

Sue Johnson

Richmond, VA

suejohnsonone@gmail.com / www.suejohnson1.com

b. 1957 San Francisco, CA

Education

- 1981 MFA, Columbia University, New York, NY
1979 BFA, Syracuse University, Syracuse, NY

Residencies

- 2019 Sam & Adele Golden Foundation for the Arts,
New Berlin, NY
I-Park Foundation, East Haddam, CT
The Studios at MASS MoCA, Massachusetts Museum of
Contemporary Art, North Adams, MA
2015 Visiting Artist and Scholars Program, American Academy in
Rome, Rome, Italy
2001 Art Omi International Artists' Colony, Omi, NY
1998 The MacDowell Colony, Peterborough, NH

Solo Exhibitions

- 2018 Ridderhof-Martin Galleries, University of Mary Washington,
Fredericksburg, VA
2016 Martha & Robert Fogelman Galleries of Contemporary Art,
University of Memphis, Memphis, TN
2013 Eleanor D. Wilson Museum, Hollins University,
Roanoke, VA
2012 Pitt-Rivers Museum, University of Oxford, Oxford, England

Awards

- 2020 Virginia Museum of Fine Arts Visual Arts Fellowship
2009 Individual Artist Fellowship, Maryland State Arts Council
1998 Fellowship, Pollock-Krasner Foundation
1995 NEA/Mid-Atlantic Arts Foundation Fellowship

When making *Hall of Portraits from The History of Machines*, I often thought of Théodore Géricault's *The Raft of the Medusa*, which was simultaneously contemporary, historical, and fictional. I had that in mind when I began to look back at mid-twentieth century images of the modern woman. This led me to portray my women as sharing the ideal attributes of two objects of desire—labor-saving domestic devices and the emergent female form. The resulting women seem familiar yet we know that they are actually a highly fictional, patriarchal fantasy. To emphasize this artificiality, I surrounded them with color fields that are squeezeed, akin to how one might clean a window, or inscribed with decorative patterns made using household devices. Each portrait measures 109.25 inches tall, which is the exact height of Marcel Duchamp's *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*. In making this reference, I seek to invite a deeper look at the taxonomy of the representation of women.

Johnson





Sue Johnson

Visible Woman from *Hall of Portraits from The History of Machines* | acrylic painting over print on canvas of original image by artist with imprinted patterns from
Bounty paper towels, 109.25 x 72 inches



Sue Johnson

Ready-Maid, from *Hall of Portraits from The History of Machines I* acrylic painting over print on canvas of original image by artist with imprinted patterns from Sparkle paper towels and Brew-Rite coffee filters, 109.25 x 72 inches



Sue Johnson

Blue Bambi, from *Hall of Portraits from The History of Machines* | acrylic painting over print on canvas of original image by artist, 109.25 x 72 inches