

New

Works

Fellowships:

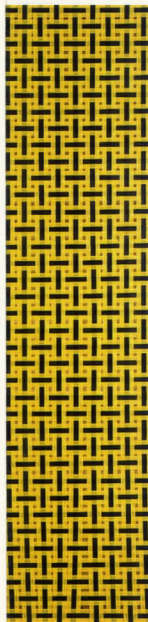
NORTHERN TELECOM



1



2



3

The City Gallery of Contemporary Art

Martin Johnson

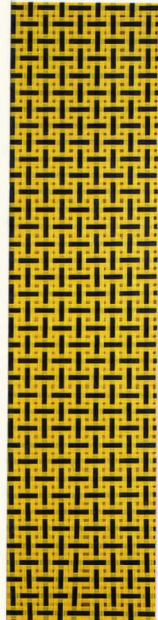
Lynn Marshall-Linnemeier

David Szafranski

Martin Johnson



2



1

Martin Johnson
Forty-Four Four by Fours
Detail (He)
Mixed media
48 x 48 inches
1991-1993

3

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all photos of Martin Johnson and his work
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photos of Lynn Marshall-Linnemeier in
her garden
Lela Perry
all photos of David Szafranski and his work

City Gallery of Contemporary Art
220 South Blount Street
Raleigh, North Carolina 27601
(919) 839-2077

Program support generously provided by
the North Carolina Arts Council
and the National Endowment for the Arts.



2

Lynn Marshall-Linnemeier

Lynn Marshall-Linnemeier
The Sanctuary Series: The Genie (#2)
Detail
Illuminated photograph
28 x 22 inches
1991

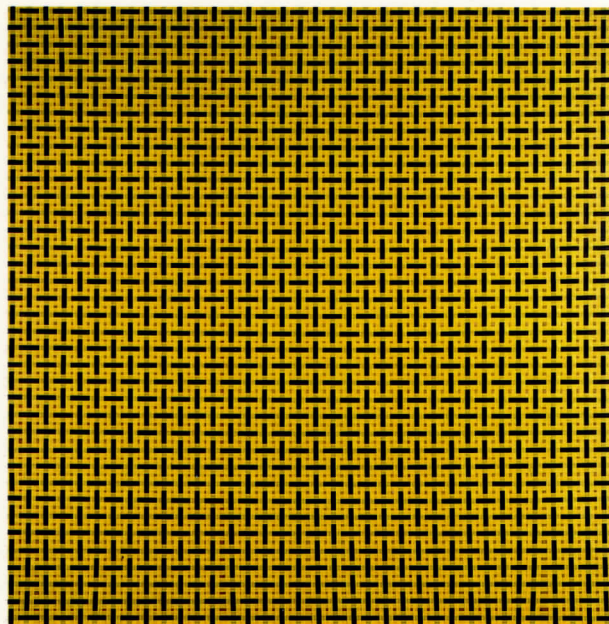
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David Szafranski



David Szafranski
High Visibility Barrier
Nylon webbing
88 x 88 inches
1994

Jurors

Peter d'Agostino

Artist; Professor of Communications in the Department of Radio-Television-Film, and Co-Director of the Hypermedia Laboratory, Temple University, Philadelphia

Dr. Mitchell Kahan

Director, Akron Art Museum

Karen Moss

Independent curator; Curatorial Consultant, Santa Monica Museum

Dr. Kristine Stiles

Artist; Assistant Professor of Art and Art History, Duke University

Martin Johnson

Lynn Marshall-Linnemeier

David Szafranski

New Works Fellowships:

NORTHERN TELECOM

Exhibition Schedule

New Works Fellowships: Northern Telecom

City Gallery of Contemporary Art, Raleigh, North Carolina
September 9–October 29, 1994

Arlington Museum of Art, Arlington, Texas
November 11, 1994–January 7, 1995

Cheekwood Museum of Art, Nashville, Tennessee
April 9–May 29, 1995

Nexus Contemporary Art Center, Atlanta, Georgia
November 3–December 23, 1995

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Clarence D. White	
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Martin Johnson
Artist's studio
Virginia Beach
1994

Foreword and Acknowledgments

The active ingredient in the exhibitions and programs of City Gallery of Contemporary Art is the exuberant creativity that accompanies multi-disciplined experimentation by living artists. With the support and collaboration of Northern Telecom, City Gallery has initiated three \$10,000 fellowships for artists residing in the southern United States. The new works that these fellowships have supported are included in the dynamic new exhibition and national tour, *New Works Fellowships: Northern Telecom*.

Conceived as an ongoing joint venture between the corporate and private sectors, the New Works Fellowships project provides financial support for artists at critical career stages when concentration on artistic development and exploration will most likely contribute to personal and professional growth. For the pilot years of 1993 and 1994, sponsorship of the New Works Fellowships project has been provided by Northern Telecom. Northern Telecom's enlightened commitment to the arts through its sponsorship of *New Works Fellowships: Northern Telecom* is a benchmark for corporate/nonprofit partnership and collaboration.

The *New Works Fellowships: Northern Telecom* program is a concrete example of Northern Telecom's unique commitment to creativity as the hope of the future. By providing significant funds directly to artists for the creation of new works and by supporting a traveling exhibition to provide additional audience access, Northern Telecom commits to nurturing ideas and to providing the atmosphere where exploration will take place. City Gallery joins Northern Telecom in this commitment. We applaud risktakers and recognize the potential in their ideas.

Nominations for artists to receive the fellowships were drawn from four museums and galleries: City Gallery of Contemporary Art in Raleigh, North Carolina; Arlington Art Museum in Arlington, Texas; Cheekwood Museum of Art in Nashville, Tennessee; and Nexus Contemporary Art Center in Atlanta, Georgia. Support for living artists is an important element of each institution's mission, and all centers identified artists from their region who most deserve support and recognition. After the nominations were completed, a panel of four jurors was assembled to review the nominations and select three fellowship recipients. Jurors were Dr. Mitchell Khan, director of the Akron Art Museum; Peter d'Agostino, artist and professor at Temple University and currently a Pew Fellow in the Arts; Dr. Kristine Stiles, artist and professor at Duke University; and Karen Moss, curatorial consultant at the Santa Monica Museum of Art. The three fellowship recipients, Martin Johnson, Lynn Marshall-Linnemeier, and David Szafranski, represent the most creative aspects of contemporary art.

As postmodernists or contemporary shamans, the three fellowship recipients each appropriate, confiscate, and deconstruct materials to communicate socially significant messages. Theirs are stories transferred into a dark and looming humor—something we all feel in our gut as members of a society bombarded by media manipulation. Their transfiguration of materials becomes a solemn parody on society's meanings. Their art most assuredly focuses on critical issues of the human condition. Their messages range from spiritual linkages to history and place to the absurdity of excess and nonsense in society. As they cross the boundary between making and finding, conceiving and appropriating, the identity of their materials as artifacts of popular culture dissolves.

The *New Works Fellowships: Northern Telecom* program and its sponsors gratefully acknowledge the cooperation and assistance of the staff at the Arlington Art Museum, the Cheekwood Museum of Art, and Nexus Contemporary Art Center for making this exhibition possible. City Gallery also wishes to recognize the generosity of individuals who have contributed their time, talents, and resources: Joan Davidow, director of the Arlington Museum of Art; Christine Kreyling, curator at the Cheekwood Museum of Art; Louise Shaw, director and Julia Fenton, gallery director of Nexus Contemporary Art Center; the Exhibition Committee for City Gallery; and artist Richard Craven.

The staff of the City Gallery of Contemporary Art have diligently labored with great enthusiasm: Amy Hathaway, registrar/curatorial assistant and project assistant; Diane Pettus, communications/curator of education; Graham Auman and Dave Simonton, installation and exhibition design. And a special word of acknowledgment and thanks is owing to Lorraine Laslett, the project coordinator. She has brought invaluable experience to this project, kept us all on track, and made the project truly enjoyable for all involved.

At Northern Telecom there are many employees who have taken a special interest, provided expertise, and given generously to the development of this project. Special acknowledgment goes to Kerry Bessey, Don Caldwell, Kathryn Armentrout, Jeri Wade, and Tricia Ashburn. Northern Telecom staff Pat Holton and Louise Tucker have held to the vision and spirit of the corporate/nonprofit collaboration with diligence and insight.

For a collaborative effort to work, everyone involved must believe in a common goal. Everyone involved in this project recognizes the value and importance of nurturing creative thought, exploration, and art making. In the *New Works Fellowships: Northern Telecom* program, we see ideas, solutions, hope, and the preservation of communication and education.

Denise Dickens
Executive Director
City Gallery of Contemporary Art

Northern Telecom and the Arts

Northern Telecom's support of creativity as the hope of the future is in keeping with its position on the cutting edge of the technological revolution. Northern Telecom pioneered the full-scale application of digital technology to telecommunications, and today is a leading global supplier of fully digital telecommunications systems. The products and services provided by Northern Telecom are used by virtually every American consumer, whether at home through telephone services provided by a DMS central-office switching system, or at work through one of Northern Telecom's business-communications systems. Northern Telecom provides products to public telephone companies, businesses, universities, governments, and other institutions, as well as to the cable-television industry. Work by Northern Telecom's 60,000 employees has resulted in significant advances in communications. The company's U.S. headquarters are in Nashville, Tennessee, with major facilities located in Raleigh-Durham, North Carolina; Atlanta, Georgia; Dallas, Texas; and Santa Clara, California.

Northern Telecom has a long history of fostering creativity by helping artistic organizations enlighten and entertain local communities. It provides this support through sponsorships, board participation, volunteer activities, and financial contributions. Northern Telecom believes that making the community a culturally enlightened place to live and work is instrumental to good corporate citizenship.

For the pilot years of 1993 and 1994, Northern Telecom extends its corporate sponsorship to the City Gallery of Contemporary Arts for its New Works Fellowships program. Designed to continue after this initial sponsorship by Northern Telecom, the New Works Fellowships program provides significant financial support to working artists in the southern United States. In addition to financially supporting the creation of new works of art, the program allows the selected artists to gain an immediate audience through a traveling exhibition. By its sponsorship of *New Works Fellowships: Northern Telecom*, Northern Telecom makes a significant statement about the importance of creativity as the cornerstone of hope for future generations.

Published by City Gallery of Contemporary Art, Raleigh, North Carolina,
for the *New Works Fellowships: Northern Telecom* exhibition,
organized by the City Gallery of Contemporary Art.

dry criticism these sober hours

Martin Johnson, 1983

Martin Johnson's oeuvre is massive. There are literally hundreds, probably thousands, of pieces in his installation "cross-picture" puzzles, and when I asked him for an account of his development, he sent me several hundred annotated slides. It seems evident that he "grewed like Topsy," with no clear beginning, and no end in sight. He started with the intention of becoming a Bauhaus-type architect, and ended up extending the "emograph"—the term a professor gave to his doodles—ad infinitum. With his typical flair for contradiction, he ended up being the opposite of what he wanted to be; instead of a minimalist, he became a maximalist.

So writing about Johnson poses a problem: To be descriptive is to miss the point. What I've decided to do is to try to explain the interdependence of the method—manic, accumulative, ruminative—and meaning of his installations. Johnson has an incredibly strong artistic stomach; he's able to digest all kinds of junk in the cud of his consciousness. He's a compulsive collector of trivia; indeed he wallows in it. He converts whatever he collects into art, or rather uses it in an artful way, which brings out the "art" in it—art that nobody saw before.

It is standard Dadaist-surrealist operating procedure to regard ordinary objects as extraordinary art (and vice versa), but for Johnson that is not the end of the ironic process. For him, it is the instrument of a larger, indeed, cosmic statement: Each installation is a human and divine comedy in one—an allegory of human destiny. His installations are macrocosms, and within them are numerous microcosms. Again and again, on a grand scale but also more intimately, he attempts to embrace the human whole, as exemplified by everyday America. Indeed, strange as it may seem to say so, Johnson is a kind of folk artist, if more conspicuously and self-consciously avant-garde.

Johnson, then, is a true American original, a pioneering consciousness full of wonder at the fairy-tale novelty of the world. His personal, wild-eyed vision presumably sees the world as it really is. Thus, the Cheshire Cat smile that haunts Johnson's installations has a bemused, all-knowing Mephistophelean expression, as in *For Devil Face* (1980). It is the look of a confident prankster.

In a way, Johnson's guiding spirit is the Joker, the sardonic nemesis to Batman's self-righteousness. Like the Joker, avant-garde art is regarded as less than funny, almost criminal, by the ordinary law-abiding citizens of the respectable world. Lawless and disruptive, provocative and mocking, disturbing and questioning, avant-garde art turns the conventions that make for ordinariness upside down in a carnival-like spirit, showing their absurd underside. Avant-garde art demonstrates that every scene is secretly ob-scene, everything normal is unconsciously abnormal.

It would be like Johnson, in both the folk and the avant-garde tradition, to "find" the Cheshire cat smile in a popular place, just as Gatsby accidentally "finds" the menacing eyes of God on a billboard advertisement in F. Scott Fitzgerald's *The Great Gatsby*. Indeed, Johnson's installations stretch the fine art/popular culture continuum, as Lawrence Alloway calls it, to the limit. Everyday signs become fraught with more sophisticated, complex meaning by their "refinement," and fine art becomes more broadly communicative by its popularization. The boundary between fine art and popular culture (avant-garde and kitsch) finally dissolves, as does the boundary between making and finding (conceiving and appropriating). In what has been regarded as the archetypal postmodern process, there is a convergence of higher and lower, precious and commonplace, exquisite and gross, elite and vulgar, central and marginal, until they can no longer be distinguished hierarchically. They seem to cross-fertilize into a new construct that can be called fine art, or, for that matter, popular culture only nominally.

Yet, "artistic" reconceptualization adds, as Duchamp suggested, an aura of mystery to real-life things, while they, used as art, give the idea of art an irksome, disturbing reality. Johnson is thoroughly Duchampian, to the detail of Duchamp's conception of the art-life object as a medium of unconscious, uncanny, even telepathic communication between artist and audience. The question, then, is what Johnson's art-life installations communicate. What, through their manipulation of all-American objects, do they reveal about the American unconscious and Johnson's own unconscious? If America is one big grab bag of things for Johnson, what things does he grab, and why?

Johnson's installations are inordinately complicated, multidimensional constructions of seemingly free but in fact overdetermined associations. Each image-object is in itself a sum of contradictory associations that add up to an emotionally incoherent message. Ambiguity and ambivalence are Johnson's stock-in-trade. His installations seem capricious, infantile, and mischievous, each a kind of Pandora's box of toys, but they are in fact apocalyptic visions of the madness and absurdity of the America that lies underneath the banal surface.

To my mind there are four basic strategies to every Johnson installation. First, Johnson arranges his works in abstract, anonymous grids, which fixes them firmly in place. Many of the works are conspicuously framed, and the frame has an identity of its own, as its high profile, relief-like character indicates. This intensifies the effect of manic seriality.

Second, virtually every Johnson installation involves "making a face" at the audience—a provocative representation of a face. Wildly different facial physiognomies abound in Johnson's works (as in a 1993 UNC installation), or hallucinatory configurations that "accidentally" suggest faces (as in a 1984 Virginia installation). Johnson's figurative constructions confront us in a "face off,"



Martin Johnson
Thrown Foroom
Installation
Art Museum of Western Virginia,
Roanoke, Virginia (1994)
1976-1994

forcing us to take them on "face value." They have a physiognomic import. The self that the face or figure-face expresses tends to be one-dimensional, however elusive and bizarre. It is in effect a signature self—an all-American poster face. There is really very little to it, however "suggestive" or "expressive" it or any of its features may be.

Third, Johnson's installations are composed of fragments. It is as though each of them is an effort to put Humpty Dumpty together again. Fragments seem compressed together rather than conjoined, and many works are made from literally cut-up as well as cut-out parts. The parts seem like debris from an explosion, collected and rearranged to suit Johnson's paradoxical vision. A Johnson installation seems like a sum of fragments that do not synthesize into a whole. His method is an endless additive process that never issues in a final product. The result is chaos.

Finally, Johnson's installations are claustrophobic and catastrophic. His installations surround the viewer on all sides by a patchwork architecture that for all its grid-rigid structure seems about to collapse. Going through a Johnson installation is like being swallowed into the maw of a monster: We fear we might end up digested and distilled on the wall, our skin and psychic bones on display. Johnson's installations are less playful than they are purposefully menacing and overwhelming. Their excess and exaggeration make them all the more engulfing. There is something dangerous in their apparently gratuitous abundance.

Johnson's strategies serve a satiric purpose: Behind the Joker mask is an astute observer of the American scene. A morbid critic of American culture, Johnson's clown is full of wisecracks about American society. His installations exaggerate the basic qualities of the American scene until its inherent nightmarishness stares us directly in the face. He shows us the manic, fragmented, flashy activity and totalitarian, claustrophobic anonymity of the American circus, full of lives that are catastrophes in all but name, of "characters" doing their tricks and playing their games to survive.

Johnson's message is that the American dream of freedom and plenty is in psychic fact an insane nightmare. His art replicates this nightmare with the same manic vigor that keeps it going. His grotesque, absurd, peculiarly self-caricaturing faces and figure-faces reflect the grotesque, absurd, peculiarly self-caricaturing character of American life. Johnson holds up a mirror to America's interior life, showing the devastating and distorting effect of superficiality on it. In a sense, Johnson's installa-

tions argue that the only way the litter and loot accumulated by American anality can be redeemed is by turning it into amusing art. Only by looking at American detritus through the lens of art can we realize its psycho-moral significance. Thus Johnson's installations are moral fables in comic disguise.

Perhaps Johnson's ultimate point is that the American idea of freedom—the freedom to do one's own thing, the freedom of anything goes—is absurd. His installations are in fact a kind of theater of the absurd. Johnson shows how quickly freedom becomes uncritical randomness. Freedom is not the liberation it seems to be, but rather the opposite: blind submission to necessity. In a sense, Johnson's frames and grids make visible the invisible control of indifferent chance, while the "subject matter" within them represents the surface playfulness of chance, that is, its illusory freedom of choice. Johnson's found objects seem to be given randomly, but their appearance is determined by the rules of the American game.

As is well known, Johnson is obsessed with "for-ness." The preposition "for," rendered in a variety of styles and derived from "metaphor" (which etymologically means "transference," recalling Duchamp's psychoanalytic idea of the transference value of an object), is Johnson's motto/logo/signature. But what is Johnson "for"? What are his installations "for"? They do not simply show us, with consummate wit and manic skill, how everything is related, morphologically or conceptually, to everything else—how everything is a pun on everything else, in a kind of comic demonstration of our unexpected intimacy. Rather, they show us that when something exists "for" (seems merged and in communication with) something else, it becomes uncanny, even nightmarish, for it loses its autonomy, the criticality of its differentness. In the grip of "for" and "metaphor," we are not exactly ourselves; we are in fact catastrophically "other," strangers to ourselves in the crowd of things.

Manic accumulation is the fundament of Johnson's art, and he is, for all his apparent lightheartedness, a dark visionary. D. W. Winnicott thinks that mania is a way of denying depression. I think the arbitrary cornucopia of the American collective, in which Johnson finds all his materials and whose materialism he ostensibly endorses and celebrates, unconsciously depresses him. But his manic art does not so much deny his depression as insinuate, through its ruthless illogic, the reasons that materialistic American life is profoundly depressing.

Donald Kuspit is a critic and a contributing editor at *Artforum*, *Sculpture*, and *New Art Examiner* magazines and editor of *Art Criticism*. He is professor of art history and philosophy at the State University of New York at Stony Brook and Andrew Dixon White Professor at Large at Cornell University.

MARTIN JOHNSON

Virginia Beach, Virginia
Born 1951, Elmer, New Jersey

Education

- 1974 B. Architecture, Virginia Polytechnic Institute and State University,
Blacksburg, Virginia
- 1977 M.F.A., University of North Carolina, Chapel Hill, North Carolina

Awards

- 1993 Northern Telecom Fellowship, City Gallery of Contemporary Art,
Raleigh, North Carolina

One-Person Exhibitions

- 1994 "Foty-Four Four by Fours" Site Installation.
Art Museum of Western Virginia, Roanoke, Virginia.
- 1993 Site installation. Virginia Beach Center for the Arts,
Virginia Beach, Virginia
"Faces For(bodypolitic)." Glass Gallery, University of North Carolina,
Chapel Hill
- 1992 "HESHEUNISALLFORONE (44 4x4's 30 PART)."
Southeastern Center for Contemporary Art,
Winston-Salem, North Carolina
- 1990 "Glimpsastone." Peninsula Fine Arts Center, Newport News, Virginia
"Pleady Entready." Virginia Museum of Fine Arts, Richmond, Virginia
- 1988 Site installation. Southeastern Center for Contemporary Art,
Winston-Salem, North Carolina
"Enigmatic Constructions—(Retro)Active Art Work(s)."
Portsmouth Museums, Portsmouth, Virginia
- 1987, 1985, 1983, 1981, 1980
One-artist exhibition. Phyllis Kind Gallery,
New York, New York
- 1981 Site installation. Florence Wilcox Gallery in Commons,
Swarthmore College, Pennsylvania
- 1978 Site installation. Appalachian Center for Contemporary Art,
Charleston, West Virginia

Selected Group Exhibitions

- 1990 "The Portrait in America." The Chrysler Museum, Norfolk, Virginia
- 1989 "Sculpture Now: 10 Virginians." Danville Museum of Fine Arts and History,
Danville, Virginia
- 1988 "Household Media." Virginia Beach Arts Center,
Virginia Beach, Virginia
Site installation. Newhouse Center for Contemporary Art at Snug Harbor,
Staten Island, New York
"From the Collection of Dorothy and Herbert Vogel." Arnot Art Museum,
Arnot, New York

- "Artists' Sketchbooks." Southeastern Center for Contemporary Art,
Winston-Salem, North Carolina
- 1987 "Four Sharp Artists." The Chrysler Museum, Norfolk, Virginia
"Animals." Peninsula Fine Arts Center, Newport News, Virginia
- 1986 "Drawings from the Collection of Dorothy and Herbert Vogel."
University of Arkansas Gallery, Little Rock;
Moody Gallery of Art, University of Alabama, Tuscaloosa;
Palmer Museum of Art, The Pennsylvania State University, University Park
- 1985 "Insider/Outsider." Virginia Beach Arts Center,
Virginia Beach, Virginia
"Erotic Art." S.P.L.A.T. Alternative Art Gallery, Norfolk, Virginia
"Martin Johnson: Installation." Old Dominion University Gallery,
Norfolk, Virginia
- 1984 "Visiting Artists 1977-1984." Wake Forest University, Department of Art,
Winston-Salem, North Carolina
"Dozen/Half Dozen." Phyllis Kind Gallery, New York, New York
"Michele Feder-Nadoff, Martin Johnson, Irene Kubota." Phyllis Kind Gallery,
Chicago, Illinois
- 1983 "Dialect=Dialectic II." Phyllis Kind Gallery, New York, New York
- 1982 "P.S . . .P.S. 1." 1708 East Main Gallery, Richmond, Virginia
"New New York." University Fine Arts Galleries, Florida State University,
Tallahassee; Coral Gables Museum, Florida; Phoenix Art Museum,
Phoenix, Arizona
"Twentieth Anniversary Exhibition of the Vogel Collection."
Brainerd Art Gallery, State University at Potsdam, Potsdam, New York;
Gallery of Art, University of Northern Iowa, Cedar Rapids
- 1981 "Ikon/Logos: Word as Image." The Alternative Museum,
New York, New York
"Former North Carolina Artists." Fine Arts Gallery, Wake Forest University,
Winston-Salem, North Carolina
- 1979-80 "Painters from New York Galleries: Traveling Exhibition."
James Madison University, Harrisonburg, Virginia;
Virginia Polytechnic Institute and State University, Blacksburg;
Roanoke College, Salem, Virginia
- 1979 "Annual Drawing Exhibition." Weatherspoon Art Gallery,
University of North Carolina, Greensboro
"The Intimate Gesture." Visual Arts Gallery, School of the Visual Arts,
New York, New York
"Previews." Phyllis Kind Gallery, New York, New York
"One Hundred Artists Show." Ten Windows on Eighth Avenue,
New York, New York
- 1977 "The Magnetic Image: Invitational Video Showing." High Museum of Art,
Atlanta, Georgia
- 1976 "Exhibition 280." Huntington Galleries, Huntington, West Virginia

To write a statement is forcing focus
within a life riddled with livid multicolored ladies.

Title: is begins with un.

For is the detail of embraced knowing. Always going, going on to the next days work order, order to align. So many things so many words from only one of us. It does not take much to do everything. Amorous ambition to connect to engage as he and she looks-interlocks to a single point of joyous union. All the simple numerous parts. Coin the terms of thrustage. Wishbone fanaticism avoiding absolutes. Coming together as idealism distraction. his will her giving added eventuality of seeded pain. To push through to new touch.

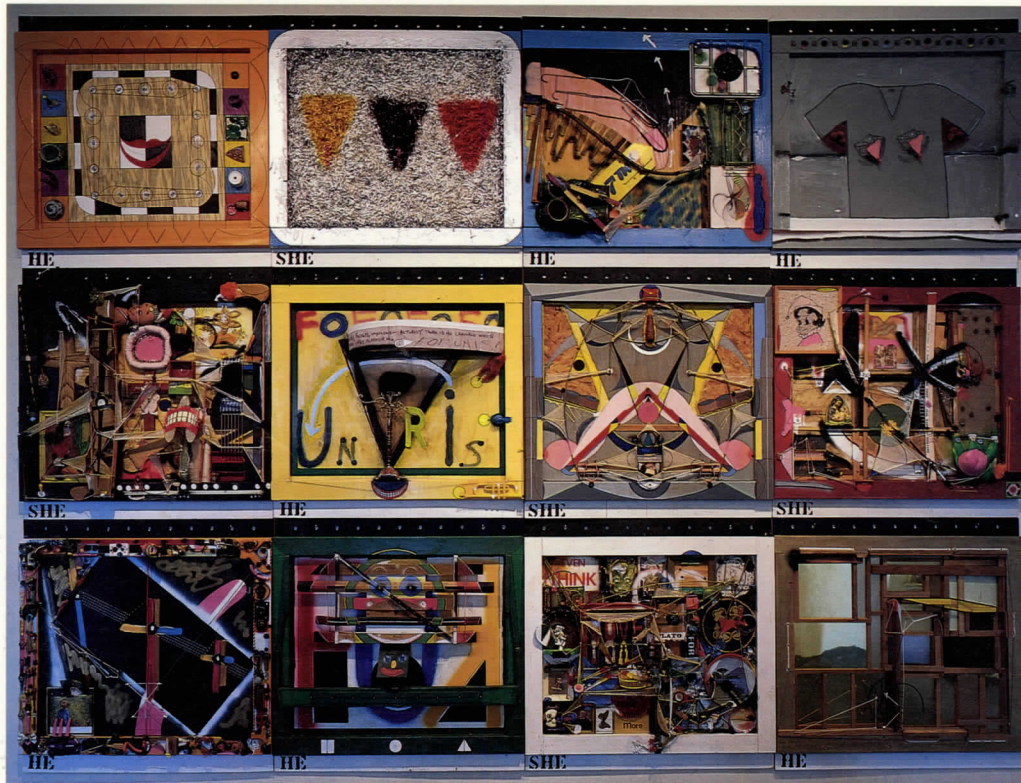
Target-arrow directional movement offense. Target, as all ways always there, here it is. Substances instrument played with respect for oddness. The continuous aging process from different starting points. Quest quenching-clenching a hold on letting go to make do. Times discuss ongoing findings connected without mattering causing inevitable flashes toward continuity. The odor ardor pursuit statement as gathering thought and feeling together.

Excerpts. Here I sit. Baby in my lap. Paint dried on my hands. Dried paint from a recent project. Late nites early on put me with a handful of token sparks. When spread they form a travel log. Stimulus can push us to extreme ways of containment. Labored breathing cuts into the engulfment of making a high dive. Music that is available sets a tone for thinking and a wish from the heart. We all have secrets which are not secret to those who lived within reach, strangers to ourselves, but trusting this mystery we all should face.

My dears everywhere, that I wish the best, thanks for the chance to gain. Critical pursuits that lasso the wild bull called art. Again I must give music so much of the credit. Snacking is fun especially when you are really hungry and there are neat snack foods to mix and consume with relish. Fax my for. Goodness grace us.



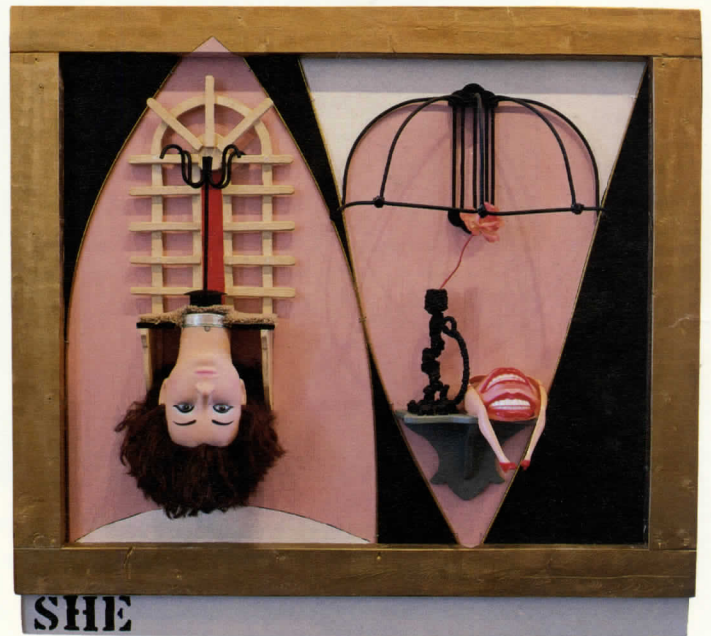
Martin Johnson, May 2, 1994



Martin Johnson
Forty-Four Four by Fours
Detail, 12 panels
Mixed media
144 x 192 inches
1991-1993



Martin Johnson
Forty-Four Four by Fours
Detail (He)
Mixed media
48 x 48 inches
1991-1993



Martin Johnson
Forty-Four Four by Fours
Detail (She)
Mixed media
48 x 48 inches
1991-1993



Martin Johnson
Artist's studio yard
Virginia Beach
1994

Height precedes width precedes depth

Martin Johnson

All works courtesy the artist.

Resurroundoddy

Four 5' x 4' plywood panels arranged in spiral with 2' square mirror in center with circle merging space
Mixed media
120 x 120 inches
1994

What's Tower For

Six 3'x 5' constructions stacked apart and end to end with grid overhead and wire fors beneath
Mixed media
110 x 62 x 62 inches
1994

Thrown Up (Up and Away) Youth (Backs) Age

Two wire chairs back to back with rope link
Mixed media
78 x 30 x 77 and 44 x 21 x 41 inches
1991-1994

HESHE UNIS

Selected from *Forty-Four Four by Fours*
Fifteen 4' x 4' panels arranged 3 high and 5 long from large series with 22 he panels and 22 she panels
Mixed media
144 x 240 inches
1991-1993

Net Your Nature is Coming

Construction with tree part as basis and smile within and objects beneath
Mixed media
43 x 35 x 22 inches
1994

Lynn Marshall-Linnemeier

The Family Jewels

Twelve illuminated photographs with text
22 x 32 inches (each)
1994
Courtesy McIntosh Gallery, Atlanta, Georgia

Journey II: The Dream

Acrylic on canvas
39½ x 72 inches
1994
Courtesy McIntosh Gallery, Atlanta, Georgia

Everything's Gonna Be All Right in the Morning

Acrylic on canvas
39 x 35 ½ inches
1994
Courtesy Brenda Marshall-Berry

Journey III: The Chant

Acrylic on canvas
28 x 22 inches
1994
Courtesy McIntosh Gallery, Atlanta, Georgia

The Anotated Topsy:

- #1, *The Gift*
42¼ x 34 ¼ inches
- #2, *Wicked Destruction*
42 x 32 inches
- #3, *Repentance*
42¼ x 34 inches
- #4, *Wicked Barter*
42 x 32 inches
- #5, *Salvation*
42 x 34 inches
- #6, *Wicked Acceptance*
44 x 33½ inches

Illuminated photographs with text

1993
Courtesy McIntosh Gallery, Atlanta, Georgia, #s 1-4
Courtesy Michael Mack Collection, #s 5-6

Mission Statement of the City Gallery of Contemporary Art

Supporting new and innovative works by regional and national artists and designers, the City Gallery of Contemporary Art presents and interprets contemporary art and design through a schedule of diverse exhibitions that explore aesthetic, cultural, and ideological issues.

City Gallery is a nonprofit educational organization funded in part by its members and friends, the City of Raleigh Arts Commission, the United Arts Council of Raleigh and Wake County, the North Carolina Arts Council, and the National Endowment for the Arts.