

# THE BROAD

NEWS

**For Immediate Release**

June 13, 2017

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**THE BROAD TO PRESENT COMPREHENSIVE SURVEY  
OF ICONIC AMERICAN ARTIST JASPER JOHNS,  
OPENING IN FEBRUARY 2018**



Image credits: Jasper Johns, *Flag*, 1967, encaustic and collage on canvas (three panels), 33 1/2 x 56 1/4 in., Art © Jasper Johns/Licensed by VAGA, New York, NY. The Eli and Edythe L. Broad Collection. Jasper Johns, *Target*, 1961. Encaustic and collage on canvas. 167.6 x 167.6 cm. The Art Institute of Chicago © Jasper Johns / Licensed by VAGA, New York, NY. Photo: © 2017. The Art Institute of Chicago / Art Resource, NY / Scala, Florence

***Jasper Johns: 'Something Resembling Truth' to feature more than 100 works spanning Johns' 60-year career; The Broad will be exhibition's only U.S. venue and is the first major survey of the artist's work to be shown in Los Angeles***

LOS ANGELES—Artist Jasper Johns (b. 1930), who rose to prominence with his paintings of flags, targets and other familiar objects, will be the sole subject of a special exhibition at The Broad in early 2018. Johns' 60-year career of work will be presented in the most comprehensive survey in the U.S. in two decades. *Jasper Johns: 'Something Resembling Truth'* is the first major survey of the artist's work to be shown in Los Angeles, and will be on view at The Broad Feb. 10, 2018 through May 13, 2018. The exhibition is generously sponsored by Louis Vuitton.

A collaboration with the Royal Academy, London, *Jasper Johns: 'Something Resembling*

*Truth* will feature more than 120 of the artist's most iconic and significant paintings, sculptures, prints and drawings—many never before exhibited in Los Angeles. With loans from international public and private collections, including significant works from the Broad collection, the exhibition will trace the evolution of the artist's six-decade career through a series of thematic chapters. The exhibition encompasses the full range of Johns' materials, motifs and techniques—including his unique use of encaustic (heated beeswax) and found-material collage in paintings—and the innovations he has achieved in sculpture and the graphic arts by expanding the possibilities of traditional media. Johns' use of accessible images will be thoroughly examined, seen continually transformed through the artist's engagement with a wide range of human experiences. In a departure from a retrospective approach, Johns' artistic achievements will be illuminated through the juxtaposition of early and late works throughout the exhibition.

One of the most influential and important living artists to emerge in the 20<sup>th</sup> century, and one of America's greatest artists, Johns has been seminal to the Broad collection. His work emerged with and has influenced numerous other collection artists represented in depth, including Robert Rauschenberg, Andy Warhol, Bruce Nauman, Ed Ruscha, John Baldessari and Sherrie Levine.

"Johns' work is central to understanding contemporary American art. We viewed it as critically important to offer this in-depth and landmark exhibition to the public, particularly in Los Angeles where his work is not seen often enough. The show provides new understanding of the continuity and variety of his incomparable six-decade career, and we look forward to introducing a new generation to the full scope of Johns' achievements," said Joanne Heyler, founding director of The Broad.

"Edye and I have admired the work of Jasper Johns for decades," said Eli Broad, co-founder of The Broad. "His work is essential to our collection and to contemporary art as a whole, and we are pleased to be able to share this exhibition with visitors from Los Angeles and around the world."

### **About the Exhibition**

Organized by the Royal Academy of Arts, London in collaboration with The Broad, *Jasper Johns: 'Something Resembling Truth'* is curated by Edith Devaney, contemporary curator at the Royal Academy, and art historian Dr. Roberta Bernstein, author of Jasper Johns' *Catalogue Raisonné of Paintings and Sculpture*, who has written and lectured extensively on contemporary artists including Johns, Ellsworth Kelly and Robert Rauschenberg. Heyler and Associate Curator Ed Schad are host curators at The Broad. The exhibition title is taken from a 2006 interview in which Johns said, "Yet, one hopes for something resembling truth, some sense of life, even of grace, to flicker, at least, in the work."

At The Broad, *Jasper Johns: 'Something Resembling Truth'* will begin with an entire gallery devoted to Johns' complex treatment of the American flag, arguably his best-known image, deployed famously at the outset of his career in the 1950s as testing ground for a new direction for 20<sup>th</sup> century art, and for decades afterward, as an enduring, compelling and ever-evolving subject evoking a variety of social meanings.

The exhibition will reveal the continuities and changes in Johns' work throughout his career. His use of accessible and familiar motifs established a new vocabulary in painting as early as the 1950s—his treatment of iconography and the appropriation of objects and symbols made the familiar seem unknown through the distinctive, complex textures of his works. Through his groundbreaking paintings and sculptures, Johns charted a radical new course in an art world that had previously been dominated by Abstract Expressionism.

In the 1960s he added devices within his works, including studio objects, imprints and casts of the human figure, while works from the 1970s are dominated by abstract 'crosshatchings.' During this time Johns began to explore printmaking and is now one of the most celebrated printmakers today. His work continued to evolve throughout the 1980s, as he introduced a

variety of images that engaged with themes involving memory, sexuality and the contemplation of mortality. From this time, Johns increasingly incorporated tracings and details of works by other artists, such as Matthias Grünewald, Pablo Picasso and Edvard Munch. The works of the 1990s built on the increasing complexity of subject and reference, and by the early 2000s Johns had embarked on the pared down and more conceptual *Catenary* series which, along with other recent works, shows the rich productivity and vitality of this late phase of his career.

*Jasper Johns: 'Something Resembling Truth'* brings together artworks that rarely travel, including significant loans from the Museum of Contemporary Art and the Art Institute, Chicago; the Menil Collection, Houston; the Museum of Modern Art, New York; the Tate, London; the Centre Pompidou, Paris; the National Gallery of Art, Washington, D.C.; and the Philadelphia Museum of Art. In addition, the artist has generously loaned a number of his works to the exhibition.

Works exclusive to The Broad's presentation of the exhibition include *Three Flags*, 1958 (The Whitney Museum of Art, New York); *White Target*, 1958 (private collection); *In memory of my feelings, Frank O'Hara*, 1961 (Museum of Contemporary Art, Chicago); *Figure 7*, 1955 (Los Angeles County Museum of Art); *Device*, 1962 (Baltimore Museum of Art); *Gray Alphabets*, 1956 (The Menil Collection); *Figure 5*, 1960 (Centre Pompidou); *Flags*, 1965 (Collection of the artist); *Untitled*, 1975 (The Eli and Edythe L. Broad Collection); *Decoy*, 1971 (The Eli and Edythe L. Broad Collection); *Untitled*, 1991 (The Eli and Edythe L. Broad Collection). Other highlights include *Flag*, 1958 (private collection); *0 Through 9*, 1961 (private collection); *Target*, 1961 (The Art Institute of Chicago); *Periscope (Hart Crane)*, 1963 (The Menil Collection on Loan from the Artist); *Between the Clock and the Bed*, 1981 (National Gallery of Art, Washington, D.C.); *Ventriloquist*, 1983 (Museum of Fine Arts, Houston); *Summer*, 1985 (Museum of Modern Art, New York); and *Bridge*, 1997 (private collection).

*Jasper Johns: 'Something Resembling Truth'* will be accompanied by an exhibition catalogue featuring writings by the curators Devaney and Bernstein, as well as essays from curator and critic Robert Storr, art historian Hiroko Ikegami and writer Morgan Meis. The contributing authors will discuss Johns' extensive body of work from viewpoints of literature, contemporary culture and international significance. The exhibition debuts at the Royal Academy of Arts, London, from Sep. 23 through Dec. 10, 2017.

As a paid special exhibition at The Broad, *Jasper Johns: 'Something Resembling Truth'* will include access to the rest of the museum. Ticketing information will be announced closer to the exhibition opening. The Broad's third-floor galleries will continue to be accessible with free general admission tickets and will show a robust and changing selection of postwar and contemporary works from the Broad collection.

### **About the Artist**

Johns was born in Augusta, Georgia in 1930 and raised in South Carolina. He moved to New York in 1948 and returned in 1953 after two years of service in the U.S. Army. Johns' works became widely known after his first solo exhibition at the Leo Castelli Gallery in 1958. Over the course of his career, he has collaborated with an array of other artists, including visual artists Andy Warhol and Robert Rauschenberg, playwright Samuel Beckett and choreographer Merce Cunningham, serving as artistic advisor to the Merce Cunningham Dance Company for over a decade. The artist currently lives and works in Sharon, Connecticut.

Johns has held solo exhibitions throughout the world at institutions including the Museum of Modern Art and the Metropolitan Museum of Art, New York; the National Gallery of Art, Washington, D.C.; the Centre Pompidou, Paris; the Kunstmuseum Basel; and the San Francisco Museum of Modern Art. Johns won the Grand Prize for Painting at the Venice Biennale in 1988 and was awarded the Presidential Medal of Freedom in 2011.

### **About The Broad**

The Broad is a contemporary art museum founded by philanthropists Eli and Edythe Broad on Grand Avenue in downtown Los Angeles. Designed by Diller Scofidio + Renfro in collaboration with Gensler, the museum offers free general admission. The Broad is home to the 2,000 works of art in the Broad collection, which is among the most prominent holdings of postwar and contemporary art worldwide, and has launched an active program of rotating temporary exhibitions and innovative audience engagement. The 120,000-square-foot building features two floors of gallery space and is the headquarters of The Broad Art Foundation's worldwide lending library, which has actively loaned collection works to museums around the world since 1984. Since opening in September 2015, The Broad has welcomed more than 1.2 million visitors. For more information on The Broad and to sign up for updates, please visit [thebroad.org](http://thebroad.org).

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