

JASPER JOHNS AND ROY LICHTENSTEIN

WALLS

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CASTELLI

Kenneth E. Silver

WALLS: Johns, Lichtenstein, trompe l'oeil, and Art History

Big abstract paintings turn out to be astonishingly easy to live with. Representational, illusionistic pictures of the same size, though presumably opening up the walls behind them, would eat up a lot more of the surrounding space; their contents have a way of coming forward as well as receding. Abstract painting, especially of the postwar American variety, tends to hold the wall more the way that Far Eastern painting does.

Clement Greenberg, "A Famous Art Critic's Collection," *Vogue* (15 January 1964)

In memory of Bob Rosenblum

The spring before I began graduate school in art history, in 1973, I was more or less forced into a confrontation with Clement Greenberg. It took place at a party in painter Kenneth Noland's huge loft building on the Bowery. Although I knew Ken Noland a bit through a mutual friend, Margo Greene, I had never met Greenberg. Ken and I, and one or two other people, as well as the esteemed critic, were standing in Ken's bedroom, looking at a long horizontal stripe painting by him on the wall over the bed. "Hey Clem, did I tell you that Ken Silver's a big Warhol fan," Ken Noland asserted provocatively, knowing that this would ruffle his friend's feathers and wanting to see how I would respond. "Oh yeah? You are? Tell me, then," Greenberg asked me, "whom do you expect to care about Andy Warhol when everyone's forgotten who Marilyn Monroe was?" I knew what the (rhetorical) question meant, that it was shorthand for all Greenberg felt about contemporary art: "representational, illusionistic" painting was retrograde, its anarchic "contents" coming forward, receding, eating up space, whereas American



Roy Lichtenstein
Paintings, 1982
Oil and Magna on canvas
40 x 36 inches
Private collection

abstraction was important, progressive, it “tends to hold the wall...” Pop Art, with Warhol as the representative figure, was an especially egregious kind of illusionism for Greenberg—vulgar, kitsch, popular. So rather than arguing about the intricacies of his ideas with the man who had more-or-less invented postwar art theory, and where I was unlikely to prevail, I stood up for the profession whose ranks I was itching to join:



Jasper Johns
Untitled, 1984
Pencil on paper
11½ x 8 inches
Collection of the artist

“People will care about Warhol because art historians will tell them who Marilyn Monroe was. The way we care about Velasquez because someone’s told us about the Spanish royal family in *Las Meninas*.” That did it. Clem walked out of the room without saying a word and my encounter with the great formalist art critic had come to an end.

Revisionist views notwithstanding, Clement Greenberg had played a significant role in the success of postwar American art. It was he who had understood not only the beauty and importance of the art of Pollock, de Kooning, Rothko, Newman, et al., as had others, to be sure, but also how to turn that remarkable burst of creativity into a powerful homegrown critical program of close-looking and serious thought. It might be said that Greenberg made art-for art’s-sake a viable American pursuit in those expansive years after World War II, a real accomplishment in our practical, commercial, and democratic United States. By way of devising a simple formula for recognizing avant-garde “quality,” Greenberg made the elite enterprise of artistic delectation look as down-to-earth as something you might find in the pages of *Popular Mechanics*: the history of modern art, as he explained, was one of increasing specialization and medium-specific “self-consciousness”—the flatter, more colorful, and bigger the painting was—the more like a flat thing, or a wall,

the better. Although he claimed not to exclude figuration from this pilgrim's progress of modernism, it was rare that he had anything good to say about work with recognizable imagery. For Greenberg, abstract art was the royal road to quality, and he considered everything else retrograde, or less truly advanced, or suspect, and therefore beside-the-point.

Yet, all that was unraveling by the time I met Greenberg, his influence and the power of his theory in rapid decline. Only the year before, in 1972, Leo Steinberg had published in *Artforum* his superb essay, "Other Criteria," which included his brilliant if respectful point-by-point refutation of Greenberg's formalism, and where he argued for a vastly expanded critical perspective beyond formalism's "straight and narrow mainstream."¹ More important, the contemporary artists who seemed to matter most had been deviating from the formalist line for quite some time, and could now and then be found making sport of much that the hardline formalists held dear. It was in 1973, for instance, that Roy Lichtenstein painted *Trompe L'oeil with Leger Head and Paintbrush* (p.8). Here was Greenberg's flatness in big Pop Art quotation marks. An amalgam of Americana and Parisian art, the work features a collection of objects pinned and nailed to a support of wood (demonstrably *faux bois*), borrowed from the wooden cupboard doors and swinging gates portrayed illusionistically as the painting surfaces for the turn-of-the-century trompe l'oeil pictures of John Peto, William Harnett, and John Haberle. In works like this one, and in the graphite and colored pencil studies for related paintings in this series (pp.16, 24, 26 and 29) Lichtenstein borrows the scraps of paper, canceled letters, natural history specimens, pocket watches, and bits of string that, among much else, Peto, Harnett, and Haberle favored in their hyper-realist still-life works. "Does Lichtenstein really expect these paintings, rendered in his blunt and heavily outlined comic style," asked John Coplans, when the "Trompe l'Oeil" series was first exhibited, "to fool the eye, to deceive us into believing that the objects represented give the illusion of actually being there? Certainly not."² Rather, it's the playfulness of American trompe l'oeil painting, its use of everyday subject matter, and, as Jack Cowart pointed out,³ its role as antecedent for Pop Art that interested the artist. That the illusionism that had made this genre of painting popular in the first place is untranslatable by means of Ben-Day dots must have made the ironic connection between old-fashioned and brand-new art only that much sweeter for Lichtenstein.

opposite page
Roy Lichtenstein
Collage for
Two Paintings, 1982
Tape, painted and
printed paper on board
50 x 40 1/8 inches
Private collection

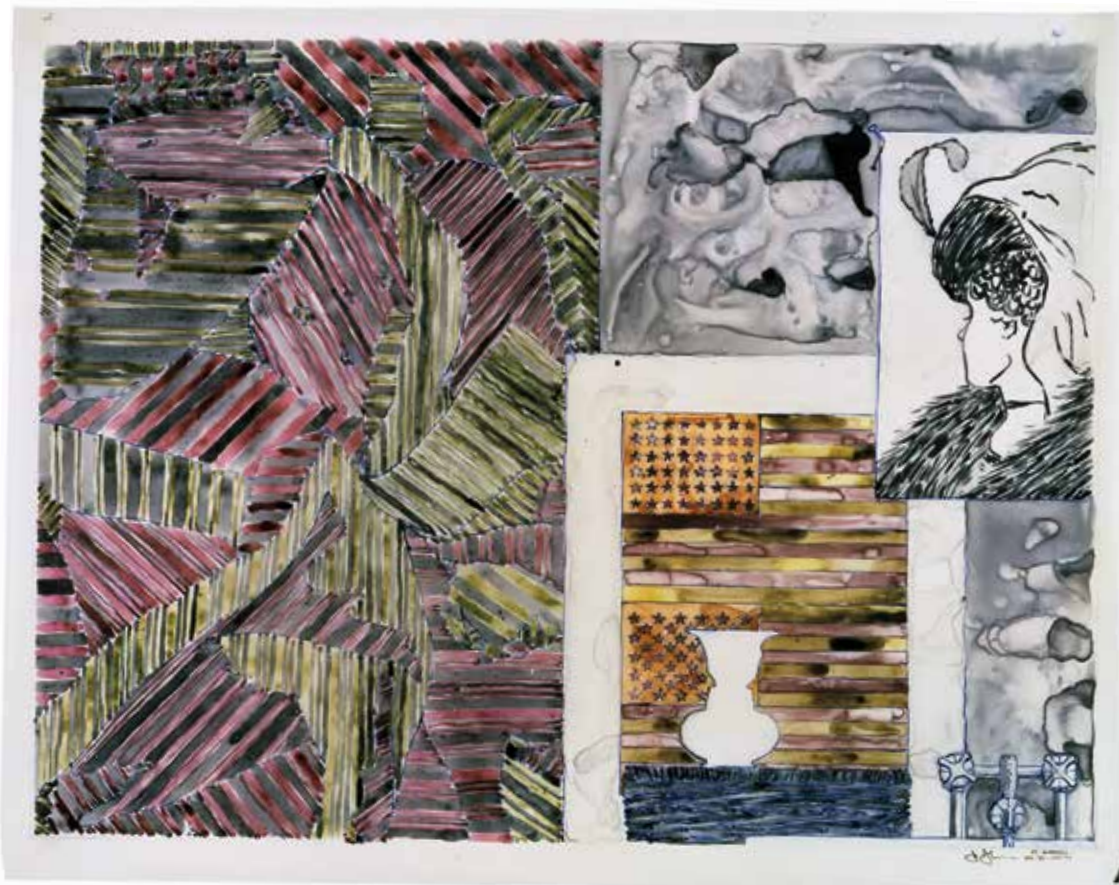






opposite page
Roy Lichtenstein
*Trompe L'oeil with Leger Head
and Paintbrush, 1973*
Oil and Magna on canvas
46 x 36 inches
Private collection

Jasper Johns
Untitled, 1988
Encaustic on canvas
38 x 26 inches
Collection of Gregg C. Seibert



And irony is key. What could be further from “an art whose value depends on the authenticity of its mysteries,” as Harold Rosenberg described Abstract Expressionism in “The American Action Painters” (1952),⁴ than trompe l’oeil, an art devoted to trickery, artisanal skill, and innocent fun? Certainly, for the high-minded painters, critics, and theorists of abstraction in the postwar years, this provincial American variation of 19th-century Realism—realism at its most literal-minded—was hardly a source of sustenance (they far preferred the near if unintended abstraction of Albert Pinkham Ryder, for example). As it so happens, Lichtenstein, quite exceptionally, had been interested in American source material from early on—think of his abstracted oil paintings and woodblock prints of Native Americans from the early 1950s. Still, his Pop Art version of trompe l’oeil works, with their

Jasper Johns
Untitled, 1983-84
Ink on plastic
28³/₈ x 36¹/₄ inches
Collection of the artist



Roy Lichtenstein
Paintings with Roses, 1982
Oil and Magna on canvas
37 x 59 inches
Private collection



Roy Lichtenstein
Paintings: Picasso Head, 1984
Oil and Magna on canvas
64 x 70 inches
Private collection



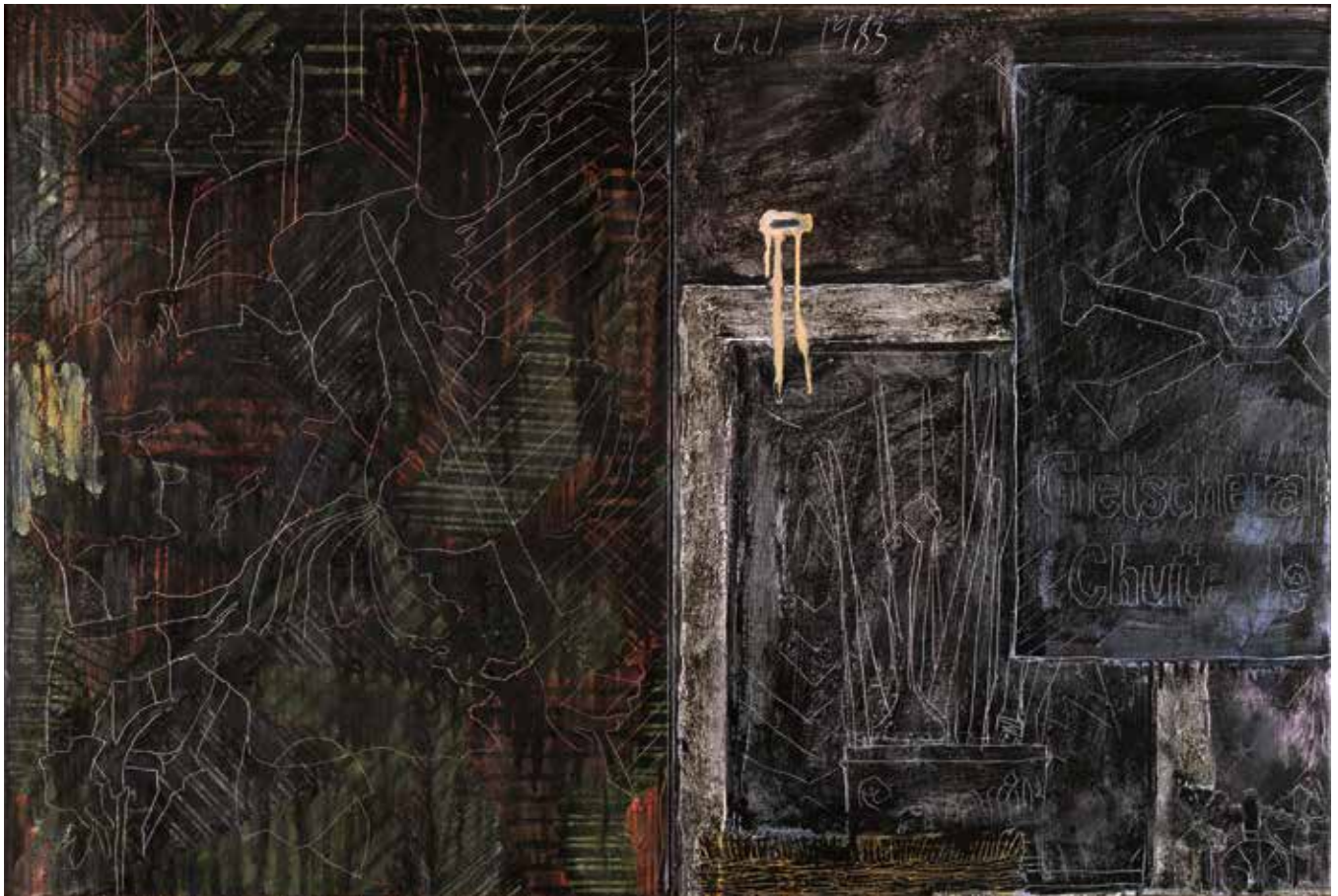
Jasper Johns

Racing Thoughts, 1983

Encaustic and collage on canvas

48¹/₈ x 75¹/₈ inches

Whitney Museum of American Art. Purchase, with funds from the Burroughs Wellcome Purchase Fund; Leo Castelli; the Wilfred P. and Rose J. Cohen Purchase Fund; the Julia B. Engel Purchase Fund; the Equitable Life Assurance Society of the United States Purchase Fund; the Sondra and Charles Gilman, Jr., Foundation, Inc.; S. Sidney Kahn; The Lauder Foundation, Leonard and Evelyn Lauder Fund; the Sara Roby Foundation; and the Painting and Sculpture Committee



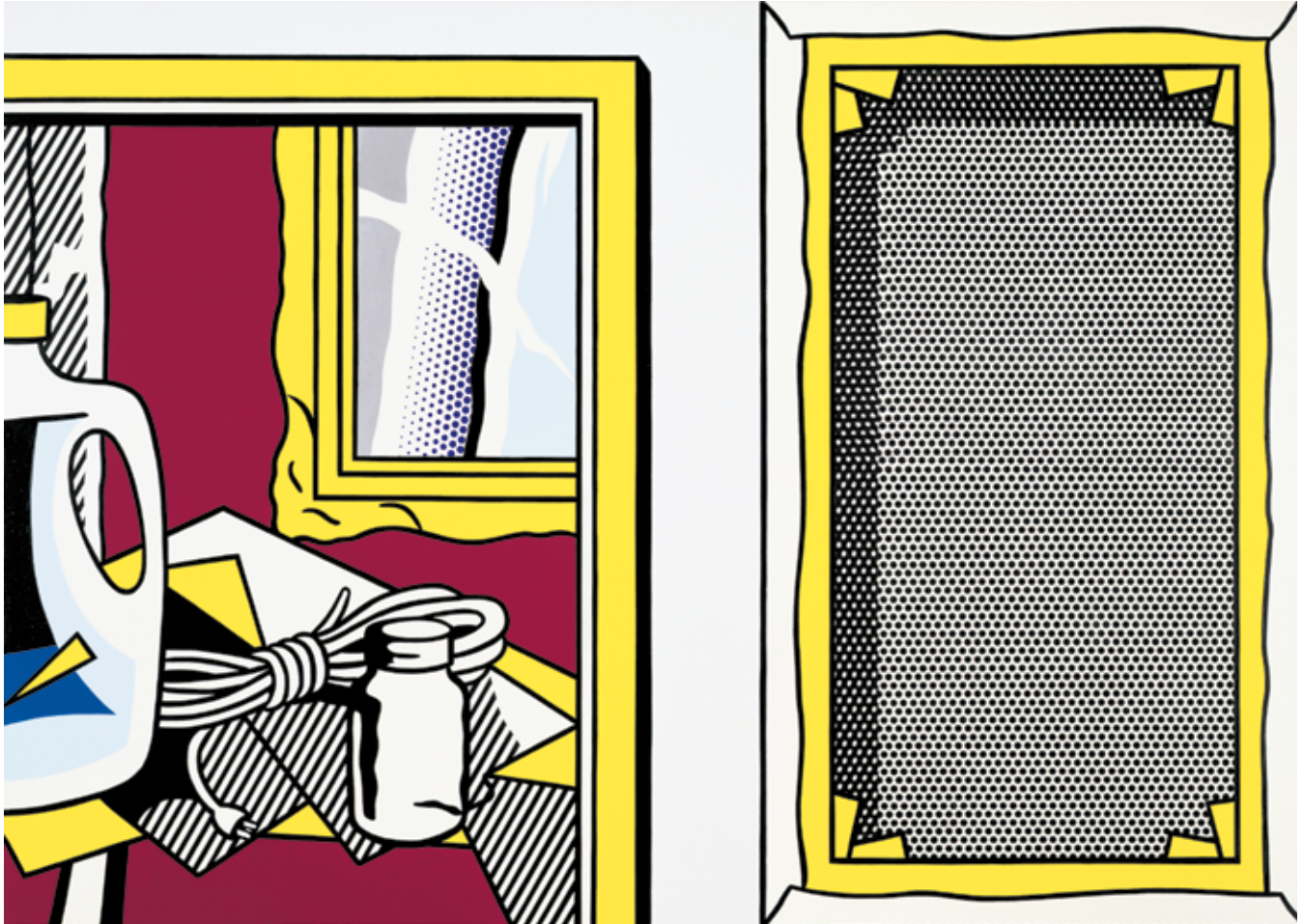
Jasper Johns

Untitled, 1983

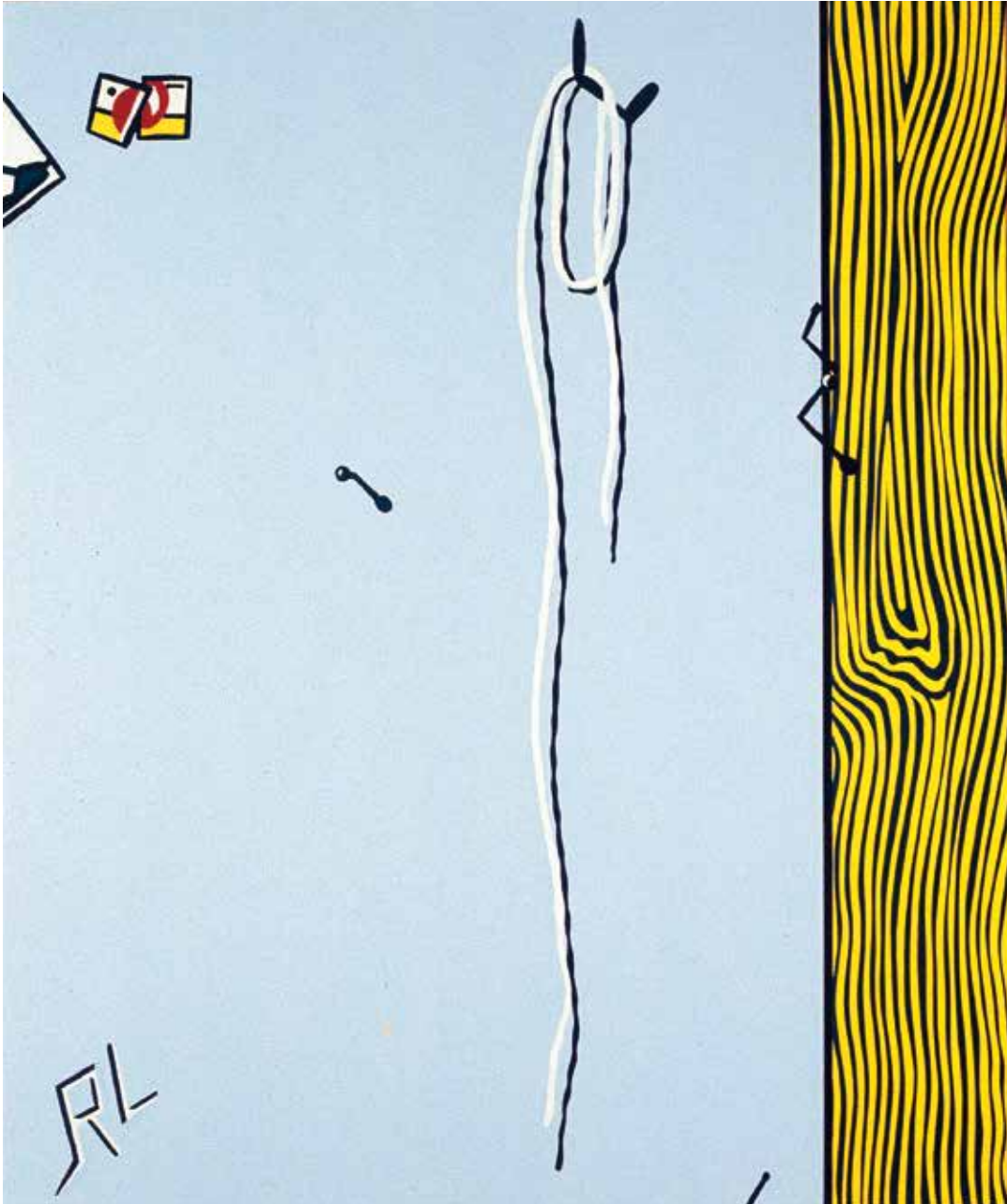
Encaustic on canvas

30¹/₂ x 45¹/₄ inches (two canvases, 30¹/₂ x 22⁵/₈ inches each)

Collection of the artist



Roy Lichtenstein
Two Paintings (Stretcher Frame), 1982
Oil and Magna on canvas
64 x 90 inches
Private collection



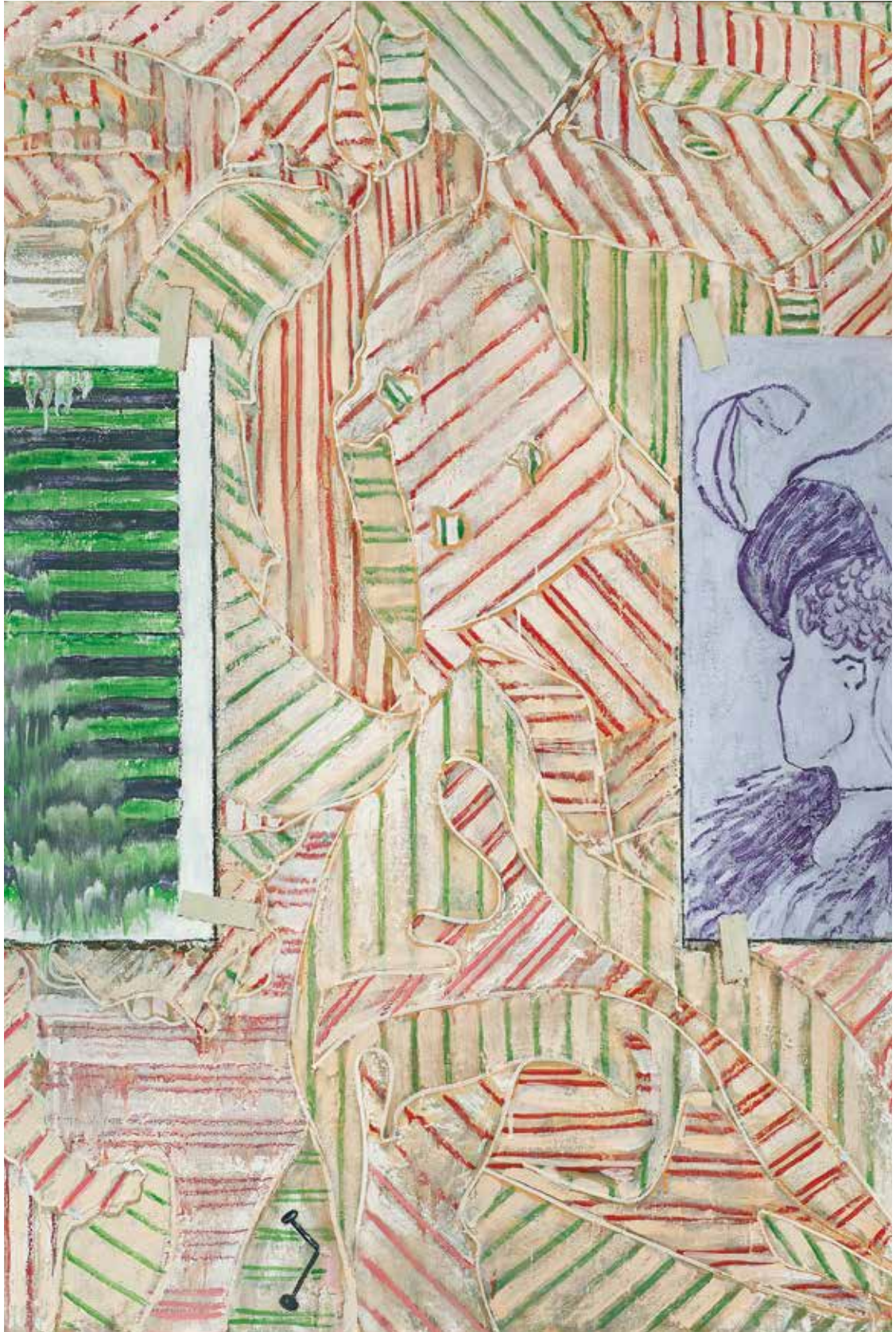
Roy Lichtenstein
*Studio Wall with
Hanging String*, 1973
Oil and Magna on canvas
36 x 30 inches
Private collection

ostentatiously displayed trompe-l'oeil nails casting deceptive shadows, are by no means strictly American, since in at least two different cases we find torn pages illustrating Fernand Léger's figures of women tacked up alongside the butterflies, horseshoes, and paintbrushes. Even the fool-the-eye nails had a specifically Parisian twist: Lichtenstein was certainly aware, as every art history undergraduate is taught nowadays, that first Georges Braque and then Pablo Picasso delighted in inserting an occasional trompe l'oeil nail or tack into their Cubist paintings, thereby accentuating the flatness of their disillusioned space, as signs of the representational system they were attempting to undermine, and in recognition of the fact that no matter how abstract either of their bodies of work might become, their grounding in plain old mimesis remained foundational.⁵

There was something else, as well, that must have looked congenial to Roy Lichtenstein about American trompe l'oeil paintings: the composite, collaged nature of their improvised, haphazardly arranged tack boards and letter racks. For an artist who had capitalized on the quick-take drama of the comic strip, where all attention was focused by means of a close-up of the tearful blonde's lament ("That's the way it should have begun! But it's hopeless!"), or the contorted face of the fighter pilot in action ("Okay hot-shot, okay! I'm pouring!"), the casual and dispersed attention afforded by these scattered compositions must have come as a relief, and presented itself as a new sort of artistic challenge. In Lichtenstein's trompe l'oeil works, we are likely to be looking away from the exact center of the work, or even at its edges, where the flotsam and jetsam of artistic life has been tucked in, tacked up, and nailed down (with trompe l'oeil nails) to studio walls (pp.8, 16, 24, 26, 29).

A decade later we find Lichtenstein still meditating on walls and what hangs from them, and thinking about framing devices, but in the series called "Paintings" and "Two Paintings," it is not a casual arrangement of objects but the collision of disparate works of art—and the spaces between them—that he makes compelling. Among other paintings-within-paintings, examples of Lichtenstein's new send-ups of gestural Abstract Expressionist art were contrasted with a variety of un-painterly "others": corny still-lives (pp.11, 15), comic-strip characters (Dagwood, for instance) (p.18), figures from Picasso's Cubist/Surrealist works (pp.7, 12). These artful juxtapositions of subjects and modes, of high and low, and of abstraction and figuration, all appear to take place not on the walls of the artist's studio, or in museums, but in bourgeois





opposite page

Roy Lichtenstein

Collage for Two Paintings:

Dagwood, 1983

Tape, black marker, painted
and printed paper on board

54³/₄ x 40 inches

Private collection

Jasper Johns

Untitled, 1984

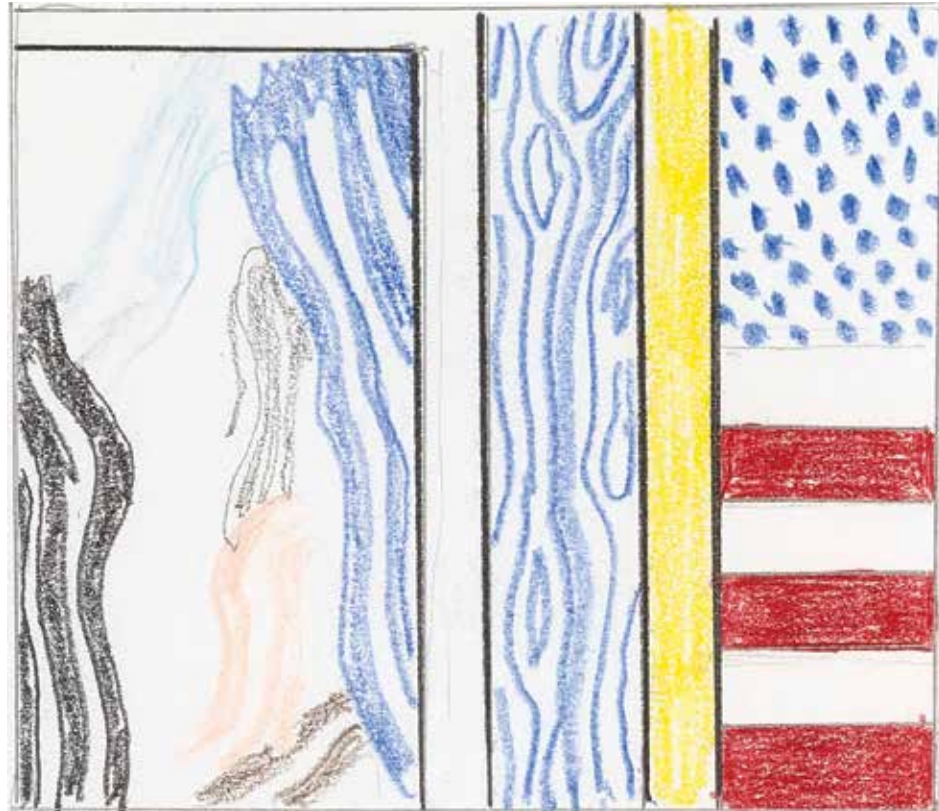
Encaustic on canvas

50 x 34 inches

Collection of the artist



Jasper Johns
The Bath, 1988
Watercolor and graphite pencil on paper
29¹/₈ x 37³/₄ inches
Collection of the artist



Roy Lichtenstein
Drawing for Two Paintings
(Flag), 1982
Graphite and colored
pencils on paper
9½ x 12¾ inches
Private collection

interiors (the assorted windows with drapes, rococo frames, and unsystematic pairings of period and style are the giveaways). Amongst these forced marriages of style we find, on the wall of what must be a very tall room, something unexpected (p.7): not the confrontation of painterly abstraction and hard-edged illusionism, but the meeting of two recognizable twentieth century artists, Pablo Picasso below (*Woman with Flowered Hat*, 1939-40, rendered in Lichtenstein comic-strip mode, from 1962) and Jasper Johns above (in the form of a fragment of one of his "Flagstone" patterned paintings, now featuring Lichtenstein comic-strip stripes).

Whatever else we make of this, it's clear that the artist intended the rendezvous of Lichtenstein, Picasso and Johns as a tribute, if an offhand and funny one, to



Jasper Johns
Untitled, 1990
Oil on canvas
18 x 18 inches
Collection of the artist

his slightly younger contemporary. As Lichtenstein was well aware, Johns had been crucial in breaking the stranglehold of Greenbergian formalism on the New York art world and he did this, in advance of Pop Art, with the help of the American trompe l'oeil painters. Even before his epochal first solo show at the Leo Castelli Gallery, in 1958, Johns had created two works (rendered in his characteristic, subtly modulated, all-gray encaustic brushstrokes) that relied on motifs popular in the 19th-century American trompe l'oeil tradition: in *Canvas* (1956), Johns appears to frame a painting whose back has been turned to us,⁶ and in *Drawer* (1957), he creates the eponymous furniture compartment, replete with a pair of drawer pulls.⁷ Both works exchange the look of three-dimensions for the real thing, turning the tables, as it were, on our expectations for illusionistic painting. In 1962, for those who were paying attention, Johns made this indebtedness to American illusionism apparent: at the very bottom of *4 the News* (Kunstsammlung Nordrhein-Westfalen, Düsseldorf), the artist had stenciled, alongside the title of the work, the words "PETO JOHNS,"⁸ thus linking himself to one of the masters of the downhome visual pun. Yet, like Lichtenstein's art, that of Johns is quintessentially transatlantic. Not only do we feel the omnipresence of Paul Cézanne in Johns's short, repeated, picture-building brushstrokes, but the overall ironized conceptualism of Marcel Duchamp is crucial to Johns, as are René Magritte's visual tricks, optical illusions, and poetic associations of seeming contraries. In this light, it is well worth recalling that before it was invoked as a precedent for Pop Art, 19th-century trompe l'oeil painting was considered an important precedent for Surrealism, as it spread through the ranks of the American avant-garde during the 1930s and 1940s.⁹

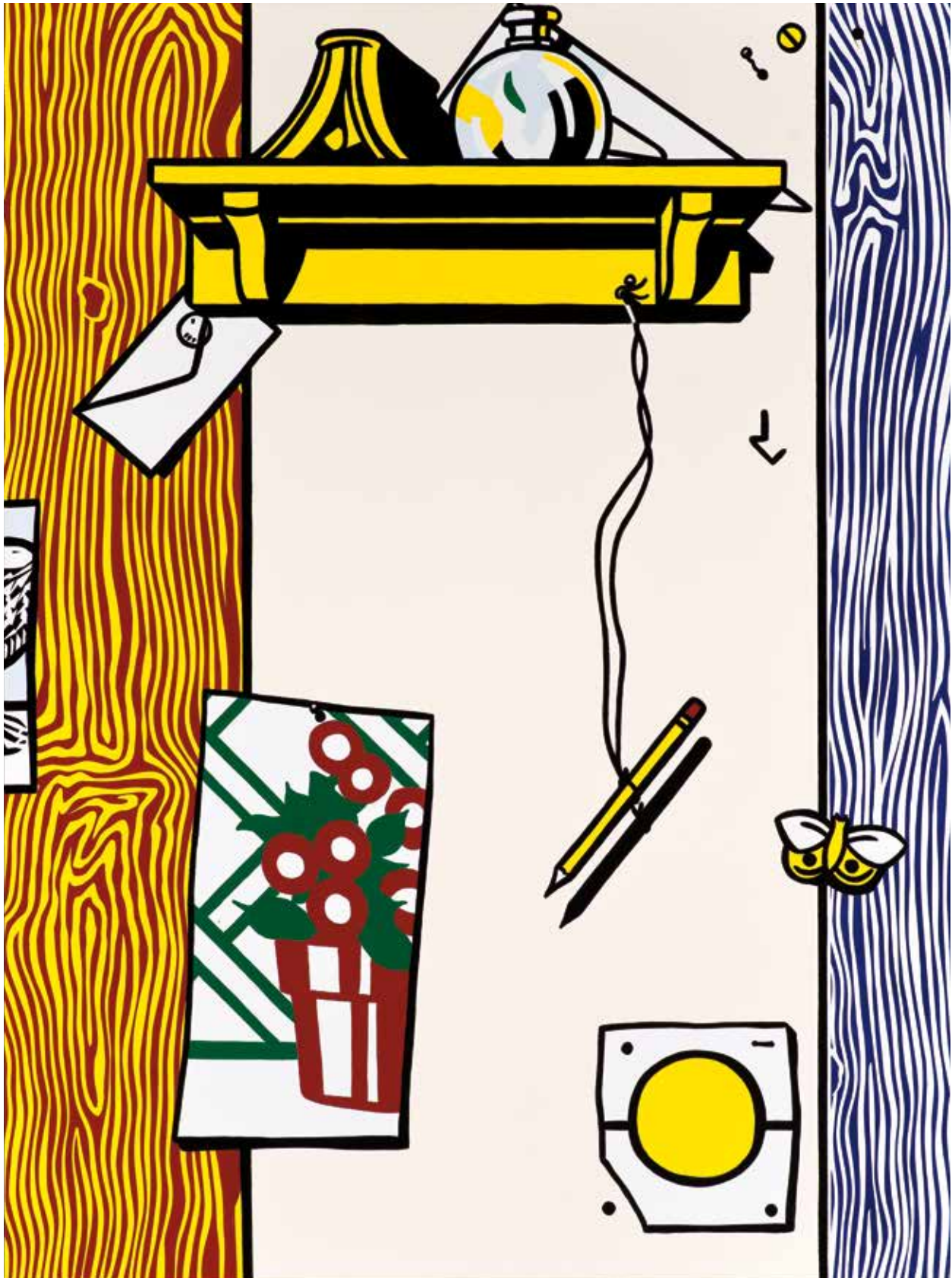
If he was dismissive of Pop Art in general, and of Warhol and Lichtenstein in particular,¹⁰ Clement Greenberg, interestingly enough, was bemusedly admiring of Johns. While admitting that, "strictly speaking," Johns was a "representational artist," Greenberg felt that his case was nonetheless "an exemplary one, for he brings de Kooning's influence to a head by suspending it clearly, as it were, between abstraction and representation."¹¹ What's more, the critic for whom walls were meant to be reaffirmed by abstraction rather than denied by illusionism, saw that in Johns there was a link to the older, trompe l'oeil American mode (this was 1962, the year of *4 the News*): "Just as the vivid possibility of deep space in photographs of signs or house-fronts, or



Roy Lichtenstein
*Studio Wall with
Pocketwatch, Fly, and
Sketch of Lemons, 1973*
Oil and Magna on canvas
30 x 24 inches
Frederick R. Weisman Art Foundation,
Los Angeles



Jasper Johns
Untitled, 1986
Oil on canvas
17³/₈ x 11³/₄ inches
Collection of the artist

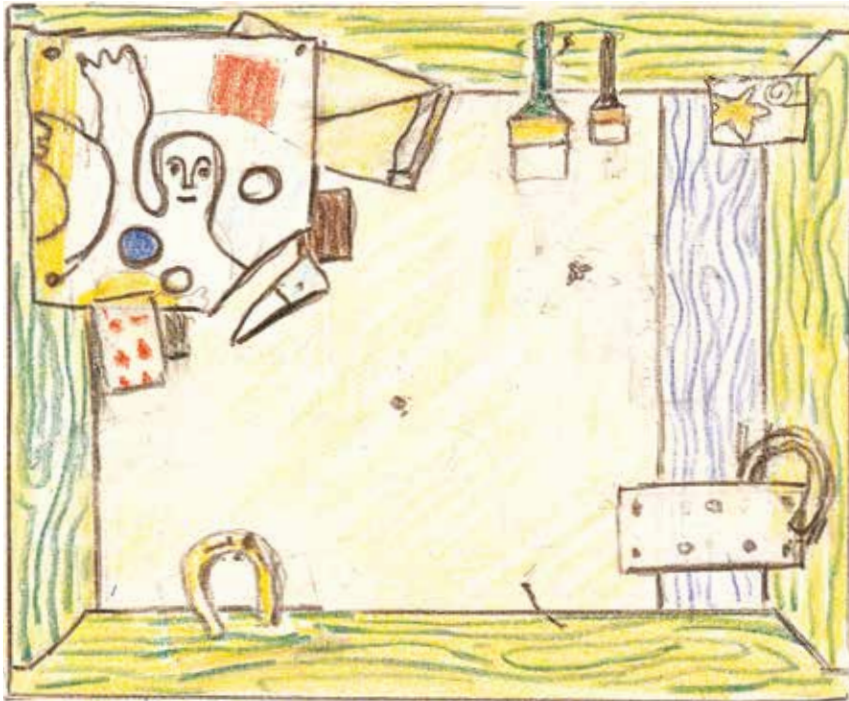




opposite page
Roy Lichtenstein
Studio Wall with Hanging Pencil and Three Sketches, 1973
Oil and Magna on canvas
54 x 40 inches
Frederick R. Weisman Art Foundation, Los Angeles

Jasper Johns
Untitled, 1988
Encaustic on canvas
48¹/₄ x 60¹/₄ inches
Collection of Anne and Joel Ehrenkranz





Roy Lichtenstein
*Drawing for
 Studio Wall, 1973*
 Graphite and
 colored pencils on paper
 4¹⁵/₁₆ x 8¹/₄ inches
 Private collection

opposite page
Jasper Johns
In the Studio, 1982
 Encaustic and collage on
 canvas with objects
 72 x 48 x 5 inches
 Collection of the artist

tripartite bathtub faucet that he placed at the bottom edge of many of these works), that matter-of-fact trompe l'oeil was turned complex and inward. Not surprisingly, the most emblematic of trompe l'oeil appurtenances, the nail—and its accompanying shadow—can be found in every one of these works by Johns, usually as a way of attaching a picture-within-a-picture to the wall, sometimes only as a kind of place-marker, or punctuation mark, without function within the fiction of the image (one of these expressive but functionless nails makes its appearance in the encaustic painting *Untitled* (1984) (p.19), as well as in its pencil study (p.5), although the nail and its shadow are first turned to the right, in the study, and then to the left, in the finished work, an example of the artist's continuous pictorial adjustments).¹³ When the illusionistic nails in these works are doing jobs of work, they may be functioning as hooks from which, in several cases, to hang a wristwatch (pp.22, 25), thereby serving to emphasize a thick, three-dimensional presence on the flat ground, akin to the way the foregrounded bathtub faucet serves to create a shallow but palpable spatial container. More typically, the nails (and occasionally *faux* masking tape) in these trompe l'oeil works by Johns are used to affix flat images to the wall, whether it is one of

in Harnett's and Peto's paintings of pin-up boards, sets off the inherent flatness of the objects shown, so the painterly point- edness of [a] Johns picture sets off, and is set off by, the flatness of his number, letter, target, flag, and map images."¹²

It would be two decades before Jasper Johns would revisit that tradition in any kind of systematic way. When he did so it was on representations of the walls of his studio and his bathroom in the country (recognizable by the distinctive

Johns's own doubled American flags prints, or one of his favored perceptual psychology images: the Royal silhouette vase, a kitsch commemorative item from 1977, whose shaft can be read as the negative space between the facing profiles of Elizabeth II and Prince Philip (pp.10, 13, 27) or the so-called "wife"/"mother-in-law" illusion, whereby the brain switches between seeing either a young woman or a crone, but not both at the same time (pp.5, 10, 19). Like the angles created by the trompe l'oeil nails in these works, the glance of the young woman/crone figures look alternately into and out of the picture at an angle that allows us to follow their glance but not to see them full-face. If the old woman looks outward and downward, towards us, the young woman looks upward and inward, into the depths of the painting, except that what she peruses appears to be an indecipherable jigsaw puzzle of variously striped, quasi-organic shapes. In fact, we know that this seemingly indecipherable jumble, which appears in a number of other works of the period (pp.10, 14, 20, 27, 31), is a design derived from an inverted tracing of a reproduction of a detail of a grotesque, diseased figure from the Temptation of St. Anthony from a panel from Matthias Grünewald's *Isenheim Altarpiece* (and that another of Johns' seemingly abstract designs is based on an armored guard in the Resurrection panel from the same altarpiece.)

The art of Pablo Picasso alternates and sometimes overlaps with Grünewald's in Johns's trompe l'oeil works from this moment. Unlike the figures from the *Isenheim Altarpiece*, though, the Spanish master's painting, *Woman in a Straw Hat with Blue Leaf*, 1936 (Musée Picasso, Paris), remains recognizable in spite of Johns's radical transformations of his source (pp.20, 27). And what a strange face it is, surely among Picasso's most peculiar, in Kirk Varnedoe's words, "in which the female sitter's eyes are displaced to the edges of opposing breast-like forms,"¹⁴ and where the nostrils and mouth are conjoined by way of several undulating lines. Following his now famous dictum, "Take an object. Do something to it. Do something else to it," Johns not only nails up two examples of these "Picassos" atop the tracing of Grünewald's diseased figure on the wall above the bathtub, but also projects them onto a trompe l'oeil piece of cloth, suggestive of the scores of *Veil of Veronica* trompe l'oeil paintings that had been produced over the centuries, but now with Johns's peculiar Picasso-face taking the place of Jesus Christ's. This he hangs, by means of trompe l'oeil nails, above the tub, its encaustic image "melting" or running down the veil in the same direction as the water in the open faucet (p.9).¹⁵



Jasper Johns
Untitled, 1985
Oil on canvas
22³/₄ x 16¹/₂ inches
Collection of the artist

What's more, following the migratory pattern of Johns' motifs, the wide-open eyes of the Picasso-face, with their exaggerated lashes, can be found in yet another group of images, including three oil paintings (pp.22, 25, 31), where the eyes are now pushed to the edges of the canvas (or in one case, to the edges of a lined legal pad), joined by the undulating line that had defined the nostrils and by a pair of lips. Consequently, in these three works (two of which contain the aforementioned wristwatch hanging from a trompe-l'oeil nail and the third of which has one of the Grünewald "puzzles" nailed at its center) the rectangle of the canvas reads as a face with skewed features, a face whose origins we know: it is derived, in part, from the drawing of a baby drinking milk from its mother's breast, a scattered assortment of body parts and features as seen from the infant's point of view, made by an orphaned schizophrenic child, that Johns had seen reproduced in an article in *Scientific American* many years previous, and had never forgotten.¹⁶ Is this infantile perspective, disturbed yet provocative, akin to what Johns once told the critic David Sylvester he would like his work to convey, a "...mood of keeping your eyes open and looking, without any focusing, without any constricted viewpoint"?¹⁷

Might, then, the notion of "fooling-the-eye" account for the plethora of wide-open eyes in these works by Johns? Might the fact that we say a clock has a "face" and "hands" help to account for the juxtaposition of facial features and hanging wrist-watches in these works? Don't the various keepsakes, puzzles, and fragments of art history reconfigured by Johns in imaginative emulation of the card racks and tack boards of Peto, Harnett, and Haberle, constitute a profound and original understanding of these American painters, a recognition that in showing us the intimate paraphernalia of their everyday lives, magically transformed, these "primitive" American trompe l'oeil artists had evaded the stultifying academicism of their provincial world? I think that Johns, like Lichtenstein, sensed the freedom implicit in these seemingly innocuous illusionistic pictures—whose "contents have a way of coming forward as well as receding," and of eating up "surrounding space," as Greenberg would have it—and turned that freedom to good account. ■

(Endnotes)

I would like to warmly thank Clare Bell, Barbara Bertozzi Castelli, and Antonia Pocock for their bibliographic guidance.

1. Leo Steinberg, "Other Criteria," (orig. 1972), in *Other Criteria: Confrontations with Twentieth Century Art* (Chicago: University of Chicago Press, 2007), p.66.
2. John Coplans, *Roy Lichtenstein: Trompe l'Oeil Paintings* (Minneapolis: Locksley Shea Gallery, 1973), n.p.
3. Jack Cowart, "Studio Walls and Trompe l'Oeils, 1973," in Cowart, *Roy Lichtenstein, 1970-1980* (New York: Hudson Hills Press in association with the Saint Louis Art Museum, 1981), p.58.
4. Harold Rosenberg, "The American Action Painters," (1952), in Rosenberg, *The Art of the New*.
5. In fact, for many in the New York art world, it was Clement Greenberg's essay "Collage," published in *Art News* (September, 1958), that taught them about Braque and Picasso's strategic use of trompe l'oeil nails and their shadows in their Cubist canvases.
6. John Peto, as had numerous earlier trompe l'oeil artists, both European and American, invoked the turned-around, or canvas stretcher, or "looking at the back of the canvas" motif; see Peto's *Lincoln and the Pflieger Stretcher* (1898), in the collection of the New Britain Museum of American Art; mentioned in Cowart, op. cit., p.58.
7. I am thinking of works like John Haberle's *A Bachelor's Drawer* (c.1890-4), in the collection of the Metropolitan Museum of Art, although its prominent display of the drawer's contents is very different than Johns's closed, and thus enigmatic, drawer.
8. John Yau, *A Thing Among Things: The Art of Jasper Johns* (New York, Distributed Art Publishers, 2008), p.83. Johns's picture makes reference to Peto's trompe-l'oeil painting *The Cup We All Race 4*, c.1900 (Fine Arts Museums of San Francisco).
9. Cowart discusses this in op.cit., p.58, as does Elizabeth Johns, "Harnett Enters Art History," in Doreen Bolger, Marc Simpson, and John Wilmerding, eds. *William M. Harnett*. New York: Harry N. Abrams, 1992, pp.102-3. I am grateful to Marci Kwon for recent, enlightening conversations about trompe l'oeil, Americana, folk art, and Joseph Cornell.
10. Clement Greenberg writes scornfully that in the future "Pop Art is going to have a nice period flavor," like 19th-century academic art, and mentions Warhol and Lichtenstein specifically in this context; see: "Interview Conducted by Edward Lucie-Smith," (*Art International*, January 1968), in John O'Brian, ed. *Clement Greenberg: The Collected Essays and Criticism (v. 4 Modernism with a Vengeance, 1957-1969)* (University of Chicago Press, 1993), p.282.
11. Clement Greenberg, "After Abstract Expressionism," (orig. published in *Art International* 1962), in *Ibid.*, p.126.
12. *Ibid.*
13. It should also be pointed out that, in a similarly attentive manner, Johns appears never to simply transfer a "bathtub faucet" template from one work to another, but to change the rotation of the hot-and-cold handles from work to work.
14. Kirk Varnedoe, *Jasper Johns: A Retrospective* (New York: The Museum of Modern Art, 1996), p.337. I have benefitted enormously from Varnedoe's excellent catalogue, and it makes me miss all the more Kirk's intelligence and visual acuity, as well as his collegiality.
15. For instance, that of Francisco de Zurbarán's, c.1630 (Nationalmuseum, Stockholm); alternately, Johns may also have been aware of Raphael Peale's trompe l'oeil *Venus Rising from the Sea—A Deception (After the Bath)*, 1832 (Nelson-Atkins Museum of Art, Kansas City).
16. Yau, op. cit, pp. 143-8, provides an especially good account of the *Scientific American* drawing (which accompanied an article, "Schizophrenic Art: A Case Study," of 1952, by psychologist Bruno Bettelheim) and its significance for Johns.
17. Jasper Johns interviewed by David Sylvester, first broadcast in England on the BBC (1965), cited in Varnedoe, op. cit., p. 18.



Roy Lichtenstein
Painting with Statue of Liberty, 1983
Oil and Magna on canvas
107 x 167 inches
National Gallery of Art, Washington, collection of Robert and Jane Meyerhoff

Checklist of Exhibition

Jasper Johns

Untitled, 1983-84
Ink on plastic
28³/₈ x 36¹/₄ inches
Collection of the artist

Jasper Johns

Untitled, 1984
Ink on paper
8¹/₂ x 11 inches
Collection of the artist

Jasper Johns

Untitled, 1984
Encaustic on canvas
50 x 34 inches
Collection of the artist

Jasper Johns

Untitled, 1986
Oil on canvas
17³/₈ x 11³/₄ inches
Collection of the artist

Jasper Johns

The Bath, 1988
Watercolor and graphite pencil
on paper
29¹/₈ x 37³/₄ inches
Collection of the artist

Jasper Johns

Untitled, 1988
Charcoal and pastel on paper
38¹/₄ x 26³/₄ inches
Collection of the artist

Jasper Johns

Untitled, 1988
Encaustic on canvas
38 x 26 inches
Collection of Gregg C. Seibert

Jasper Johns

Untitled, 1990
Oil on canvas
18 x 18 inches
Collection of the artist

Roy Lichtenstein

*Untitled (Trompe L'oeil
studio wall)*, 1972
Graphite and colored pencils on paper
8¹/₄ x 4¹³/₁₆ inches
Private collection

Roy Lichtenstein

*Drawing for Studio Wall with
Hanging String*, 1973
Graphite and colored pencils on paper
8¹/₄ x 4¹³/₁₆ inches
Private collection

Roy Lichtenstein

*Drawing for Studio Wall with
Hanging Pencil and
Three Sketches*, 1973
Graphite and colored pencils on paper
10³/₄ x 8¹/₄ inches
Private collection

Roy Lichtenstein

Drawing for Studio Wall, 1973
Graphite and colored pencils on paper
4¹⁵/₁₆ x 8¹/₄ inches
Private collection

Roy Lichtenstein

*Drawing for Trompe L'oeil with Leger
Head and Paintbrush*, 1973
Graphite and colored pencils on paper
8¹/₄ x 4¹³/₁₆ inches
Private collection

Roy Lichtenstein

*Trompe L'oeil with Leger Head
and Paintbrush*, 1973
Oil and Magna on canvas
46 x 36 inches
Private collection

Roy Lichtenstein

*Drawing for Still Life with
Pocket Watch, Fly, and
Sketch of Lemon*, 1973
Graphite and colored pencils on paper
4¹/₈ x 3¹/₄ inches
Private collection

Roy Lichtenstein

Paintings with Roses, 1982
Oil and Magna on canvas
37 x 59 inches
Private collection

Roy Lichtenstein

Collage for Two Paintings, 1982
Tape, painted and
printed paper on board
50 x 40¹/₈ inches
Private collection

Roy Lichtenstein

Drawing for Two Paintings (Flag), 1982
Graphite and colored pencils on paper
9¹/₂ x 12³/₄ inches
Private collection

Roy Lichtenstein

*Drawing for Two Paintings
(Stretchers Frame)*, 1982
Graphite and colored pencils on paper
8⁷/₈ x 9 inches
Private collection

Roy Lichtenstein

*Drawing for Painting
Near Window*, 1982
Graphite and colored pencils on paper
9³/₈ x 12¹³/₁₆ inches
Private collection

Roy Lichtenstein

*Collage for Two Paintings:
Dagwood*, 1983
Tape, black marker, painted and
printed paper on board
54³/₄ x 40 inches
Private collection

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BBC

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