

GAGOSIAN

Gagosian to Present Survey of Jasper Johns Crosshatch Paintings in New York

Opening on January 22, 2026, Exhibition Marks Fiftieth Anniversary of Series Debut



Jasper Johns, *Between the Clock and the Bed*, 1981, encaustic on canvas, in 3 parts (joined), 72 × 126 ¼ inches (182.9 × 320.7 cm), Museum of Modern Art, New York © 2026 Jasper Johns/Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York

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NEW YORK, December 11, 2025—Gagosian, in partnership with Castelli Gallery, is pleased to announce an exhibition of historic works by Jasper Johns at the 980 Madison Avenue gallery from January 22 to March 14, 2026 [extended through April 24, 2026]. This exhibition surveys the crosshatch paintings and drawings that dominated his practice from 1973 to 1983 and have reverberated across his subsequent production. It unites works that have rarely been seen with loans from sources including distinguished American museums. Commemorating the fiftieth anniversary of this body of work’s debut at Castelli Gallery in 1976, it also bookends Gagosian’s occupancy of its flagship gallery at 980 Madison Avenue, which opened in 1989 with an exhibition of the *Map* paintings.

Johns is lending major works from his own collection to the exhibition, including paintings on long-term loan to the Art Institute of Chicago; National Gallery of Art, Washington, DC; and Philadelphia Art Museum. Other notable lenders include The Broad, Los Angeles; Museum of Modern Art, New York; and Virginia Museum of Fine Arts, Richmond; with additional works from private collectors.

Johns has redirected the course of contemporary art many times over a lengthy career. His introduction of the crosshatch in 1972 was an unforeseen development, representing a departure from his images of everyday objects, signs, and linguistic fragments—subjects he described as “things the mind already knows.” These all-over compositions, characterized by parallel lines arrayed in

interlocking configurations, and composed in encaustic, collage, acrylic and oil paint, watercolor, ink, and even sand, are admired for both their visual, material, and conceptual intricacy and their intuitively striking beauty.

Major works on view include definitive paintings from the *Corpse and Mirror* series (1974–84); the seminal *Weeping Women* (1975), with its allusions to Picasso’s oeuvre; and *Dancers on a Plane* (1980–81), a tribute to choreographer Merce Cunningham. The exhibition also brings together all six *Between the Clock and the Bed* paintings (1981–83)—improvisations on Edvard Munch’s self-portrait from 1940–43 that are an inspired example of the artist’s perpetual engagement with his predecessors.

Gagosian will publish a catalogue to accompany the exhibition that will feature essays by noted American art critic Roberta Smith and Carlos Basualdo, the cocurator of *Jasper Johns: Mind/Mirror*, a two-part lifetime retrospective held simultaneously at the Philadelphia Museum of Art and the Whitney Museum of American Art, New York, in 2021–22.

#JasperJohns

Extended through April 24, 2026

JASPER JOHNS

Between the Clock and the Bed

January 22–March 14, 2026

980 Madison Avenue, New York

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