

A Free Course on the History of Western Art

Dr Laurence Shafe www.shafe.uk



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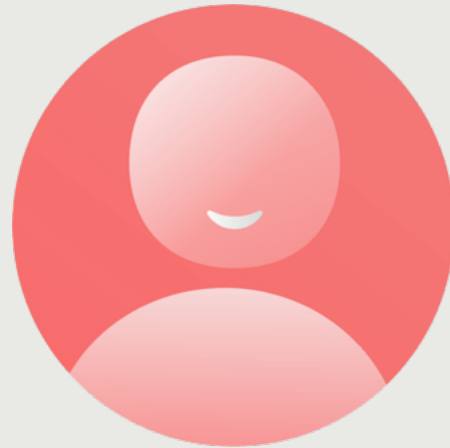


Jasper Johns (b. 1930)
Flag
1954–55
107.3 × 153.8 cm
Museum of Modern Art,
New York

59-01 JASPER JOHNS

DR. LAURENCE SHAFE

WWW.SHAFE.UK



- This is Chapter 59 on **Neo-Dada**, a loosely defined tendency in American and European art of the 1950s and early 1960s that revived the spirit of the original Dada movement — it embraced chance, contradiction, and blurred the division between art and life.
- This talk is on **Jasper Johns** who bridged the gap between Abstract Expressionism and Pop Art. He used what he called "**things the mind already knows**" (1959 article)—like flags, targets, and numbers—he shifted focus from emotional gesture to the object itself. His mastery of **encaustic** and textured surfaces challenged perceptions, profoundly influencing Minimalism, Conceptualism, and the postmodern era.

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Jasper Johns (b. 1930)

***Jasper Johns Photographed
by Robert Rauschenberg***

c. 1955

Photograph

Various dimensions

Jasper Johns Studio, New York

Jasper Johns (b. 1930), *Jasper Johns Photographed by Robert Rauschenberg*, c. 1955, Photograph, Various dimensions, Jasper Johns Studio, New York

- He was born on 15 May 1930 in Augusta, Georgia, and raised in rural South Carolina by relatives after his parents' marriage collapsed. He later said he grew up in a place where "there were no artists and no art." After brief stints at the University of South Carolina and the Parsons School of Design in New York, he was drafted into the US Army in 1951 and stationed in Japan. Returning to New York in 1953, he worked in a bookshop and began making art in earnest, destroying almost everything he produced before 1954.
- In 1954 Johns met **Robert Rauschenberg**, who became his lover, closest artistic confidant and occasional photographer. Their intense personal and creative relationship lasted until around 1961 and proved one of the most consequential partnerships in post-war American art. Through Rauschenberg, Johns met the composer **John Cage** and choreographer **Merce Cunningham**, forming a circle that would reshape the boundaries between painting, music and performance.
- Johns's career spans seven decades. He moved from his breakthrough flag and target paintings of the mid-1950s through sculptural objects, prints, and increasingly layered, introspective canvases. He has received the Presidential Medal of Freedom (2011) and remains one of the most expensive living artists at auction. A notoriously private figure, he divides his time between Connecticut and the Caribbean island of Saint Martin.

Pronunciation Guide

Jasper Johns: JAS-per JONZ

Robert Rauschenberg: RAU-shen-berg

Merce Cunningham: MURSS KUN-ing-ham

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Jasper Johns (b. 1930)

Flag

1954–55

Encaustic, oil and collage on fabric mounted on plywood

107.3 × 153.8 cm

Museum of Modern Art, New York

Jasper Johns (b. 1930), *Flag*, 1954–55, Encaustic, oil and collage on fabric mounted on plywood, 107.3 × 153.8 cm, Museum of Modern Art, New York

- Johns claimed the painting originated in a dream. "**One night I dreamed that I painted a large American flag,**" he recalled, "**and the next morning I got up and I went out and bought the materials to begin it.**" The work uses encaustic — pigment mixed with hot beeswax — applied over strips of newspaper and fabric collaged onto plywood. The wax dried fast, preserving every brushstroke and embedding fragments of newsprint just beneath the surface.
- The flag is neither a celebration nor a protest. Johns chose it precisely because it was, in his words, a "**thing the mind already knows.**" By painting something so familiar, he collapsed the distinction between a painting and its subject. Is it a flag, or a painting of a flag? That question detonated Abstract Expressionism's grip on New York. Curator **Kirk Varnedoe** called it "**one of the most important works of art made in the twentieth century.**"
- The dealer **Leo Castelli** saw the work in 1957 during a studio visit and gave Johns his first solo show in January 1958. **Alfred Barr**, MoMA's founding director, bought three works from that show before it even opened. Johns was just twenty-seven. The architect **Philip Johnson** purchased *Flag* and later donated it to MoMA. It has remained one of the museum's most iconic holdings.

Pronunciation Guide

Encaustic: en-KAW-stik

Leo Castelli: LAY-oh kas-TEL-ee

Kirk Varnedoe: VARN-uh-doh

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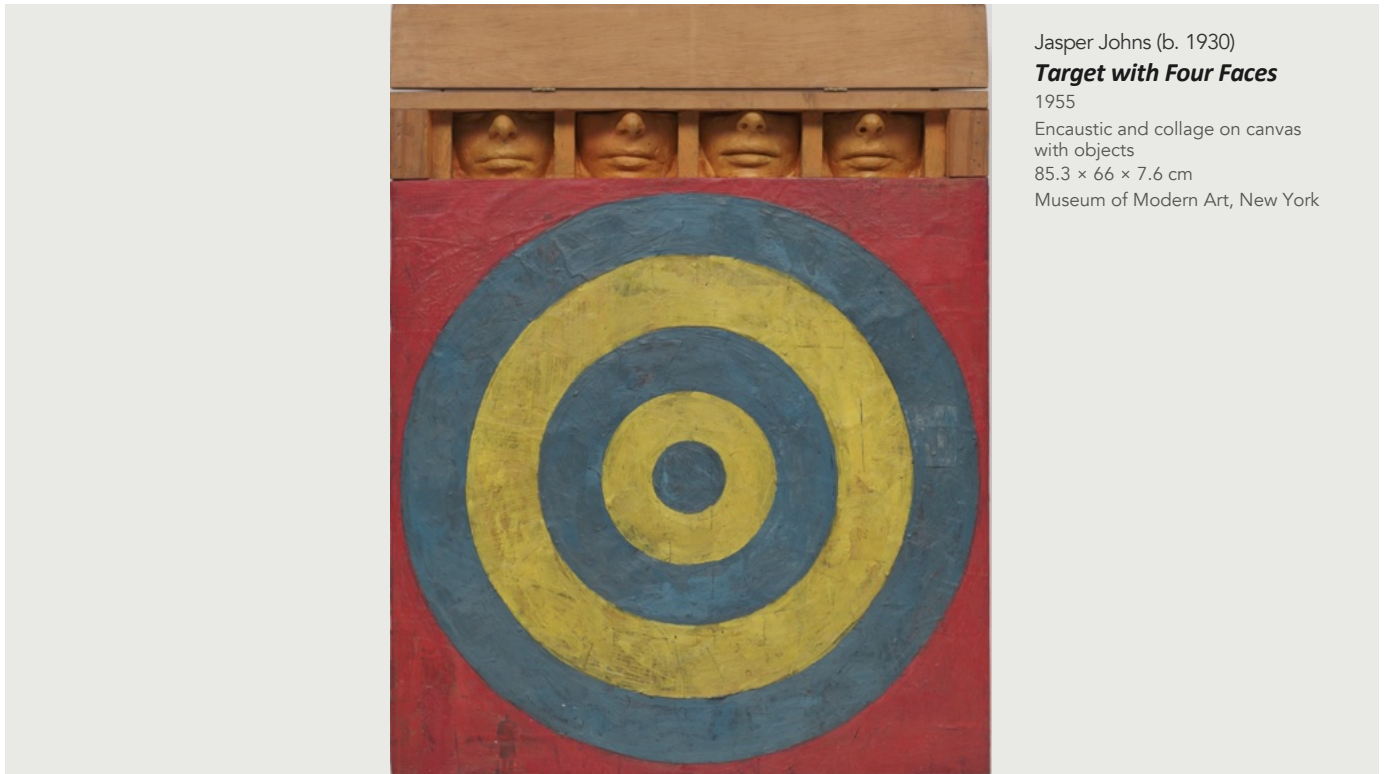
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Jasper Johns (b. 1930)

Target with Four Faces

1955

Encaustic and collage on canvas
with objects

85.3 × 66 × 7.6 cm

Museum of Modern Art, New York

Jasper Johns (b. 1930), *Target with Four Faces*, 1955, Encaustic and collage on canvas with objects, 85.3 × 66 × 7.6 cm, Museum of Modern Art, New York

- A target in concentric bands of blue, yellow and red fills the canvas. Above it, hinged behind a strip of wood, sit four truncated plaster casts of a face — sliced just below the eyes and above the chin. When the hinged lid is open, the faces stare out blankly. When closed, the work becomes pure painted surface. Johns made the casts from a single model, probably his friend and future dealer's wife, but their identity is deliberately obscured.
- The work appeared on the cover of **ARTnews** in January 1958, announcing Johns to the wider art world. Critic **Robert Rosenblum** wrote that Johns "**has managed to make us see, as if for the first time, things we have always looked at but have never examined.**" The piece unsettled viewers because it combined the deeply personal — human faces, plaster taken from living skin — with the utterly impersonal geometry of a target.
- At the time of making, Johns was living in a cold-water studio on Pearl Street in lower Manhattan, sharing the building with Rauschenberg. He was virtually unknown. The Museum of Modern Art acquired the piece from the 1958 Castelli show. Johns later recalled that creating the targets felt liberating because, like the flags, the design was "**given**" — he did not have to invent the composition. This freed him to concentrate entirely on surface, material and process.

Pronunciation Guide

Encaustic: en-KAW-stik

Robert Rosenblum: ROH-zen-bloom

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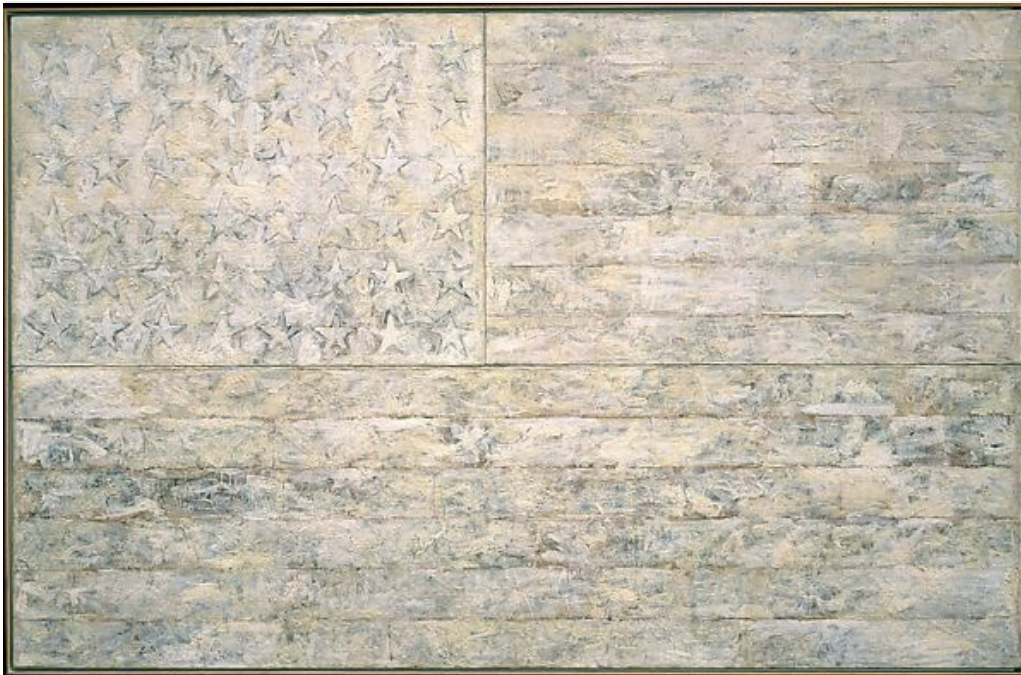
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Jasper Johns (b. 1930)

White Flag

1955

Encaustic, oil, newsprint and charcoal on canvas

198.9 × 306.7 cm

Metropolitan Museum of Art, New York

Jasper Johns (b. 1930), *White Flag*, 1955, Encaustic, oil, newsprint and charcoal on canvas, 198.9 × 306.7 cm, Metropolitan Museum of Art, New York

- *White Flag* is the largest of Johns's early flag paintings and among the most haunting. Drained of patriotic colour, the Stars and Stripes appear in shades of cream, grey and off-white, rendered in encaustic over layers of collaged newspaper. The effect is ghostly — a flag bleached of its usual associations. Fragments of newsprint peek through the wax, lending the surface a sense of buried time.
- Critics have read it variously as a surrender flag, a comment on Cold War conformity, or simply an exercise in monochrome painting. Johns himself refused to assign meaning. "**I am not going to tell you what my paintings are about,**" he said. The critic **Leo Steinberg** praised Johns's ability to present objects that are "**both entirely familiar and utterly mysterious.**" The monochrome palette invited comparison with the gestural whites of de Kooning but stripped away all personal drama.
- The painting was made in the same Pearl Street studio where Johns and Rauschenberg worked side by side. Johns was earning a living at the Marboro bookshop on 57th Street. The work was later acquired by the Metropolitan Museum through the gift of the **Lauder family**. At over three metres wide, it dominates any wall it hangs on and remains one of the Met's signature post-war American works.

Pronunciation Guide

Encaustic: en-KAW-stik

Leo Steinberg: STINE-berg

de Kooning: deh KOO-ning

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Jasper Johns (b. 1930)

Target with Plaster Casts

1955

Encaustic and collage on canvas
with objects

129.5 × 111.8 × 8.9 cm

Private collection (Leo Castelli
bequest)

Jasper Johns (b. 1930), *Target with Plaster Casts*, 1955, Encaustic and collage on canvas with objects, 129.5 × 111.8 × 8.9 cm, Private collection (Leo Castelli bequest)

- A large encaustic target in red, yellow and blue occupies the lower portion. Above it, nine wooden compartments each contain a painted plaster cast of a body part — a hand, a foot, a heel, a bone, a green penis, an ear. Each box has a hinged lid that can be opened or shut. The combination of vivid colour-wheel geometry and dismembered anatomy is both playful and disturbing.
- When the work was shown at the Jewish Museum in 1964, curators initially wanted the box containing the green-painted plaster penis closed, fearing controversy. Johns refused. The critic **Fred Orton** noted that the body fragments evoke a "**reliquary or anatomical cabinet**," connecting the work to medical and devotional traditions. **Alan Solomon**, curator of the 1964 Venice Biennale where Johns represented America, wrote that these works "**shatter our complacency about what we think we see**."
- The body casts were taken from friends and acquaintances. Some scholars believe the work encodes queer identity in plain sight — the fragmented male body displayed yet concealed behind wooden flaps in an era when homosexuality was criminalised. Johns has never confirmed or denied this reading. Leo Castelli kept the painting in his personal collection until his death in 1999. It has appeared in almost every major Johns retrospective.

Pronunciation Guide

Encaustic: en-KAW-stik

Leo Castelli: LAY-oh kas-TEL-ee

Alan Solomon: SOL-oh-mon

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Jasper Johns (b. 1930)

Gray Alphabets

1956

Encaustic and newsprint on canvas

168.9 × 124.5 cm

Menil Collection, Houston



Jasper Johns (b. 1930), *Gray Alphabets*, 1956, Encaustic and newsprint on canvas, 168.9 × 124.5 cm, Menil Collection, Houston

- Twenty-six rows of the alphabet march across the canvas, each row beginning with a different letter in sequence — A starts at A, the next row at B, and so on, wrapping back around. Every letter is rendered in grey encaustic over collaged newsprint, creating an almost illegible grid. The painting is a system that the eye can decode but the mind finds numbing. Johns turned language itself into decoration.
- Critic **Roberta Bernstein**, the leading Johns scholar, described the alphabet and number works as "**found patterns**" akin to the flags and targets — pre-existing structures that removed the burden of composition. Johns was fascinated by the idea of "**things which are seen and not looked at,**" as he put it. Letters, like flags, belong to everyone and therefore, in a sense, to no one.
- By 1956, Johns was working intensively and had established the key subjects — flags, targets, numbers, alphabets — that would sustain his art for years. The grey palette connects this painting to *White Flag* and announces a lifelong interest in muted, non-expressive colour. The **Menil Collection** in Houston, founded by Dominique and John de Menil, acquired the painting. Their collection is celebrated for displaying works in intimate, natural-light galleries designed by **Renzo Piano**.

Pronunciation Guide

Menil: meh-NEEL

Renzo Piano: REN-zoh pee-AH-noh

Encaustic: en-KAW-stik

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Jasper Johns (b. 1930)
Three Flags
1958
Encaustic on canvas
78.4 × 115.6 × 12.7 cm
Whitney Museum of
American Art, New York

Jasper Johns (b. 1930), *Three Flags*, 1958, Encaustic on canvas, 78.4 × 115.6 × 12.7 cm, Whitney Museum of American Art, New York

- Three progressively smaller American flags are stacked one on top of the other, each in full colour encaustic, protruding outward from the wall like a stepped relief. The largest flag sits at the back, the smallest juts forward at the centre. The work confounds perspective: instead of receding into depth, the image advances toward the viewer. It is a painting that behaves like a sculpture.
- The piece was made the same year as Johns's triumphant debut at **Leo Castelli Gallery**. The show sold out and put Johns on the cover of every art magazine. Critic **Hilton Kramer** of the New York Times initially dismissed the flag paintings as a stunt, writing they were "**not so much art as a commentary on art.**" Yet the art world embraced them instantly. By collapsing image and object, Johns provided a way out of the emotional intensity of Abstract Expressionism.
- The Whitney Museum acquired *Three Flags* in 1980 for a reported one million dollars — at the time the highest price ever paid for the work of a living American artist. The purchase was funded by collectors **Gilman and Gonzalez-Falla** and the museum's own funds. Johns had by then moved to a studio in Stony Point, New York, seeking distance from the social pressures of the Manhattan art world. The painting remains one of the Whitney's most visited works.

Pronunciation Guide

Encaustic: en-KAW-stik

Hilton Kramer: KRAY-mer

Leo Castelli: LAY-oh kas-TEL-ee

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Jasper Johns (b. 1930)

False Start

1959

Oil on canvas

170.8 × 137.2 cm

Private collection

Jasper Johns (b. 1930), False Start, 1959, Oil on canvas, 170.8 × 137.2 cm, Private collection

- Splashes of vivid colour burst across the canvas — orange, red, blue, yellow — in broad, gestural strokes that at first glance recall Abstract Expressionism. But scattered across the surface are stenciled colour names: the word "RED" might appear over a patch of blue, "ORANGE" over grey. The labels consistently contradict what the eye sees. Seeing and naming come apart.
- The painting marked a shift from the cool restraint of the flags and targets toward a more expressive, even chaotic, surface. Critic **Max Kozloff** described it as "**a comedy of errors between language and perception.**" The philosopher **Ludwig Wittgenstein's** investigations into language games were in the air. Johns never cited Wittgenstein directly, but the overlap is striking. The painting asks: do we trust words or our eyes?
- In 1988, False Start sold at Sotheby's for **\$17.05 million** — then the highest price ever paid for a work by a living artist. It was bought by publishing magnate **S.I. Newhouse Jr.** The record price cemented Johns's market dominance. By 1959, Johns's personal life was under strain; his relationship with Rauschenberg was deteriorating, and the intense public scrutiny of their respective successes drove a wedge between them.

Pronunciation Guide

Wittgenstein: VIT-gen-shtine

Max Kozloff: KOZ-loff

S.I. Newhouse: NEW-house

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Jasper Johns (b. 1930)

Painted Bronze (Ale Cans)

1960

Painted bronze

14 × 20.3 × 12.1 cm

Whitney Museum of American Art

Jasper Johns (b. 1930), *Painted Bronze (Ale Cans)*, 1960, Painted bronze, 14 × 20.3 × 12.1 cm, Whitney Museum of American Art

- Two Ballantine Ale cans sit side by side on a small bronze plinth. They look like the real thing, but they are solid cast bronze, hand-painted to mimic the labels. Look closer and one can is open, the other sealed. One is slightly heavier. One bears brushstrokes that betray the artist's hand; the other is painted more smoothly. They are identical and different, mass-produced and unique — a riddle in metal.
- The story goes that the dealer **Leo Castelli** was so persuasive he could "**sell beer cans as art.**" Johns, hearing this remark attributed to **Willem de Kooning**, decided to test the proposition literally. The result is simultaneously a joke, an homage to **Marcel Duchamp**'s readymades and a meditation on the difference between art and life. Critic **Barbara Rose** called the ale cans "**the wittiest sculpture of the twentieth century.**"
- Johns cast the cans himself at a small foundry. The work coincides with a period of deepening interest in Duchamp, whom Johns met in 1959. Duchamp's concept of the readymade — an ordinary object presented as art — fascinated Johns, but he inverted it: instead of taking a manufactured object and calling it art, he painstakingly fabricated an art object to look manufactured.

Pronunciation Guide

Duchamp: doo-SHOMP

de Kooning: deh KOO-ning

Museum Ludwig: LOOD-vig

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Jasper Johns (b. 1930)

Map

1961

Oil on canvas

198.1 × 314.7 cm

Museum of Modern Art,
New York

Jasper Johns (b. 1930), Map, 1961, Oil on canvas, 198.1 × 314.7 cm, Museum of Modern Art, New York

- A large map of the United States fills the canvas, its state boundaries roughly drawn and the names stencilled in. The colours are applied in broad, loose strokes — reds, blues, oranges, yellows — that bleed across borders. Some states are clearly legible; others dissolve into abstract fields of paint. Like the flags, the map is a pre-existing image everyone recognises, yet Johns treats it as a painting first and a document second.
- Johns made several map paintings, but this 1961 version is the largest and most celebrated. Critic **Michael Crichton** — the novelist, who also wrote a monograph on Johns — noted that the maps "**balance between the information they carry and the sheer beauty of the paint surface.**" The art historian **Nan Rosenthal** observed that the stencilled state names create a tension between reading and looking that runs through all Johns's work.
- By 1961, Johns had broken with Rauschenberg. The two men's studios, once in the same building, were now on different continents at times. Johns was increasingly influenced by Duchamp and began incorporating more personal, encoded imagery. America was entering the Kennedy era, the Civil Rights struggle was intensifying, and the Pop artists were borrowing from Johns's use of everyday imagery. Johns resented the association. He saw his work as philosophical, not commercial. MoMA acquired Map through the gift of collector **Mr. and Mrs. Robert C. Scull**.

Pronunciation Guide

Michael Crichton: CRY-ton

Nan Rosenthal: ROH-zen-thal

Scull: SKUL

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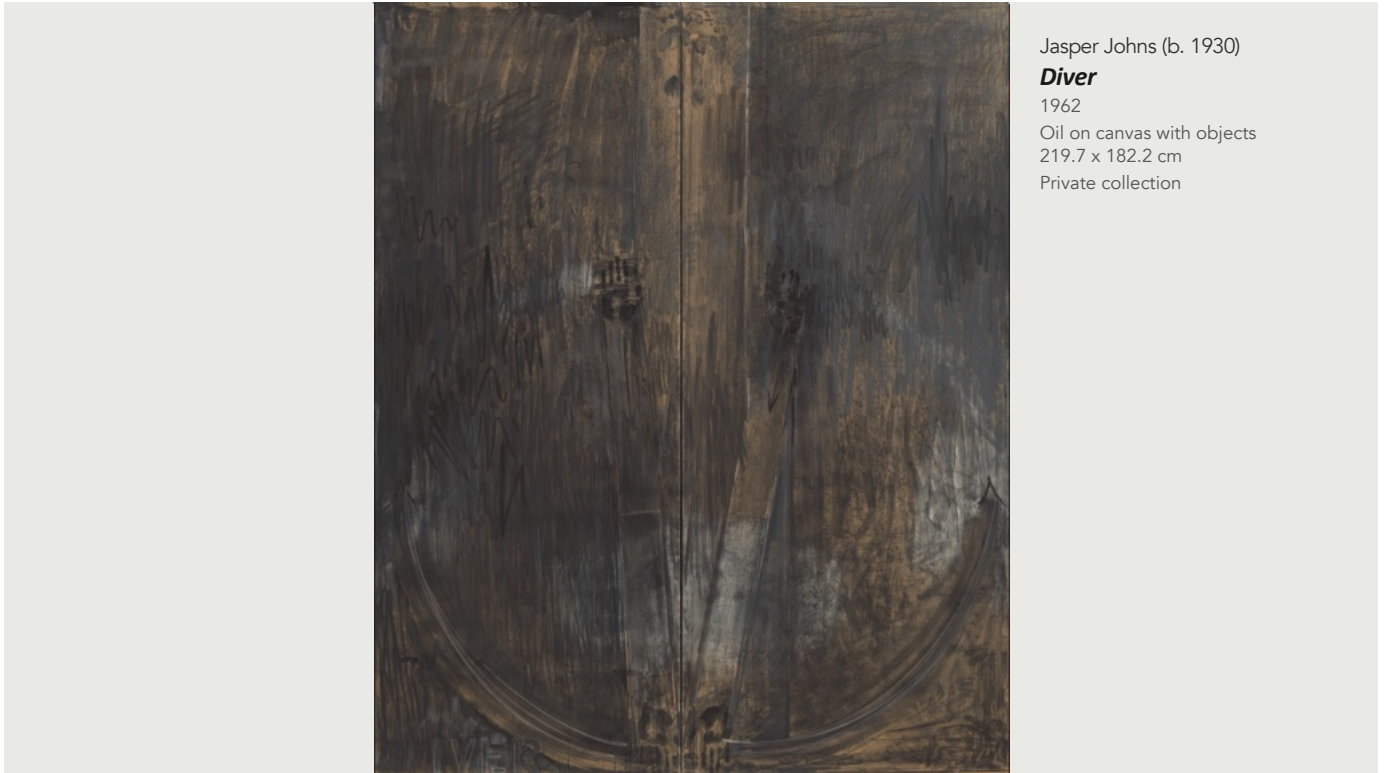
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Jasper Johns (b. 1930)

Diver

1962

Oil on canvas with objects

219.7 x 182.2 cm

Private collection

Jasper Johns (b. 1930), *Diver*, 1962, Oil on canvas with objects, 219.7 x 182.2 cm, Private collection

- *Diver* is a monumental five-panel painting dominated by greys, blacks and gestural sweeps of paint. Near the bottom, two arm-like impressions sweep downward in arcs, as if someone were executing a swan dive into water. A measuring ruler and the imprint of body parts press against the surface. The painting is Johns's most physically imposing work from the early 1960s and signals a turn toward darkness and autobiography.
- The work was inspired by the death of the poet **Hart Crane**, who leapt from a steamship into the Gulf of Mexico in 1932. Johns was reading Crane's poetry and was struck by the image of a body falling into the sea. Critic **Jill Johnston** wrote that *Diver* marks the moment when Johns "**permitted anguish to enter his art.**" The arm arcs suggest both a dive and an embrace — or an act of surrender.
- Johns created *Diver* during a turbulent period. His relationship with Rauschenberg had ended and he had begun psychoanalysis. The physical scale of the painting — over four metres wide — required a new level of ambition. The body imprints recall **Yves Klein's** Anthropometries, though Johns's marks feel more private, even forensic. The work was rarely exhibited for decades. It appeared prominently in the 2021 retrospective "**Jasper Johns: Mind/Mirror**" at the Whitney and the Philadelphia Museum of Art.

Pronunciation Guide

Hart Crane: HART KRAYN

Yves Klein: EEV KLINE

Jill Johnston: JON-ston

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Jasper Johns (b. 1930)
According to What
1964
Oil on canvas with objects
223.5 × 487.7 cm
Private collection

Jasper Johns (b. 1930), *According to What*, 1964, Oil on canvas with objects, 223.5 × 487.7 cm, Private collection

- This sprawling, multi-panel painting is Johns's most overt homage to **Marcel Duchamp**. It incorporates a hinged canvas that swings out from the wall, a cast leg dangling from the upper edge, reversed colour fields, stencilled letters and a chair profile silkscreened onto the surface. The title alludes to Duchamp's question about what determines meaning in art — context, material, or the viewer's mind.
- Johns had begun a sustained dialogue with Duchamp's work, particularly the **Large Glass** and the readymades. Critic **Rosalind Krauss** argued that *According to What* represents "**a systematic deconstruction of painting's conventions**" — flatness, illusion, the boundary of the frame — all laid bare and questioned. The art historian **Roberta Bernstein** noted that the hinged canvas literalises the idea of revealing what lies behind a painting.
- In 1964, Johns represented the United States at the **Venice Biennale** — though it was Rauschenberg who controversially won the Golden Lion that year. The two men were now firmly rivals in the public eye. Johns was spending time in Japan, studying Zen calligraphy and printmaking. This Eastern influence shows in the restraint and deliberation of his mark-making. *According to What* was a response both to Duchamp and to the growing Pop Art movement, from which Johns wished to distance himself.

Pronunciation Guide

Marcel Duchamp: mar-SEL doo-SHOMP

Rosalind Krauss: KROWSS

Venice Biennale: bee-en-AH-leh

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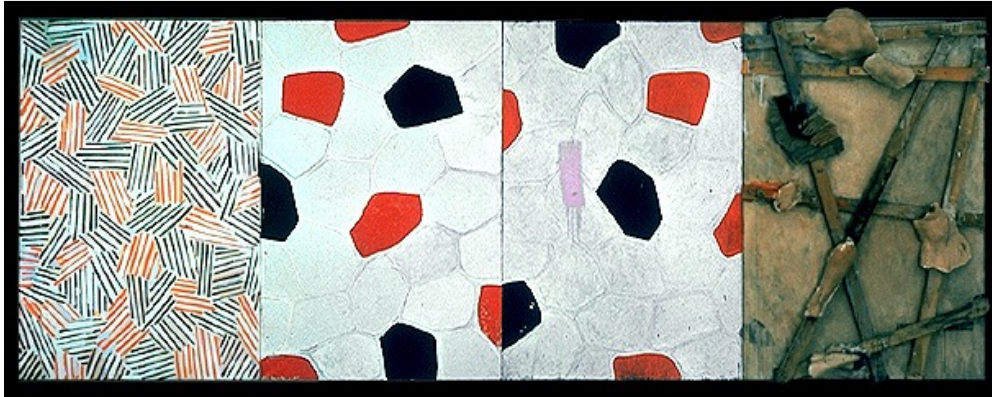
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Jasper Johns (b. 1930)

Untitled

1972

Oil, encaustic and collage on
canvas with objects

182.9 × 487.7 cm

Museum Ludwig, Cologne

Jasper Johns (b. 1930), *Untitled*, 1972, Oil, encaustic and collage on canvas with objects, 182.9 × 487.7 cm, Museum Ludwig, Cologne

- This vast four-panel painting introduced the "**crosshatch**" motif that would dominate Johns's work for the next decade. Diagonal bundles of parallel lines in wax and oil march across the surface in interlocking patterns. There are panels with flagstone patterns recalling a wall Johns claimed to have glimpsed from a car in Harlem. The left panel shifts to the cross-hatching.
- Johns recalled seeing a "**crosshatch pattern on a car that passed by**" and storing the image away. Critic **Mark Rosenthal** wrote that the crosshatch paintings "**systematise gesture itself, turning the expressive brushstroke into a mechanical unit.**" It was a radical move: Johns took the most prized element of Abstract Expressionism — the heroic gesture — and turned it into wallpaper.
- By the early 1970s Johns had moved to Stony Point, north of New York City, and was spending long periods in the Caribbean on Saint Martin. He was increasingly reclusive, granting few interviews. The Vietnam War and Watergate convulsed American life, but Johns kept political commentary out of his work. The wax body casts in this painting hint at mortality and physical decay. Museum Ludwig in Cologne acquired the work, reinforcing Germany's strong holdings of post-war American art.

Pronunciation Guide

Museum Ludwig: LOOD-vig

Encaustic: en-KAW-stik

Mark Rosenthal: ROH-zen-thal

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Jasper Johns (b. 1930)
The Seasons (Spring)
1986
Encaustic on canvas
190.5 × 127 cm
The Courtauld, London



Jasper Johns (b. 1930), *The Seasons (Spring)*, 1987, Encaustic on canvas, 190.5 × 127 cm, The Courtauld, London

- Spring is the first of four monumental paintings in *The Seasons* cycle. A grey silhouette of Johns himself stands at the centre, arm raised, surrounded by motifs recycled from his earlier work — a flag fragment, the *Mona Lisa*, a handprint, a ladder, a rope. The shadow figure is traced from Johns's own body, turning the painting into a kind of self-portrait by absence. Geometric divisions break the canvas into quadrants.
- *The Seasons* marked a startling autobiographical turn. For decades Johns had resisted personal revelation. Critic **Judith Goldman** wrote that the cycle represents "**a reckoning with time, memory and the body**" unprecedented in Johns's career. The art historian **Nan Rosenthal** observed that Johns was quoting **Picasso's** shadow paintings and *Minotaur* series — an acknowledgement of ageing and creative lineage. The shadow moves through the four canvases as the light changes from season to season.
- Johns was in his mid-fifties when he painted *The Seasons*. He had recently been deeply affected by visiting **Picasso's studio** at Vauvenargues and seeing how the Spanish master had lived among his own accumulated imagery. Johns decided to do the same, gathering decades of his own motifs into a single meditation on a life in art. The cycle won the **Grand Prize at the Venice Biennale** in 1988 — a recognition he had long deserved.

Pronunciation Guide

Vauvenargues: voh-veh-NARG

Picasso: pi-KAH-soh

Venice Biennale: bee-en-AH-leh

References

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Jasper Johns (b. 1930)

Slice

2020

Charcoal, oil stick, chalk
pastel, collaged paper,
watercolour on paper

80 × 118 cm

Private collection

Jasper Johns (b. 1930), *Slice*, 2020, Charcoal, oil stick, chalk pastel, collaged paper, watercolour on paper, 80 × 118 cm, Private collection

- A skeletal figure adapted from **Grünewald's** Isenheim Altarpiece stretches across a grey-green ground. Around it float fragments recognisable from decades of Johns's work — a flagstone pattern, a galaxy spiral, stencilled words. The composition is divided as if the canvas itself has been sliced and rearranged. At ninety, Johns was still interrogating new sources while circling back to lifelong obsessions.
- *Slice* was exhibited at the **Whitney Museum** and **Philadelphia Museum of Art** in the landmark 2021 retrospective "**Mind/Mirror**", which ran simultaneously across both institutions — a first in American museum history. Critic **Roberta Smith** of the New York Times called the show "**overwhelming in the best possible way**" and praised the late paintings for their "**undiminished rigour.**"
- Johns's engagement with Grünewald dates back to the 1980s, when he first incorporated the tortured figure of the plague saint from the Isenheim Altarpiece into his work. Over four decades, the image recurred as a meditation on suffering and the body. By 2020, as the world entered the Covid-19 pandemic, the image of a plague saint gained unintended resonance. Johns continued working in his Connecticut studio throughout lockdown. At ninety, his hand remained steady and his curiosity ferocious.

Pronunciation Guide

Grünewald: GROO-neh-valt

Isenheim: EE-zen-hime

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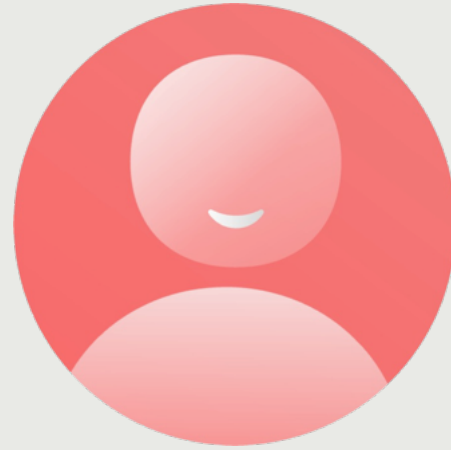
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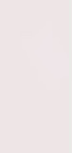
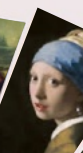
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Jasper Johns (b. 1930)
The Seasons (Spring)
1986



- Jasper Johns revolutionised 20th-century art by bridging Abstract Expressionism and Pop Art. By depicting "things the mind already knows"—flags, targets, and maps—he shifted focus from emotional gesture to the philosophy of perception. His mastery of encaustic and printmaking redefined the artwork as a physical object, profoundly influencing Minimalism and Conceptualism.
- Thank you for your time and I hope to be seeing you again soon.



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