



PASSION AND STRUCTURE: 2008 - 2014
JULIENNE JOHNSON

CURATED BY PETER FRANK

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FRONT COVER:
TOUCHED #7
Acrylic, plaster, Nitrile surgeons' gloves on canvas over birch panel box
43" x 33"
2013

Taylor University | 236 West Reade Avenue Upland, IN 46989 | (765) 998-5322 | metcalfgallery.taylor.edu

PASSION AND STRUCTURE:
JULIENNE JOHNSON
EXHIBITION SCHEDULE

OCTOBER 14 – NOVEMBER 7

Hours: Monday – Friday, 8am – 5pm
Modelle Metcalf Visual Arts Center, Metcalf Gallery

TUESDAY, OCTOBER 14

12pm
“The Role of the Critic in Shaping Culture”
Lecture by Peter Frank, moderated by Julianne Johnson
Complimentary lunch will be served
Euler Science Complex, Legacy ‘64 Commons

Please RSVP to the Art Department at
visualarts@taylor.edu or 765-998-5322

THURSDAY, OCTOBER 16

3pm
Poetry Reading by Peter Frank
Modelle Metcalf Visual Arts Center, Metcalf Gallery
7-9pm
Opening Reception
Art Talk /Q&A: Peter Frank moderating with Artist: 7:45pm
Modelle Metcalf Visual Arts Center, Metcalf Gallery

FRIDAY, OCTOBER 17

4pm
“So So SoHo So Long: The Re-Emergence of Art Around America”
Lecture and discussion by Peter Frank
Modelle Metcalf Visual Arts Center, Whitaker Auditorium, Room 002

SATURDAY, OCTOBER 18

1-2pm
Meet the Artist, Julianne Johnson
Gallery Open 1-5pm
Modelle Metcalf Visual Arts Center, Metcalf Gallery

Edited by Suzane Dittenber
All Artworks by Julianne Johnson

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Photographs of Artworks by Olivier Ferrand and Baz Here

Other complete books on Julianne Johnson’s art are *Ashes For Beauty*
(published 2012) and *Touched* (published 2013).
Available on amazon.com

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This exhibition could not have taken place without the gracious generosity of Roger and Naomi Muselman of Berne, Indiana.

SPECIAL THANKS I would like to express my appreciation and gratitude to many people, most notably Dr. Gene Habecker, President of Taylor University, for his invitation to exhibit my work, as curated by Peter Frank, and for the gracious compliance of Kathy Hermann and Jonathan Bouw, Co-chairs of the Taylor University Art Department, for allowing the exhibition to take place at the Metcalf Gallery. Thank you as well to Dr. Ben Sells, Vice President of University Advancement, for his attentive assistance after our initial introduction via Naomi Muselman and his meticulousness in working with me on a budget that would accommodate a roster of events presented with and by Peter Frank for the benefit of Taylor students and faculty. Thank you also to Suzie Dittenber, Assistant Professor of Art and Exhibition Coordinator, for her patience answering our questions during her summer break and residency while trying to focus on her own painting. Additional thanks to Suzie for overseeing the production of this book, with additional appreciation to Claudia Viscarra, who was responsible for the set-up and graphic arts. And special thanks to curator Peter Frank for his support and insight and the thoughtful consideration he gave to the presentation of my work and its engagement with a new audience.

I will always be deeply grateful to the Muselman family. Thank you to Roger and Naomi for their interest from the very beginning of this project and for their kind and gracious provision of funding that has enabled this exhibition to materialize as I had envisioned it; and, especially, thank you to their daughter, Sarah, who jump-started it all while capturing my affection with her winsome ways and servant's heart.

May God continue to bless Taylor University and all that we mutually hold dear and may this exhibition in some meaningful way impact its students as I, too, was impacted so dramatically on this same campus, so many years ago.

JULIENNE JOHNSON

PASSION AND STRUCTURE: JULIENNE JOHNSON’S URGENT ABSTRACTION

Julienne Johnson’s art seems sprightly and playful – at first. It celebrates material and light and the adventure of making art objects. But, at its most passionate – and at its core – it concerns itself with darker things, with motivations and weaknesses that betray the complexity of the human condition. Hers is an art that can be appreciated and enjoyed for its appearance, lucid and poised (if not always orderly). But it has a deeper resonance, even an urgency, that mirrors the anxieties of our times and the frailty of reason and morality.

Johnson does not plumb the depths of humanity in her work, but she does allow herself to anguish over the way of the world. Her painting and assemblage could be said to symptomatize the headlines, or, more to the point, her reactions to them. She does not tell us how to feel, but she lets us know how she feels.

She does so without seeking to convey a specific message; rather, she conveys a sense of the moment, the moment in her studio no less than the moment in the newspapers. In fact, Johnson’s art testifies to the fact that the moment inside is the same as the moment outside – that, as Abraham Lincoln said, we cannot escape history.

To be sure, Johnson loves the process of artistic production itself, and practically rides the waves of energy that it generates. And she does not work with a specific goal, or message, in mind, only a sensation. (“I don’t go to the canvas with a plan,” she avers.) But that sensation, as the selection of her work here should clarify, tends to be one of apprehension, even dread. It is mitigated, certainly, by a counter-sensation, a search for order within the envelope of impending chaos. In a sense, the formal success of the work can be seen to mirror humanity’s ability to transcend its own foibles. But those foibles have still been allowed out of Pandora’s box, and they darken the tone considerably. “I think I’m making a pretty picture,” Johnson muses, “and then all this stuff comes out...”

“I’m not as detached as I want to be,” Johnson further reflects. Her works strain for formal coherence, their elements do not fall into place effortlessly. That they normally achieve such coherence testifies to Johnson’s artistic willfulness rather than any natural ability to compose. Every dash of pigment, every object attached to the surface of the work, has been determined with great deliberation. The work is born of a struggle to get things to do what they need to do, so that both image and sensation fit what Johnson has envisioned. In this regard, too, her art echoes the human condition: nothing is easy, everything is possible, certain things are necessary.

The contemporary artist needs to claim autonomy from the world in order to produce art that is true to itself. But at the same time, the world interjects itself constantly in the process of artmaking, and artists are wise to accept this condition. Julienne Johnson, for one, recognizes that she has no choice but to accept it – indeed, to incorporate it. She responds to the world passionately, but imposes an order, a structure, on that passion so that her response might emerge as self-sustaining art. Her art must sustain itself; after all, it does not depend on its tone (much less message) to exist, but exists to project its tone.

PETER FRANK
Los Angeles
October 2014

ASHES FOR BEAUTY
2008 – 2011

UNTITLED #3

Oil, acrylic, graphite, conté crayon, Chinese ink with collage of wood,
metal, cloth, plastic, handmade Asian papers and pigment transfers on canvas
16" x 22"
2008

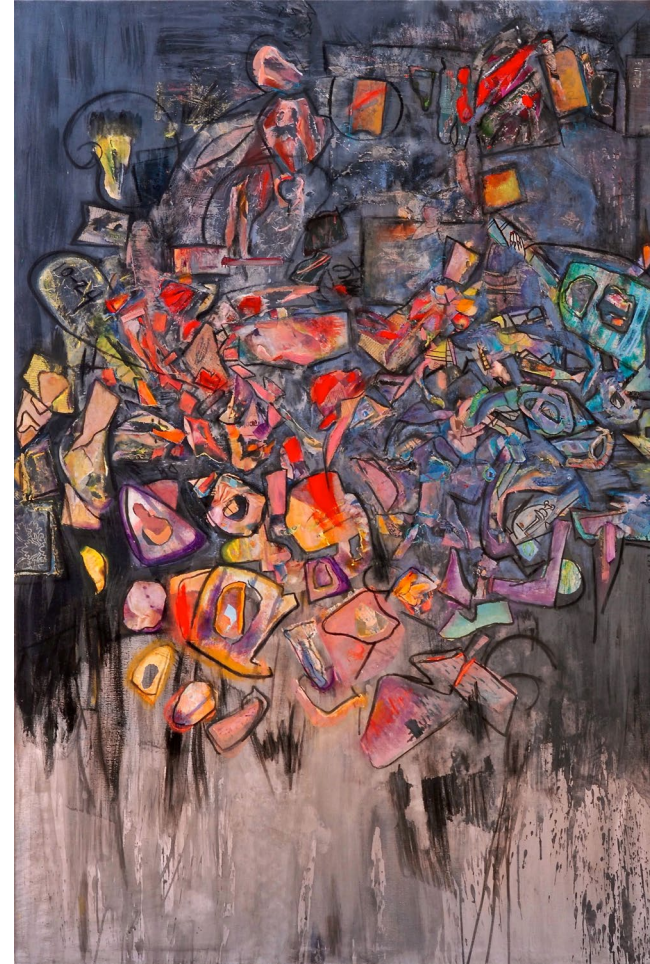


FIREBIRD

Oil, acrylic, graphite, conté crayon, Chinese ink with collage of wood,
cloth, handmade Asian papers and pigment transfers on canvas

72" x 48"

2009



CHANDLER

Oil, acrylic, graphite, conté crayon, Chinese ink with collage of wood,
cloth, handmade Asian papers and pigment transfers on canvas

30" x 30"

2009



DEBUSSY

Oil, acrylic, graphite, conté crayon, Chinese ink with collage of cloth,
handmade Asian papers and pigment transfers on canvas

24" x 30"

2009



DEFOCUS

Oil, acrylic, graphite, conté crayon, Chinese ink with collage of wood, metal, cloth, various papers, including handmade Asian papers, and pigment transfers on canvas

18" x 22"

2009



ZEPHANIAH

Oil, acrylic, graphite, conté crayon, Chinese ink with collage of wood,
metal, plastic, cloth, handmade Asian papers and pigment transfers on canvas
Courtesy of the Koo Collection, Beverly Hills, California
60" x 48"
2010

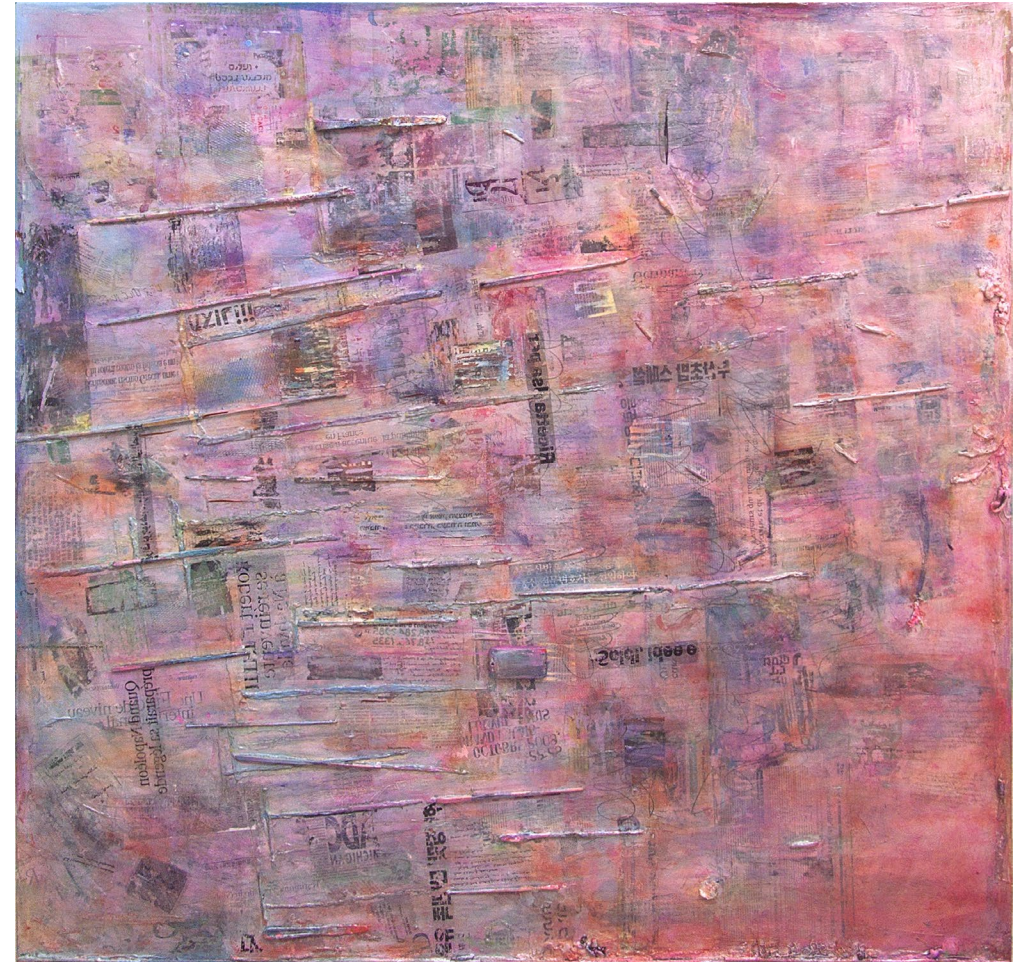


OZYMANDIAS

Oil, acrylic, graphite, conté crayon, Chinese ink with collage of wood,
metal, cloth, glass, Asian papers and pigment transfers on canvas

61" x 65"

2011



WETHERLY

Oil, acrylic, graphite, conté crayon, Chinese ink with collage of wood,
metal, cloth, Asian papers and pigment transfers on canvas

60 "x 48"

2011

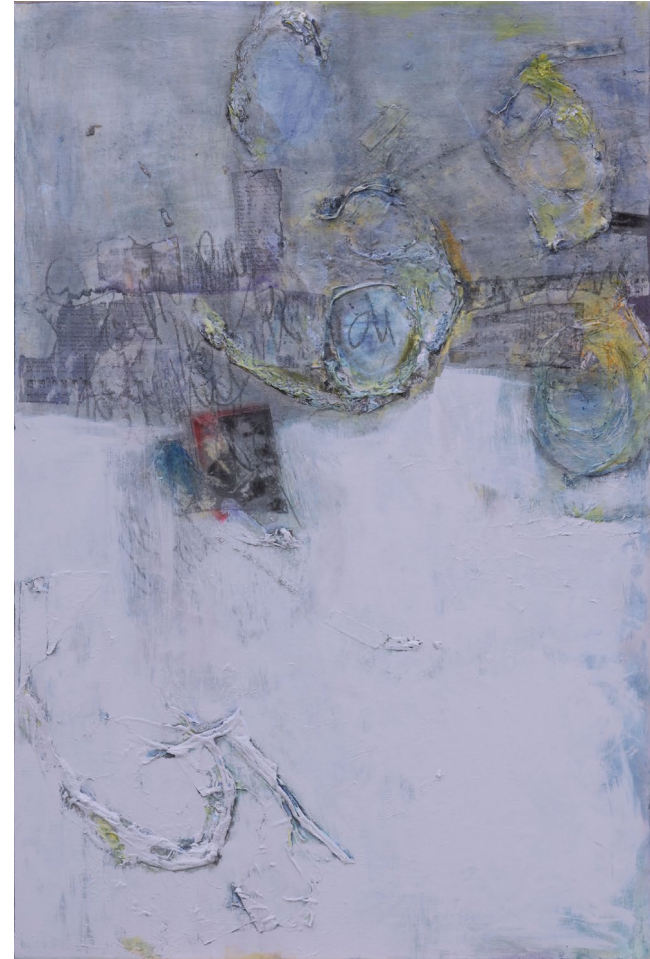


BAALBEK

Oil, acrylic, graphite, conté crayon with collage of cloth, Asian papers
and pigment transfers on canvas

36" x 24"

2011



TOUCHMETOUCYOU

2012 – PRESENT

MORENO

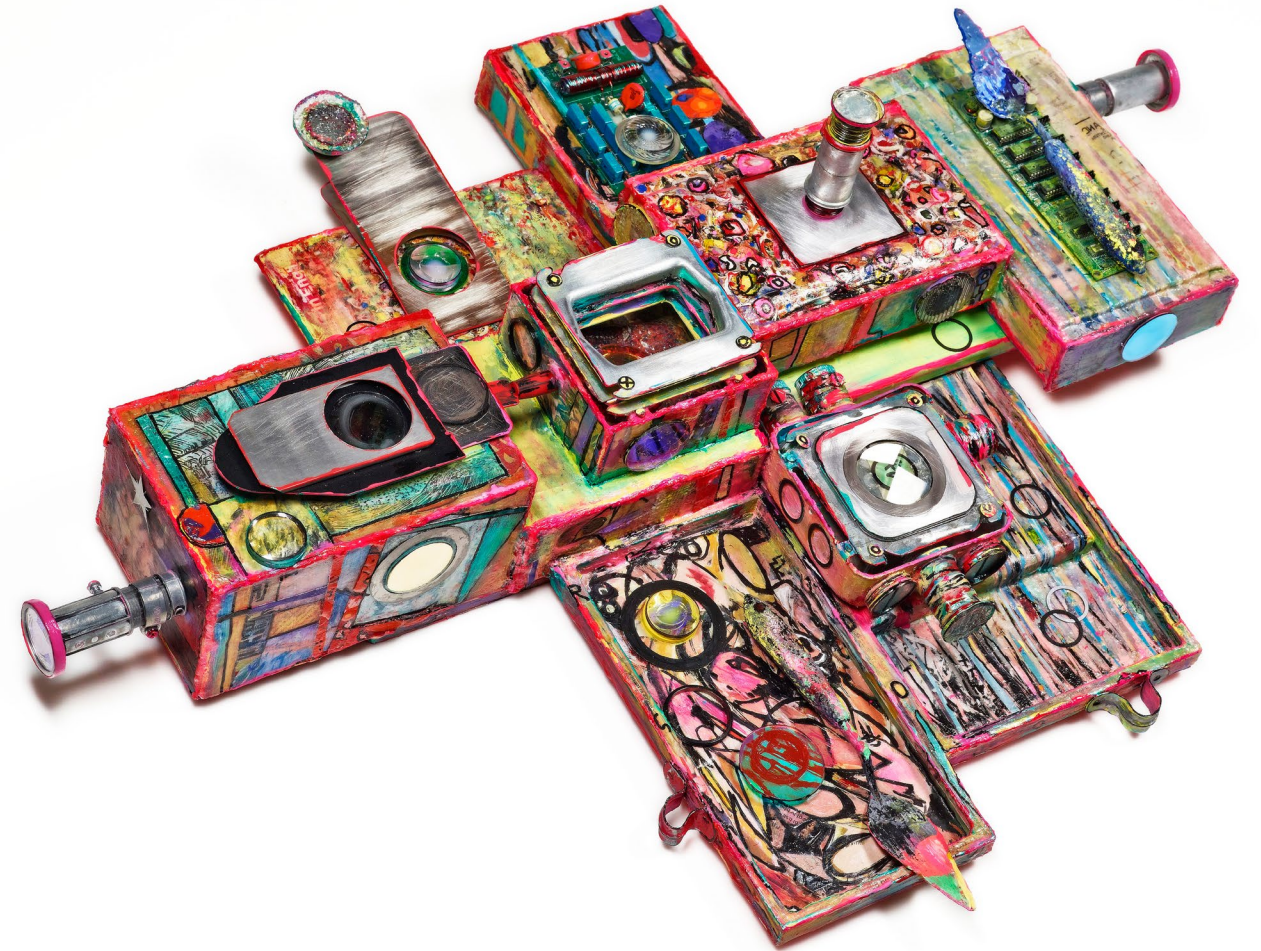
Oil, acrylic, graphite, conté crayon, Chinese ink with collage of cloth,
handmade Asian papers and pigment transfers on canvas

40" x 30"

2012



NOVI COEPTUS
2013 – PRESENT



NOVI COEPTUS #1

Oil, acrylic, metal, wood, glass, plexiglass, cloth and paper
(incorporating remnants from the Big Bear fires in California)

7" x 36" x 27"

2013

TOUCHED
2013 – 2014

TOUCHED #2

Oil, acrylic, graphite, conté crayon, Chinese ink with collage of wood,
metal, glass, cloth, various papers including handmade Asian papers,
and pigment transfers on canvas

20" x 20"

2013



TOUCHED #5

Acrylic, plaster, Nitrile surgeons' gloves on canvas over birch panel box

43" x 33"

2013



TOUCHED #7

Acrylic, plaster, Nitrile surgeons' gloves on canvas over birch panel box

43" x 33"

2013



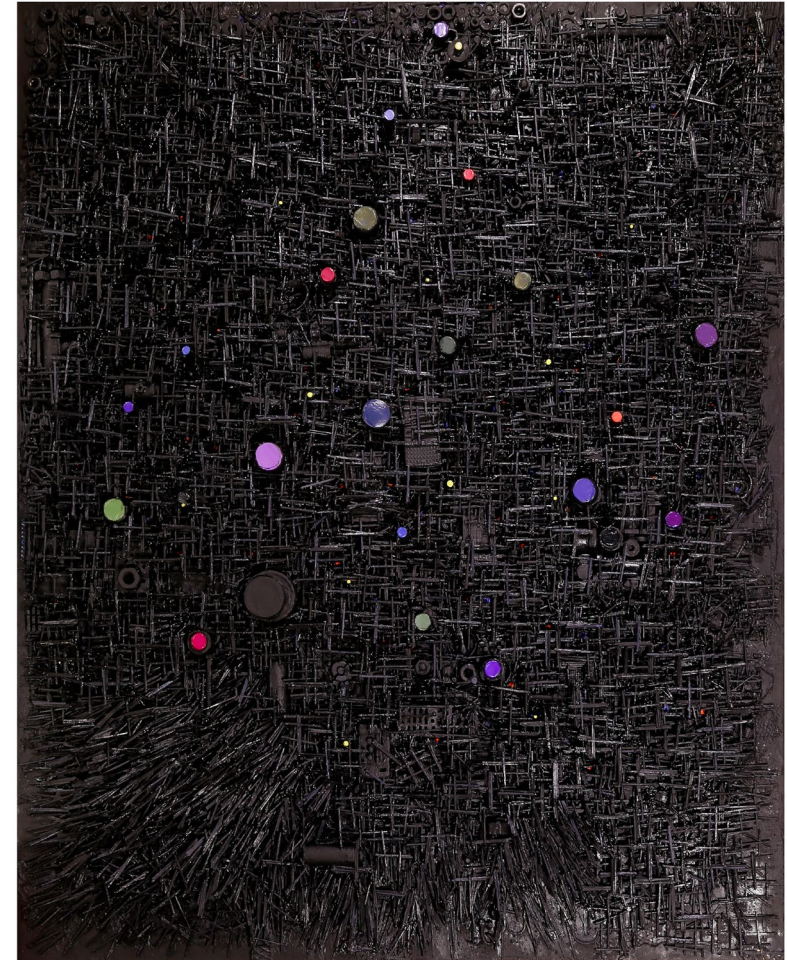
KINEXION
2014 – PRESENT

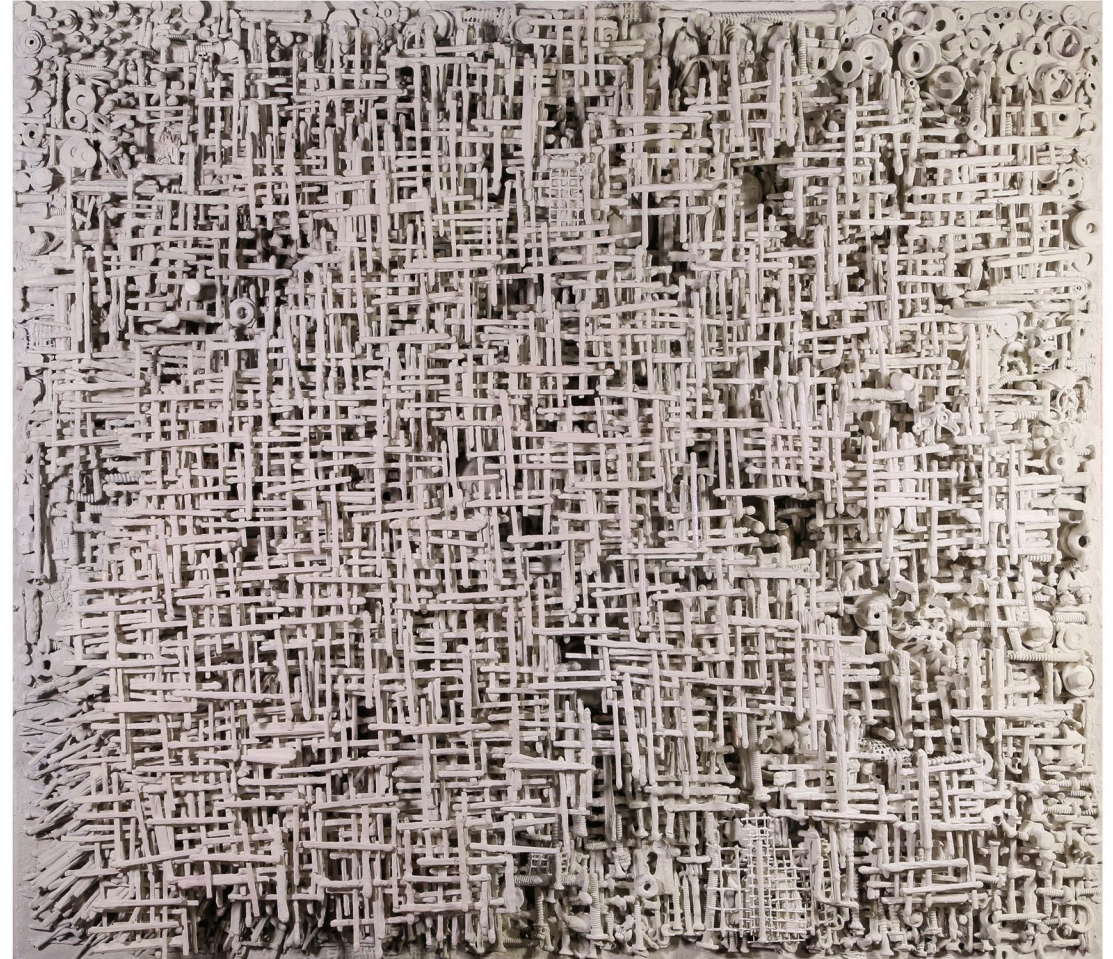
KINEXION #1

Acrylic, plaster, metal, steel, wood, plastic, glass, rubber, various papers
and cloth on canvas over birch panel box

62" x 50"

2014





KINEXION #2

Acrylic, plaster, metal, steel, wood, plastic, rubber, paper and cloth on canvas

30" x 24"

2014

KINEXION #3

Acrylic, plaster, metal, steel, wood, plastic, paper and cloth on canvas

30" x 24"

2014



KINEXION #4

Acrylic, plaster, metal, steel, wood and plastic on canvas

24" x 24"

2014



EXHIBITION HISTORY

PERMANENT MUSEUM EXHIBITIONS

2014 Ratchadamnoen Museum, Krabi, Thailand
2013 Arab American National Museum, Dearborn, MI

PERMANENT MUSEUM COLLECTIONS

2014 Thaksin University Museum, Songkhia Province, Thailand
2014 Thailand Ratchadamnoen Museum, Krabi, Thailand
2011 Arab American National Museum, Dearborn, MI

MUSEUM EXHIBITIONS

2014 The Nixon Library and Museum, Yorba Linda, CA
2014 Thaksin University Museum, Songkhia Province, Thailand
2013 Arab American National Museum, DIWANS: The Exhibition, Dearborn, MI
2009 Pacific Asian Museum, Contemporary Gallery, Pasadena, CA

UNIVERSITY & COLLEGE EXHIBITIONS

2013 University of Southern California, Hillel Art Gallery, Los Angeles, CA
2009 Art Center College of Art & Design (Painting), Pasadena, CA
2008 Art Center College of Art & Design (Sculpture), Pasadena, CA
1978 University of Michigan, Ann Arbor, MI

INTERNATIONAL EXHIBITIONS (PAST / UPCOMING)

2016 Bombay, India
2015 Fukuoka Museum, Kyusha Island, Japan
2015 Kyoto, Japan
2014 Thaksin University Museum, Songkhia Province, Thailand
2014 Thailand Ratchadamnoen Museum, Krabi, Thailand
2012 ANIMA GALLERY, The Pearl-Doha, Qatar

SELECTED SOLO EXHIBITIONS

2012 TAG Gallery, TOUCHMETOUCHYOU, Santa Monica, CA
2011 TAG Gallery, Ashes for Beauty — Scene II, Santa Monica, CA
2011 TAG Gallery, Santa Monica, CA
2010 TAG Gallery, Ashes for Beauty, Santa Monica, CA

SELECTED GROUP EXHIBITIONS

2014

Summer Solstice (Painting Award), Segil Fine Art Gallery, Monrovia, CA
Video Exhibition & Verde Concert, The Blessed Sacrament Church, Los Angeles, CA
Spectrum-Gestalt, Bleicher Project Space, Santa Monica, CA
2nd Goldline ART & Concert Exhibition, Lake Avenue Church, Pasadena, CA
1st Goldline ART & Concert Exhibition, Lake Avenue Church, Pasadena, CA

2013

Ninth annual SNAP to GRID, Los Angeles Center For Digital Art, Los Angeles, CA
LA Artcore - Brewery Annex Gallery, Los Angeles, CA
LA Artcore Gallery [Little Toyko] Franklin Leigel Memorial Exhibition, Los Angeles, CA

2012

Rico Adair Gallery, Los Angeles, CA
ANIMA GALLERY, The Pearl-Doha, Qatar
Buy Local - Think Internationa, TAG Gallery, Santa Monica, CA

2011

Experience NoHo: NOHO Arts Festival, CELLA Gallery, North Hollywood, CA
Portraits of the Fallen: Memorial Project, Terrell Moore Gallery, Los Angeles, CA
FLAGSTOP 2011, South Bay Lexus, Torrance, CA
Chain Letter, Shoshana Wayne Gallery, Santa Monica, CA
Summer Diversity, TAG Gallery, Santa Monica, CA
GEM Exhibition, Gallery 825, Los Angeles, CA
Small Works, TAG Gallery, Santa Monica, CA
Best of TAG 2011, TAG Gallery, Santa Monica, CA

2010

TAG Gallery Group Show, TAG Gallery, Santa Monica, CA
Best of TAG 2010, TAG Gallery, Santa Monica, CA

SELECTED LECTURES & WORKSHOPS

2014

Accademia D’Arte (& American University students), Florence, Italy
Thaksin University, Songkhla Province, Thailand
Naresuan University, Krabi Province, Thailand

PRIVATE COLLECTIONS

USA
Alpena, MI
Bel Air, CA
Beverly Hills, CA
Bloomfield Hills, MI
Grosse Ile, MI
Los Angeles, CA
New York, NY
Orchard Lake, MI
Portland, OR
Rancho Santa Fe, CA
Rochester Hills, MI
San Francisco, CA
St. Petersburg, FL
Tampa, FL

EUROPE & THE UNITED KINGDOM

London, England
Milan, Italy
Todi, Italy
Sarnia, Ontario, Canada
Middle East
Beirut, Lebanon

ASIA

Krabi Province, Thailand
Songkhia Province, Thailand

EDUCATION

2013 Accademia D’Arte - AD-A, Florence, Italy

2012 Katherine Chang Liu, Clairmont Workshop, Clairmont, CA
2011 Katherine Chang Liu, Clairmont Workshop, Clairmont, CA

2009 Los Angeles Academy of Figurative Art, Van Nyes, CA
Instituto San Miguel de Allende, Mexico
Katherine Chang Liu, Clairmont Workshop, Los Angeles CA
Master Zhang, Guangi Li, Chinese Calligraphy —ongoing

2009-2005 Art Center College of Design, Pasadena, CA
2008-2006 Otis College of Art and Design, Los Angeles, CA

2008 Master Zhang, Chinese Brush Painting / Calligraphy - on going
Master Guangi Li, Chinese Calligraphy - ongoing
Dick Grove School of Music, Studio City, CA
Oakland University, Fine Art, Rochester, MI
Wayne State University, Fine Art, Detroit, MI
Taylor University, Fine Art, Upland, IN



I make art to communicate what I cannot communicate with words—what I need to say about it all: what’s going on in the world around us; what I cannot fix; what I wish I could make different with my paint and clay or metal and wood. I work desperately hard at it—always with my hands, smearing, scraping, sanding, until the experience becomes intimately personal. Communication is at the heart of every creation, wedded to a uniquely humanistic concern, and I yearn with passion to make sense of it all. Fulfillment comes only after discovering that an ongoing meaningful conversation, without words, has found its way into the work.

JULIENNE JOHNSON,
September 2014

JULIENNE MARGARET JOHNSON was born in Sandusky, Michigan. She is a multi-disciplinary artist whose practice includes drawing, painting, sculpture, and assemblage. Having been engaged professionally in a variety of other creative disciplines, most notable is her songwriting. She was nominated for a Grammy in 1999 for Best Contemporary Soul Gospel and was a Dove Award nominee in 2000 for Album of the Year, among other songwriting honors; her poetry has been published in numerous small press publications and anthologies and recorded on albums. Despite success in these areas, Johnson's most profound connection is with the visual arts—her strongest, most direct form of communication.

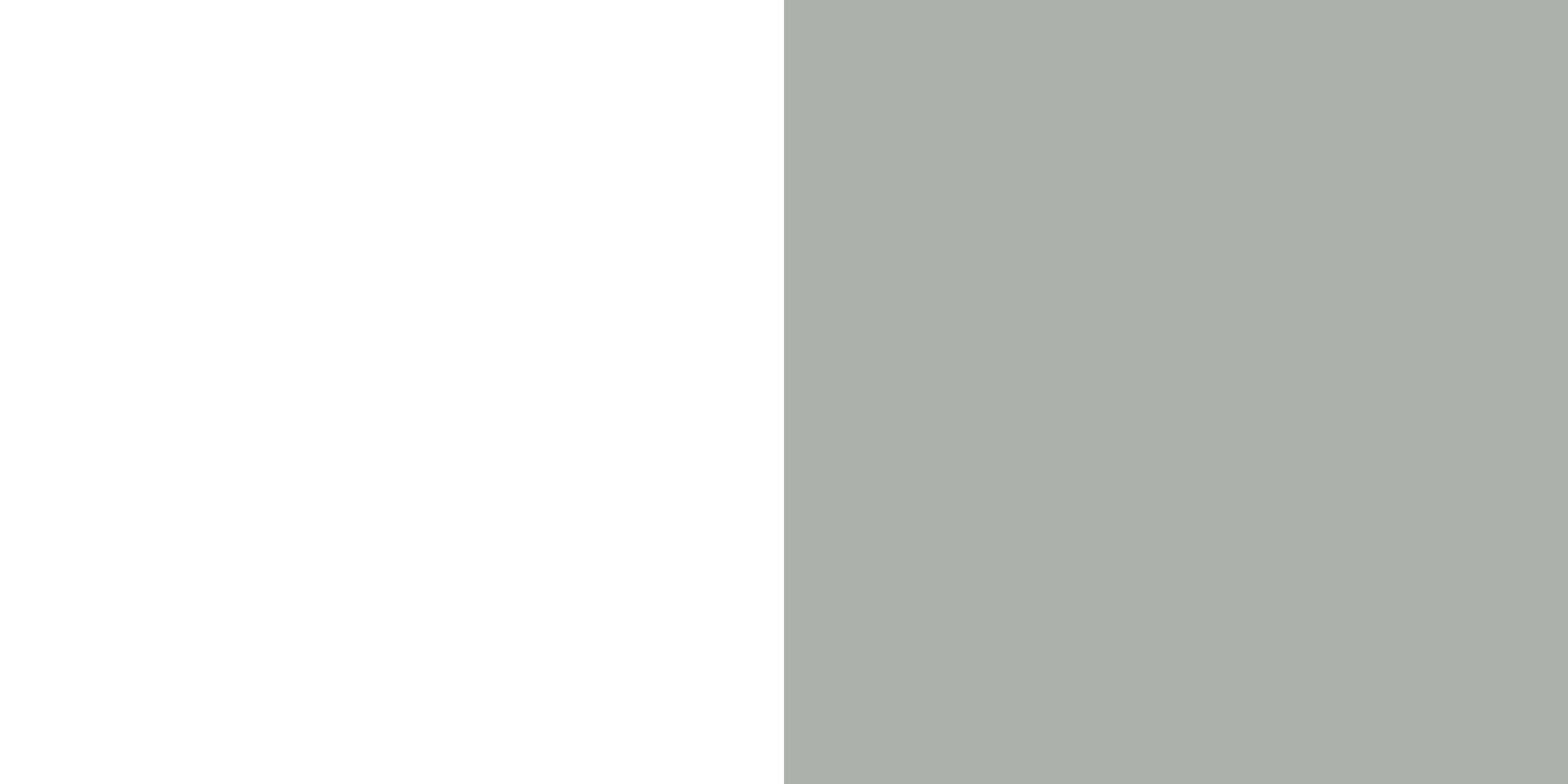
Johnson was trained as a fine arts major at Taylor University in Indiana, and at Wayne State and Oakland Universities in Michigan. She continued painting representationally for the next ten years doing commissions, while exhibiting minimally. Much later, after re-settling in Los Angeles, Johnson returned to studying art at Otis College of Art & Design, as well as at Art Center College of Design, where she custom-designed a Master's-level program and was mentored by the late Franklyn Liegel.

Johnson currently lives in Los Angeles with her husband, Keith Edwards. Her son, Ross Johnson, DDS, resides in Michigan.

PETER FRANK is art critic for the *Huffington Post* and Associate Editor for *Fabrik* magazine. He is former critic for *Angelenomagazine* and *L.A. Weekly*, served as Editor for *THEmagazine Los Angeles* and *Visions Art Quarterly*, and contributes articles to publications around the world.

Frank was born in 1950 in New York, where he received a B.B and M.A. in art history from Columbia University and was art critic for *The Village Voice* and the *SoHo Weekly News*. He moved to Los Angeles in 1988.

Frank, who recently served as Senior Curator at the Riverside Art Museum, has organized numerous theme and survey shows for the Solomon R. Guggenheim Museum in New York, the Venice Biennale, Documenta, and other venues. The exhibition "Trans Angeles," which began in Soest, Germany, is currently traveling in Europe, and Frank is preparing several other major traveling exhibitions. McPherson & Co./Documentext published his *Something Else Press: An annotated Bibliography* in 1983. A cycle of poems, the *Travelogues*, was issued by Sun & Moon Press in 1982. Abbeville Press released *New, Used & Improved*, an overview of the New York art scene co-written with Michael McKenzie, in 1987. Frank has written many monographs and catalogues on a wide array of modern and contemporary artists. He teaches and lectures extensively throughout North America and Europe.



"Julienne Johnson has spent much of the last decade exploring her potential as an artist and exploring art's potential for mindful expression. She seeks to make sense of an alienating world by finding the coherent in the inchoate and the ecstatic in the rational."

PETER FRANK
October, 2014