint techniques) seen throughout the finished print. Look for these subtleties when you see the original print on your visit.

### *Untitled, 1999*

Etching and aquatint in fourteen colors with etching and sugarlift on Hahnemühle Copperplate paper  
29.50 x 17.75 , Edition of 46  
ULAE , Collection of John A. Lund



AP 3/16

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# Make Meaning through Personal Responses

There are many elements in this image. Let's look carefully to gain a deeper understanding. The more time we look, the more we can see.

- Point to and name images you recognize. Look at their color, placement, size and texture. Where have you seen similar imagery? Does it remind you of anything?
- What feelings does this piece give you? What do you see that brings to mind those feelings?
- Think about other sensory responses to this picture:
  - What sounds do you hear?
  - What weather or temperature do you associate with this?
  - Describe the movement or energy of the picture
- What do you think is happening in this picture? What do you see that makes you think that? Give specifics.

The title of this piece is *The Seasons (Spring)*. What do you see that looks springlike? Does knowing the title change how you look at this piece?

This is one of four prints representing the 4 seasons. Can you imagine what *Winter* might look like? How about *Summer* and *Fall*? Look for them at the Museum!

## About *The Seasons*, 1987:

Between 1985-86, Jasper Johns completed the four large paintings *Summer*, *Fall*, *Winter*, and *Spring*. Immediately afterward, he and master printer John Lund began work on a corresponding group of intaglio prints, working on the four images simultaneously. *The Seasons* marked Johns's most autobiographical work in print to date. Its fragmented imagery contains references to the artist's personal interests and pays homage to his artistic influences such as Duchamp and Picasso. In *The Seasons*, Johns depicts the stages of life in the context/allegory of the changing seasons. Lund notes, "There was deep involvement, psychically, in the *Seasons* prints. It was pretty obvious these prints were going to be something special."

The long shadow of a man dominates the central panel of *Spring*; below is a silhouette of a child, perhaps representations of the artist and his childhood self. Simple geometric shapes—the circle, triangle, and square—the basic building blocks of art are superimposed on top of the child. These two shadowy figures are complemented by a playful rendering of the duck/rabbit illusion on the left and a grid of Rubin's vases on the right. A spring rain animates the scene. Two circular discs suggest Picasso's cart wheels, starry sky, rope, and ladder all, appropriated from Picasso's painting *Minotaur Moving His House* (1936).



Pablo Picasso  
*Minotaur Moving His House*, 1936

*The Seasons (Spring)*, 1987, Intaglio: five copper plates, 13 colors, 26 x 19 inches, Edition of 73, Universal Limited Art Editions.

# JASPER JOHNS

## A LIFELONG INVESTIGATION OF FORM, SPACE, AND PROCESS

Jasper Johns was born in Augusta, Georgia in 1930. He grew up with no formal art lessons, but always had the dream of becoming an artist. In 1949, at the age of twenty-four, Johns decided to move to New York City to attend Parsons School of Design.

In 1954, the Leo Castelli gallery discovered Johns and offered him his first solo show. His breakthrough work occurred in the early 1950s with his *Flag* painting series (1954-1955), solidifying his position as a major American artist.



Johns utilized recognizable, representational subjects in his early work (such as flags, targets, and numbers). The popular artistic style of the time was that of the Abstract Expressionists, who attempted to depict emotions, ideas, or a story through the exploration of shapes, colors, and physical movements. Although many viewers have been inclined to categorize Johns as a Pop artist, Johns himself has denied that he ever was. Being ahead of his time, he was simply interested in expressing forms and symbols without any referential background. Since the images he used were instantly recognizable designs and not something he had to create, they were the perfect platforms for other explorations, such as brushstrokes and the spatial limits of the canvas. He says, “They are just the forms that interest me and which I have chosen to limit and describe space.”

In 1960, Johns began to work with prints and explored a variety of techniques using his existing imagery. By recycling his imagery through reversing, repeating, layering, resizing, re-coloring, and transferring his older pieces back into his newer work, we find unique variations on past works that gain prominence in a new piece. In the mid-1960s to the early 1970s Johns explored various techniques and uses of materials to produce larger works. By 1974, he was experimenting with a “cross-hatch” pattern, which became one of his signature forms of expression. In the early 1980s Johns began to incorporate more autobiographical content (such as his childhood photos) as well as elements of inspiration from Pablo Picasso’s work.

When considering the evolution of Johns’s work, it is critical to keep in mind that Johns has always been interested in form and shape and how these elements appear in space, whether painted on a canvas, printed on paper, or sculpted. Printmaking offered challenges and opportunities for expressing forms and lines. He says, “In them [prints] I’m able to use images and ideas I work over in painting and subject them to transformation. It’s a different physique entirely.”

Johns has always appropriated themes and ideas from his own past artworks, transforming them into entirely new art. Reading meaning into these resurrected images can be a mistake: “It has basically nothing to do with the subject itself, but with the work process, the way you will work, the direction you will take. Sometimes all of this becomes clearer for me if I choose a subject I feel very comfortable with: then I feel free to concentrate on the work process, the print technique, the material, or whatever the case may be.” Once Johns finds a form he wants to explore, he manipulates the image in as many ways as interest and excite him.



*Untitled*, 2000  
Linoleum cut,  
five colors  
22 ½ x 16 ¾  
Edition of 38  
Low Road  
Studio

Form, space, and process: these are the elements that have captured Jasper Johns’s imagination. His work as an artist has evolved in so far as the subjects of his exploration have changed, but he has remained consistent in how he manifests his curiosity throughout his career.

Created by docent Vivien Zepf and intern Shin Yeon Moon

Credits: Jasper Johns, *Flag*, 1954, ©2014 Jasper Johns/Licensed by VAGA, NY, NY; Jasper Johns, *Untitled*, 1999, © Jasper Johns and LRS/ Licensed by VAGA, NY, NY



## LEARN MORE ABOUT JASPER JOHNS

### From the San Francisco Museum of Art:

Artist Jasper Johns discusses his artistic process and the thinking behind his work.  
<http://www.sfmoma.org/explore/multimedia/videos/140>

A SFMOMA podcast that focuses on the careers of Jasper Johns and Jay DeFeo.  
<http://www.sfmoma.org/explore/multimedia/podcast/153>

Explore Jasper Johns's painting *0 through 9* in this segment from SFMOMA's *Making Sense of Modern Art*.  
[http://www.sfmoma.org/explore/multimedia/interactive\\_features/39](http://www.sfmoma.org/explore/multimedia/interactive_features/39)

Jasper Johns discusses his Target paintings. <http://www.sfmoma.org/explore/multimedia/videos/141>

Jasper Johns talks about seeing Marcel Duchamp's work for the first time in Philadelphia in the 1950s.  
<http://www.sfmoma.org/explore/multimedia/videos/147>

### From the Museum of Modern Art:

Focus on Jasper Johns's 1961 painting *Map*: <http://www.moma.org/explore/multimedia/videos/177/1003>

What is a print? Interactive website: <http://www.moma.org/interactives/projects/2001/whatisaprint/>

Pressure + Ink: Introduction to Printing, Plus 6 short videos that explore lithography, intaglio, and relief printing  
<http://www.moma.org/explore/multimedia/videos/151/907>

### Books:

**Jasper Johns**, by Michael Crichton, 1994

Physician/novelist/filmmaker Michael Crichton, who has known Johns and collected his work for more than twenty years, offers a dazzling succession of intimate glimpses of Johns's potent and seemingly contradictory aspects, many of them highlighted by interviews with the artist, his dealers, and distinguished contemporary critics. He also conducts a powerful, sensitive, and wide reaching critique of Johns's work.

**[Jasper Johns: An Allegory of Painting, 1955-1965](#)**, by Jeffrey Weiss, 2007

This is the first publication to approach Johns's work of this ten-year period through a thematic framework. It examines the artist's interest in the condition of painting as a medium, a practice, and an instrument of encoded meaning through several interrelated motifs: the target, the "device," the naming of colors, and the imprint of the body.

**Jasper Johns: Writings, Sketchbook Notes, Interviews**, by [Jasper Johns](#), 2002

Published in conjunction with the 1996-97 retrospective exhibition of Jasper Johns's work at the Museum of Modern Art in New York, this book is the very first to place this prolific artist in the context of his own words and private writings.

**Jasper Johns** by [Jasper Johns](#) (Illustrations), 2010, Museum of Modern Art

This new volume in the "MoMA Artist Series," which explores important artists and favorite works in the collection of The Museum of Modern Art, guides readers through a dozen of the artist's most memorable achievements.

**[Jasper Johns: Prints 1970-1977](#)**, by [Richard S. Field](#), 1978

**[Jasper Johns: A Print Retrospective](#)**, by [Riva Castleman](#), 1990

**[Technique and collaboration in the prints of Jasper Johns](#)**, by Jasper Johns, 1996



**COMPARE AND CONTRAST:** Look carefully at the two artworks here. List 4 things that are the same and 4 things that are different.

SAME: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

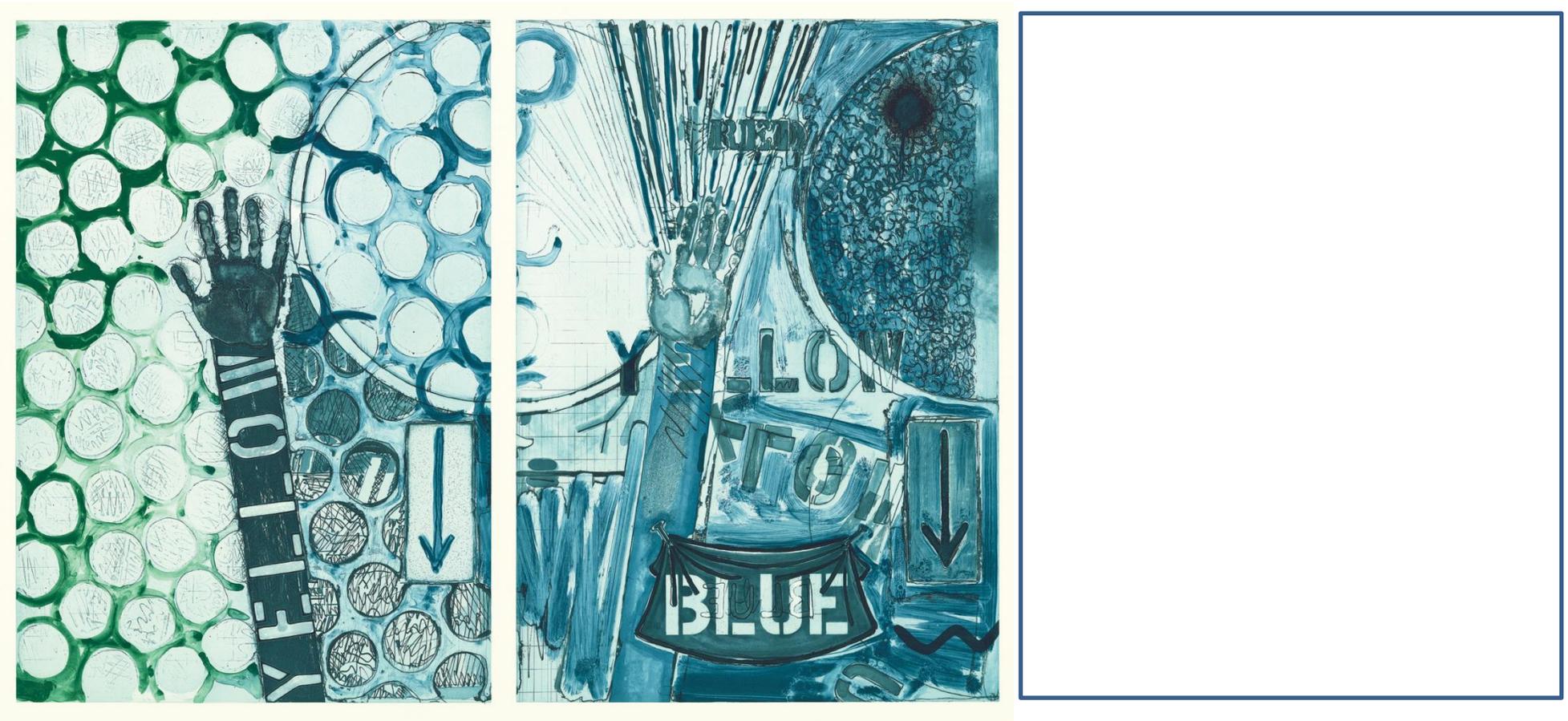
DIFFERENT: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

*Shrinky Dink 2*, 2011  
 Etching and aquatint in two colors with chine collé on  
 Revere Standard White Felt paper  
 28.75 x 31.75  
 Edition of 50  
 ULAE  
 Courtesy of Universal Limited Art Editions

*Shrinky Dink 3*, 2011  
 Etching and aquatint in six colors with chine collé of Shikbu Echizen Gampi on  
 Revere Standard White Felt paper  
 28.75 x 31.75  
 Edition of 57  
 ULAE  
 Courtesy of Universal Limited Art Editions

## VARIATIONS ON A THEME

Jasper Johns likes to experiment. He uses the same shapes in different configurations. This is *Untitled*, 1998. It has a third panel. Look carefully at the first two panels. What shapes repeat? What words do you see? Use some of these elements to create your own version of a third panel.



*Untitled*, 1998

Etching and aquatint in four colors on  
Hahnemühle Copperplate paper

41.75 x 81

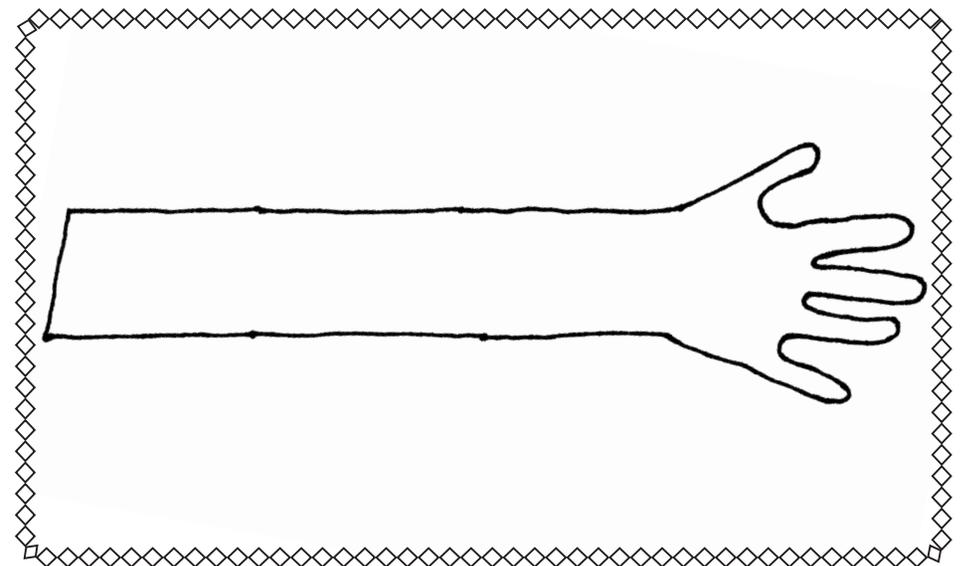
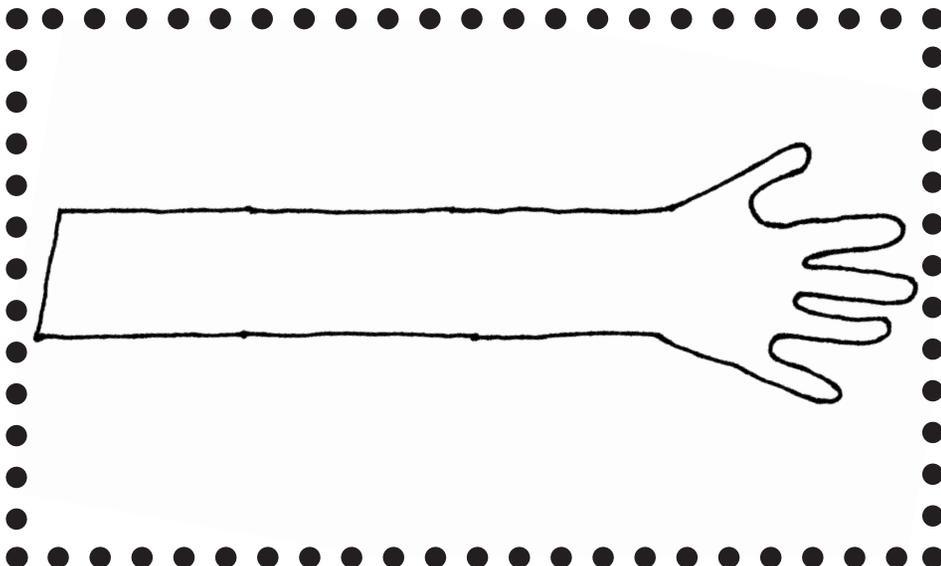
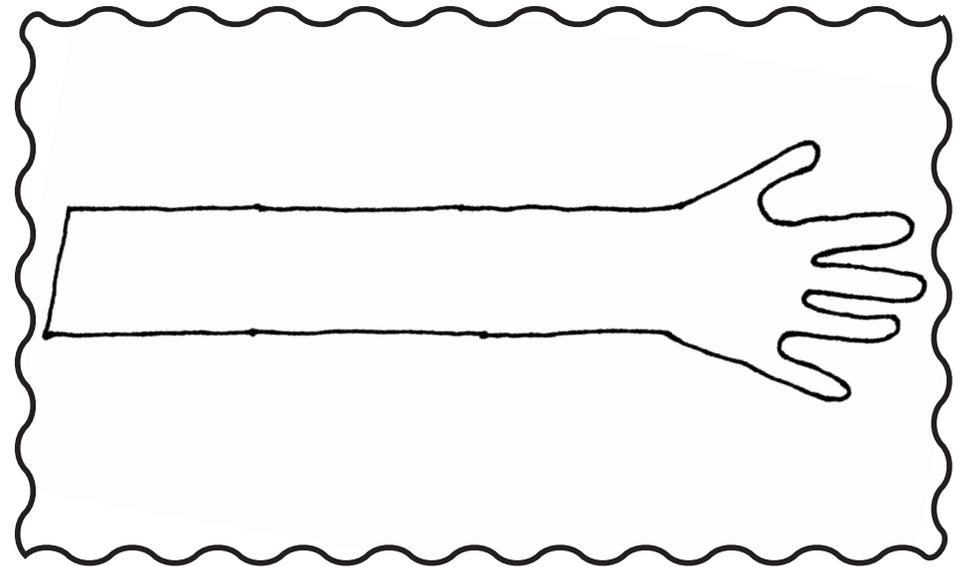
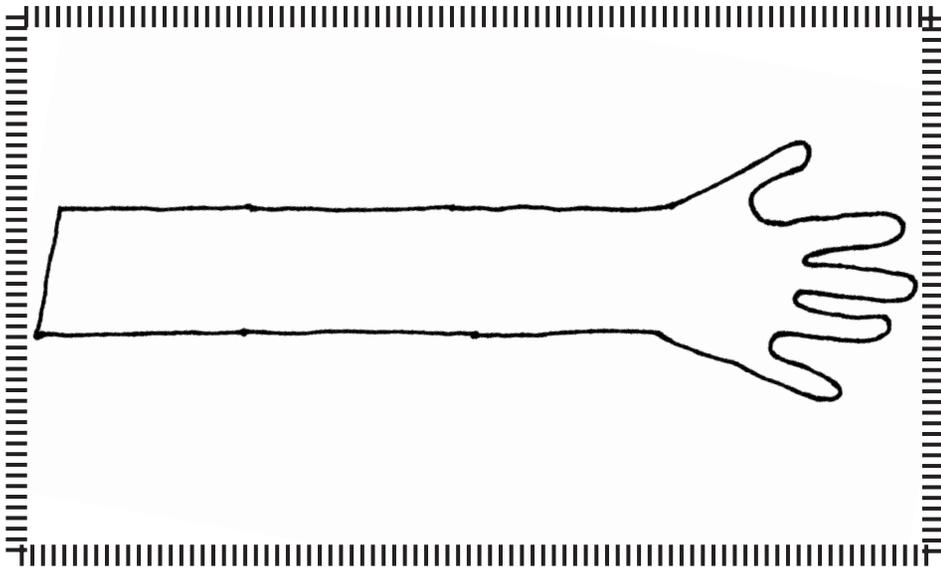
Edition of 44

ULAE

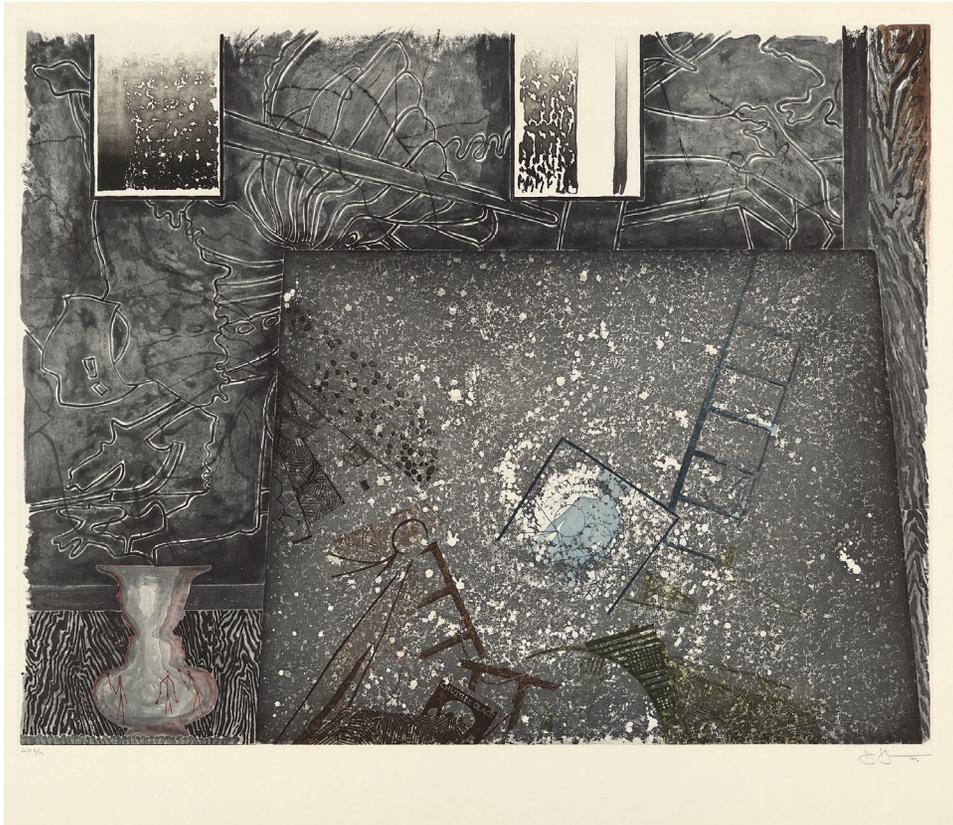
Courtesy of Universal Limited Art Editions

**Nametag Activity Sheet**  
***Jasper Johns & John Lund: Masters in the Print Studio***

Jasper Johns uses different shapes and silhouettes in his artwork. On your visit to the Katonah Museum of Art you will see this hand many times. Use the outline below to create a nametag to wear on your visit. Please make sure your name is clearly written.



# LOOK AT THIS



# THINK ABOUT THIS

Texture is how something feels to your fingers, or the visual appearance of texture on a two-dimensional surface. Even though this is a flat picture it looks like it has several textures.

Point to an area that seems rough.

Point to an area that seems squiggly.

Point to an area that looks smooth.

Point to an area that looks like wood grain.

Can you come up with more words to describe the textures you see?

**Jasper Johns, *Untitled*, 1992**

Etching and aquatint in seven colors on handmade Echizen Shiro-Torinoko paper

43.50 x 52.56

Edition of 50

Art © Jasper Johns and ULAE/Licensed by VAGA, New York, NY

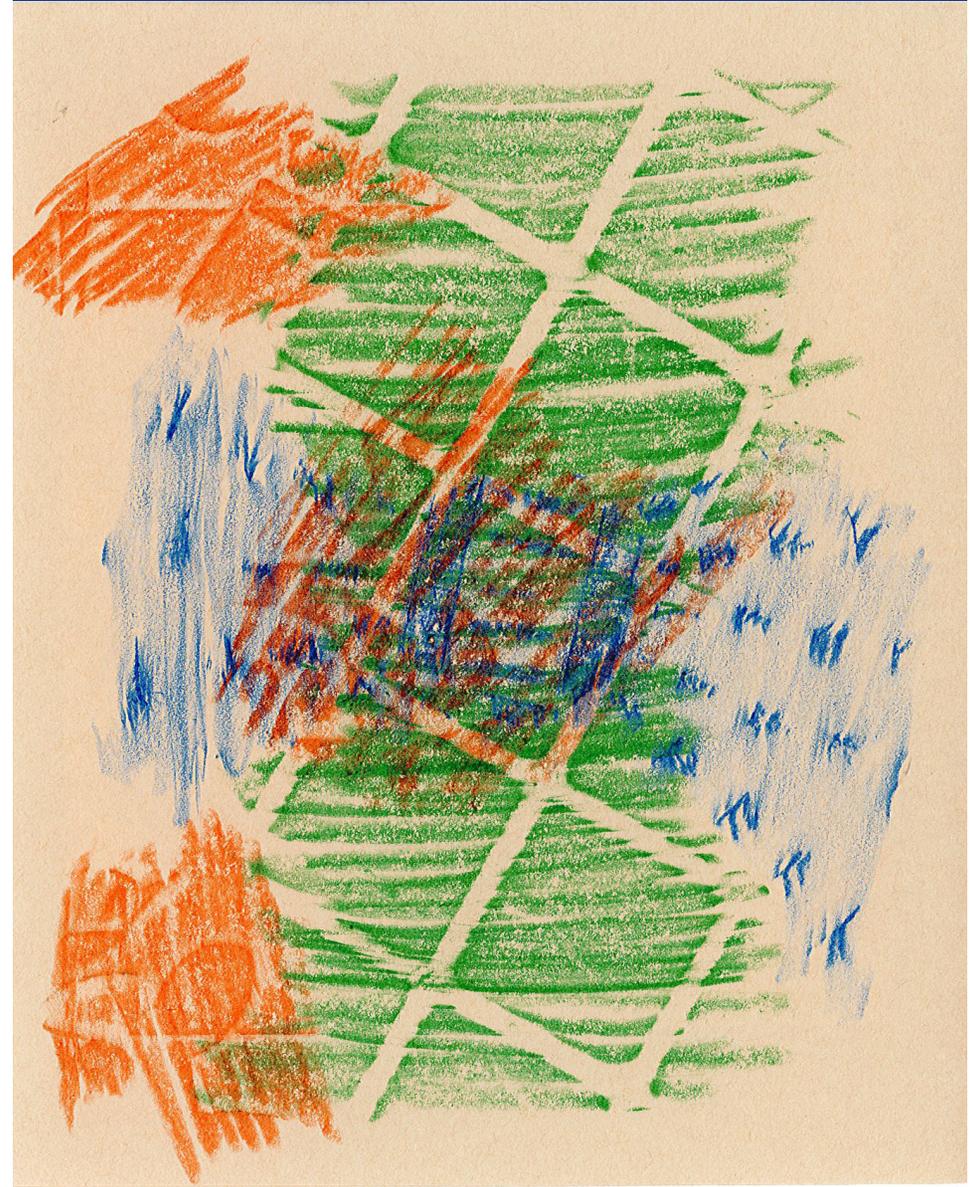
Courtesy of Universal Limited Art Editions

# TRY THIS

**Create an artwork with texture rubbings.**

- Choose a background paper.
- Choose a few texture plates, or look for interesting textures around your classroom, home or other location. What do they feel like?
- Now make a texture rubbing. Put the paper over the textures. Use the side of a crayon to rub the paper. See what the texture looks like on the paper.
- Experiment. Try moving the paper around and rub again. Try using different colors and rub.
- Try again with other texture plates. You can cut up the texture rubbings and glue them on another paper to make a rubbing collage.
- You can also add texture to your other artworks.

# SAMPLE



# TEXTURE RUBBINGS

# LOOK AT THIS



J. Johns 12

# THINK ABOUT THIS

What number do you see?

What did Jasper Johns do to this number?

What is inside this number?

What is outside this number?

Describe the light areas. Do you see lines, patterns, and squiggles?

Describe the dark areas. Do you see shade and texture?

How many shades of black, grey, and white can you find in this print?

**Jasper Johns, *Figure 0*, 2012**

Lithograph on Rives BFK paper

10.50 x 8 inches

Edition of 40

Art © Jasper Johns and ULAE/Licensed by VAGA, New York, NY

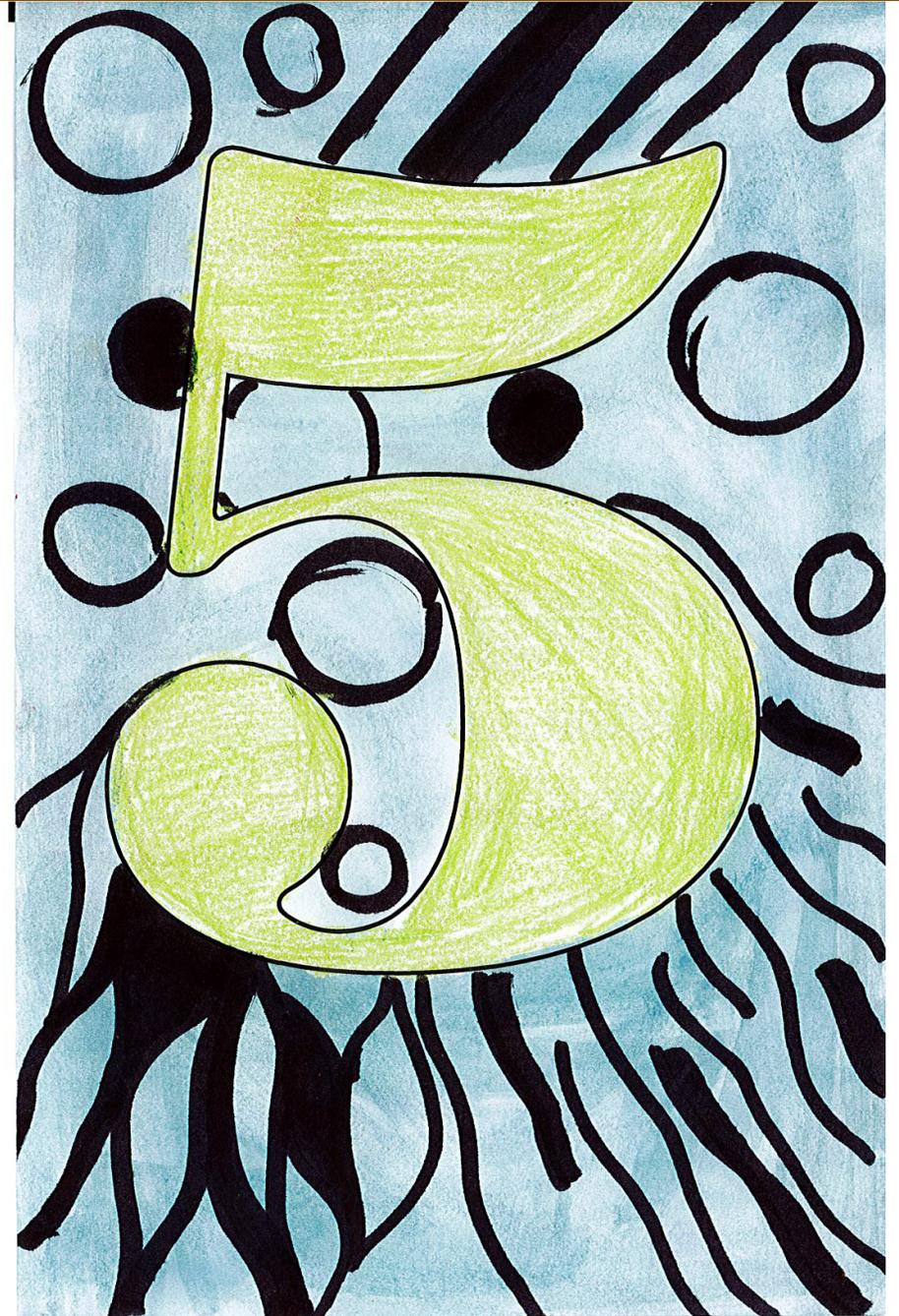
Collection of John A. Lund

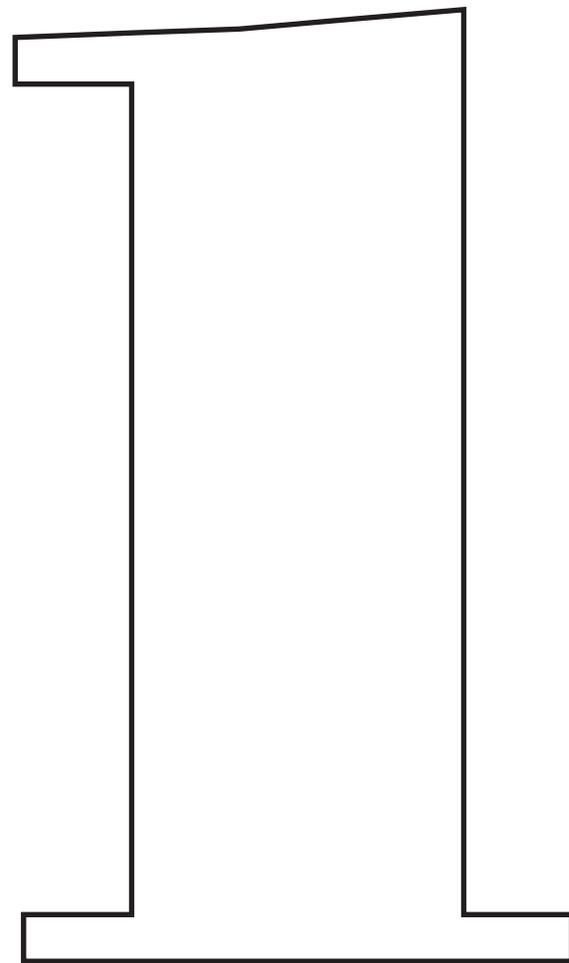
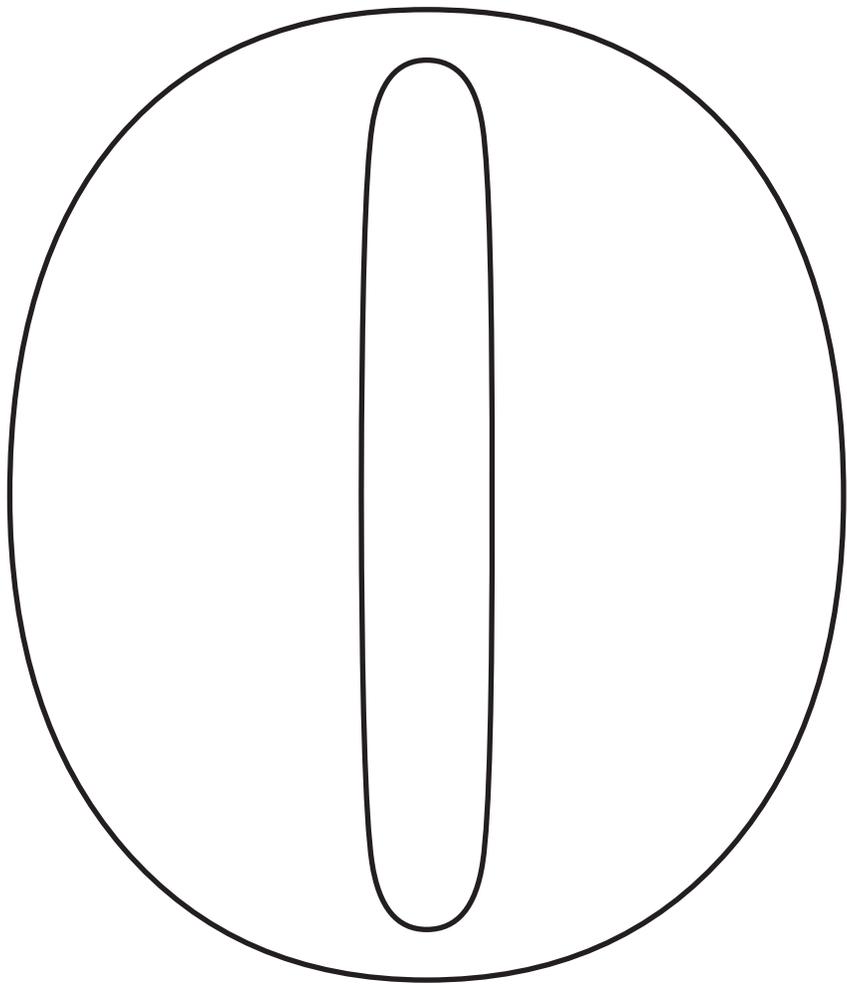
# TRY THIS

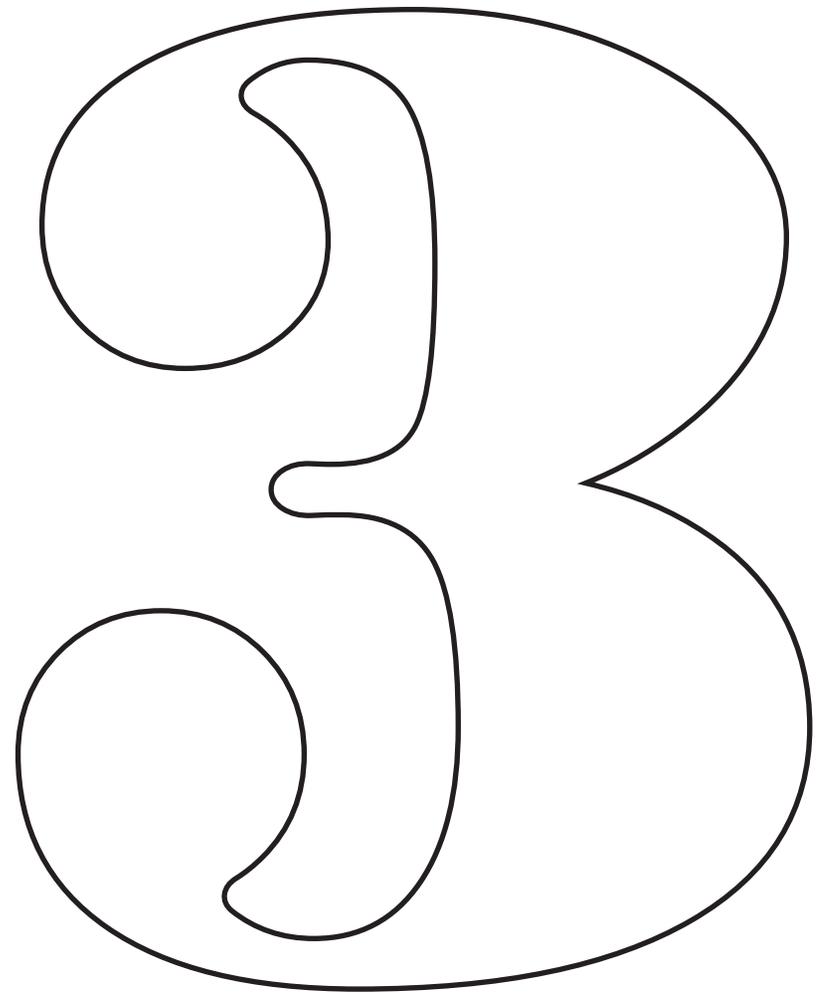
Create an artwork using numbers and letters.

- Think of a number from 0-9 or a letter of the alphabet. Use this number or letter as inspiration for your art.
- You can choose a prepared number sheet.
- Or, make your own number/letter sheet. Choose a background paper. Use a stencil with the number or letter you have chosen, put it in the center of this paper and trace it, or draw the number or letter.
- Draw or color inside and outside of your number or letter. Try adding patterns, pictures, shading, or squiggles.

# SAMPLE

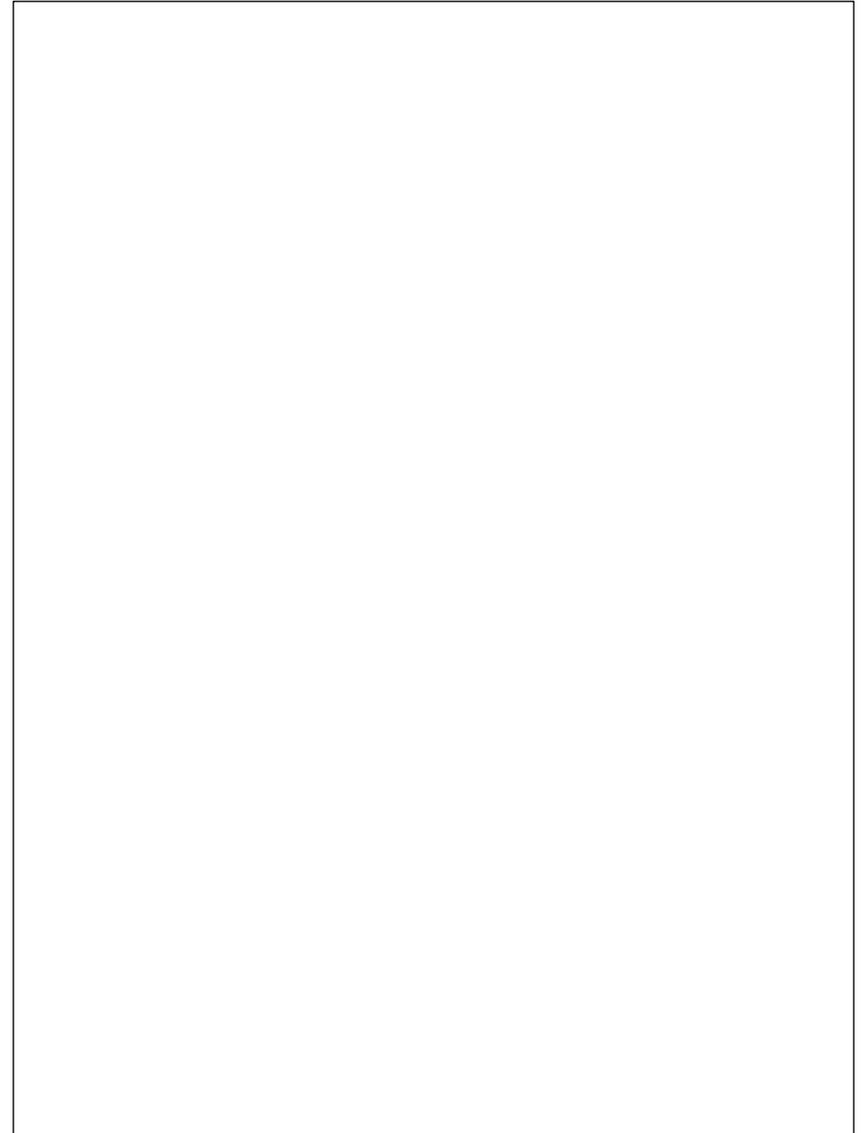
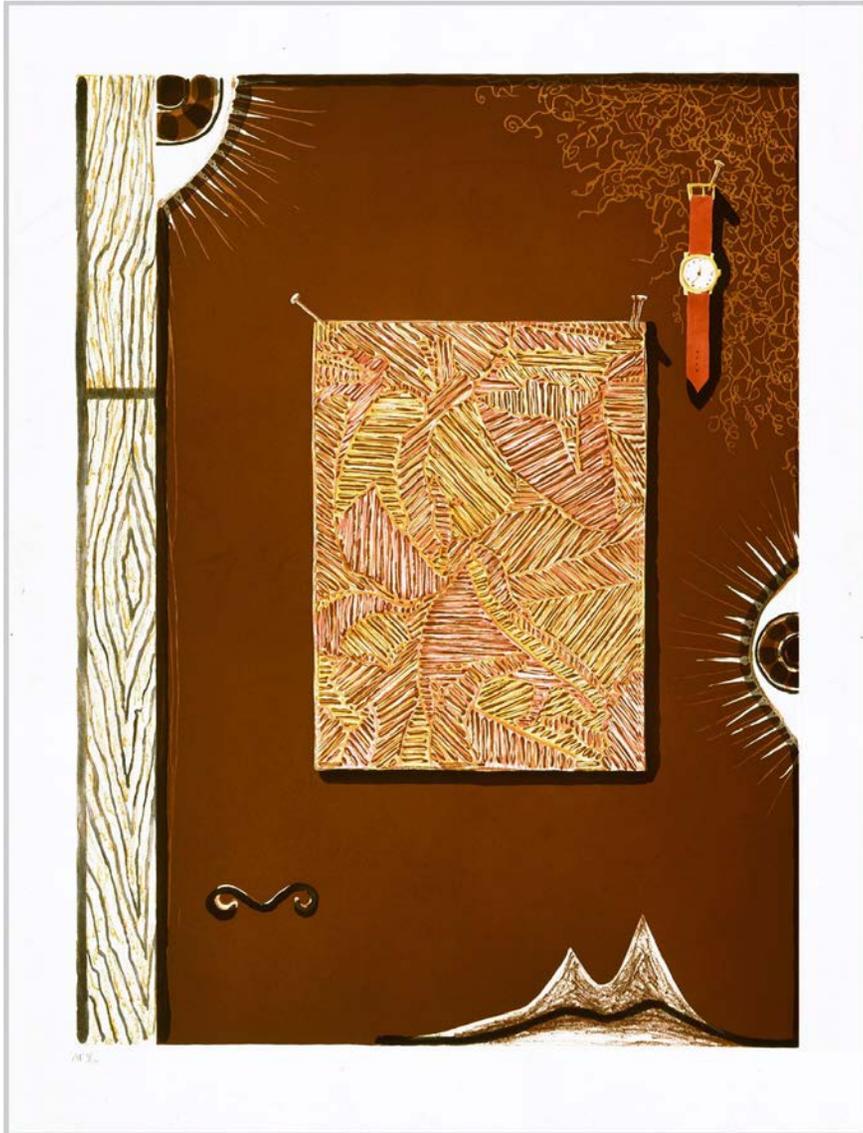






## PERSONAL ICONOGRAPHY

Later in his life, Jasper Johns drew upon images from his life and memory to create art that is deeply personal. What objects, shapes and colors do you love? Create a work of art with your own personal iconography.



CREDITS: **Face with Watch**, 1996

Etching and aquatint in five colors on Arches En-Tout-Cas paper, 42 x 31.88 , Edition of 50 ULAE, Courtesy of Universal Limited Art Editions.

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