

# Full Circle

May 1995

*In 1971, the Museum of Modern Art published a Jasper Johns multiple which invited the public to complete the do-it-yourself target. Last year, a New York gallery gave nine artists copies of the multiple—with unpredictable results.*

**BY RAPHAEL RUBINSTEIN**

For the past several years Stuart Horodner and Paul Romley (of Horodner Romley Gallery in New York) have been quietly collecting copies of Jasper Johns's 1971 multiple *Target (Do It Yourself)*. It's a curious work, a small offset lithograph of a target, outlined in black on white, to which are attached three disks of watercolor pigment (red, yellow and blue) and a small paintbrush. Between the target and the painting implements are two blank spaces joined by the word "and." What appears to be Johns's pencil signature (actually it's part of the lithograph) fills one of the blanks, leaving the second empty for anyone brave enough to take up the challenge of collaborating with Jasper Johns.

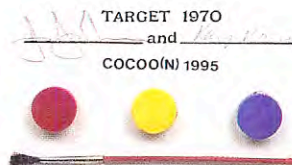
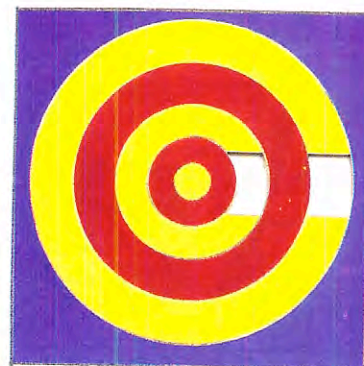
Few apparently did, since the copies Horodner and Romley found were invariably unused. (The multiple was part of the catalogue for the Museum of Modern Art's "Technics and Creativity: Gemini 3.L.," a 1971 show of editions by Gemini G.E.L., which had first published the target in 1967 in an edition of 50, in contrast to MOMA's 22,500.) Once they had sufficient examples, Horodner and Romley passed them out to nine artists. The results were recently shown in the gallery [Jan. 21-Feb. 25] under the title "On Target."

Subtracting rather than adding, John Baldessari deftly excised the target's lines, leaving behind an X-Acto blade taped to the print and a drop of his blood (presumably shed during the process). Slightly less minimal and using a different bodily fluid, Janine Antoni partially dissolved ("with pleasure and respect" she says) the disks of pigment in streams of her own urine. Imitating the tiny cracks in the yellow disk of his copy, Fabian Marcaccio painted several delicate yellow lines onto the target. Jack Whitten and Tom Nozkowski were more assertive: the former covered Johns's print with a mosaic target (its brown tesserae made by

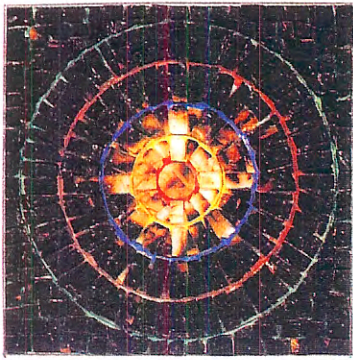
mixing together the three cakes of watercolor), the latter turned the print sideways and covered it with a translucent coat of brown oil paint. Jessica Stockholder attached the print to a sheet of pink Plexiglas and added a ball of yarn and some paint to create a full-blown wall relief. She also punched an off-center hole into the Plexi and scrawled "Missed 1994" next to it. Kay Rosen painted the bands of the target to spell out a word she detected hidden in Johns's image: "coco(n)." Respectful and irreverent at once, David Humphrey scanned the Johns into a computer to make a large, digitally distorted print (to which he glued the original multiple). In contrast to his high-tech method (intentionally recalling MOMA's "Technics and Creativity"), Humphrey's print was centered on a photograph of someone's naked ass decorated to resemble a face. David Diao's initially enigmatic response ignored the multiple completely, offering instead a plastic bag containing a sheet of rubbing paper (of the type used for making gravestone rubbings), a box of charcoal, a hammer, a glove and a black mask.

In one of the videotaped interviews that accompanied the show, Diao explained that his work was a kit for making a rubbing of Johns's 1955 painting *Green Target* at MOMA. Wearing the mask (presumably intended to protect the rubber's identity during the act), Diao offered a revealing account of his own entry into the New York art world in the '60s, including meeting Johns at a Lower East Side bar called The Old Reliable.

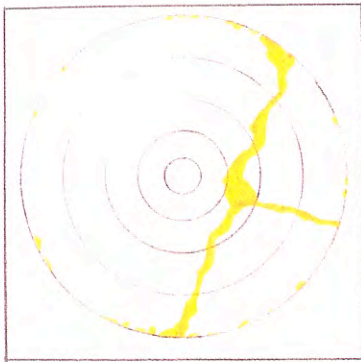
Diao's apparently digressive memoir was in fact perfect for a show which, however playful, was humming with Oedipal undertones. You could almost hear each artist asking, "Will I ever be as great as Jasper Johns?" But the responses also managed to say, "Jasper Johns—I'm not afraid of him!" Or, as Fabian Marcaccio remarked in his video interview, "Time is the real readymade killer." □



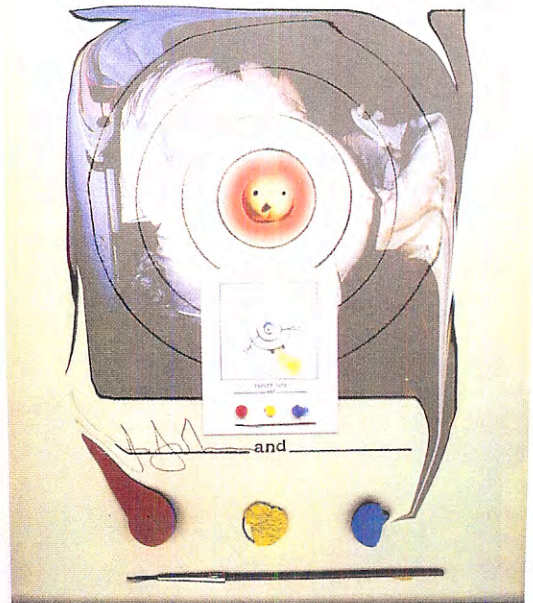
Opposite, clockwise from top left, targets by: Jack Whitten, Jessica Stockholder, David Humphrey, Tom Nozkowski, John Baldessari and Fabian Marcaccio. Right, from top to bottom: Kay Rosen, Janine Antoni and David Diao. All works, 1994-95, measure 10 1/2 by 8 1/2 inches except for David Humphrey's (46 by 34 inches), Jessica Stockholder's (12 by 12 by 5 inches) and David Diao's (19 by 13 by 2 inches). Courtesy Horodner Romley Gallery, New York.



TARGET 1970  
and *just like the 1970*



TARGET 1970  
and *man 1970*



and

1995



TARGET 1970  
and

