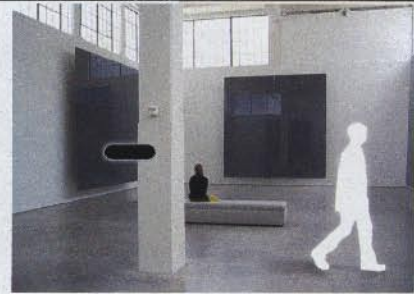




Features



## PHOTO ESSAY

# JAMES JOHNSON

MIRRORS OF BIG TWOFOLD, OLD FORGIVENESS GLASS WITH DEFICIENCIES [CRYSTALLINE], [[['iTK].]

**I** think of myself primarily as an installation artist, but for the past five years I've spent a considerable amount of time acting like a photographer.

While I'm enamored by the multitude of new directions that photography has taken in recent years, my primary photographic interests lie in the tradition of American vernacular photography as established by Walker Evans, Robert Frank, Stephen Shore, and William Eggleston, and continued today by artists such as Alec Soth, Tim Davis, and Zoe Strauss. The typological approach to photography made popular by the German photographers Bernd and Hilla Becher and their students is also an

influence of note.

The term "photo essay" comes loaded with all sorts of connotations with which I'm not exactly comfortable. My goal for this project in *Wonka Vision Magazine* was to present the reader with a group of photographs that avoids the journalistic and often didactic overtones traditionally associated with the genre.

Instead of selecting a current event or political concern around which I would make new imagery that analyzes, speculates, or interprets, I decided to rummage through the library of images I've amassed during the past five years and assemble a group of photographs that reflects the subjects and

themes I've been paying attention to and photographing.

Contemporary history is largely determined by the images we're shown of events that have occurred. I've gone back through my photographic memory and re-edited my images in order to write a version of history from the perspective of a 25 to 30-year-old white guy who lived in the northeastern United States during the years 2001-2006.

The title of this project is an excerpt taken from my artist's statement after it was translated by an online language translator from English into Arabic, and then from Arabic back into English.

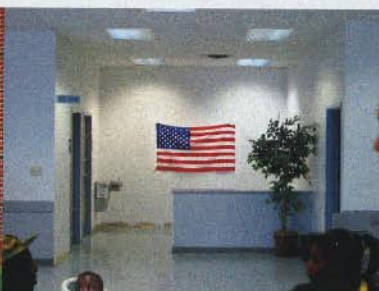


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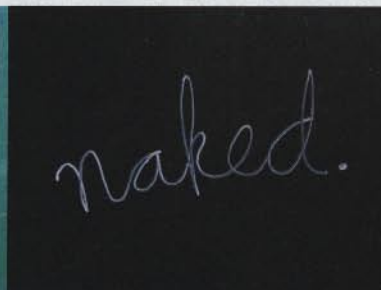
INTERAGENCY POOL

love



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### Biography

James Johnson (b. 1976) grew up in the Catskill Mountains region of upstate New York. James's installation work combines his interests in photography, landscape, architecture, surveillance, voyeurism, computer automation, domestic space, and play. His work has been exhibited in Philadelphia, PA at the Levy Gallery at Moore College of Art and Design; the Samuel S. Fleisher Art Memorial; the Arcadia University Art Gallery; and the Center for Emerging Visual Artists; as well as at the University at Buffalo Art Gallery; Samek Art Gallery at Bucknell University in Lewisburg, PA; and in Inhabit—an art show about contemporary domesticity assembled by Sean Stoops and exhibited in his West Philadelphia apartment. Johnson currently lives and works in Philadelphia where he is a member of Vox Populi Gallery and chairs the Photography & Digital Arts major at Moore College of Art & Design. He received his MFA from the Rochester Institute of Technology in 2002 and his BFA from Marywood University in 1999. More of Johnson's work can be viewed at [www.artnerd.org](http://www.artnerd.org)



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