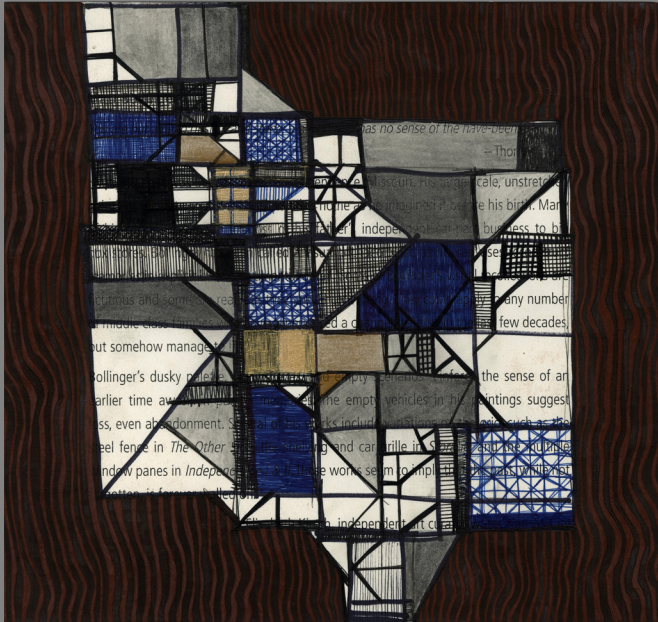
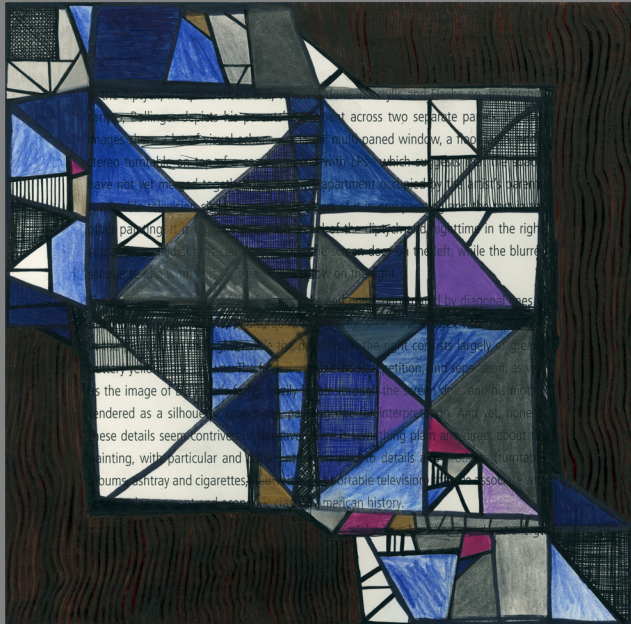


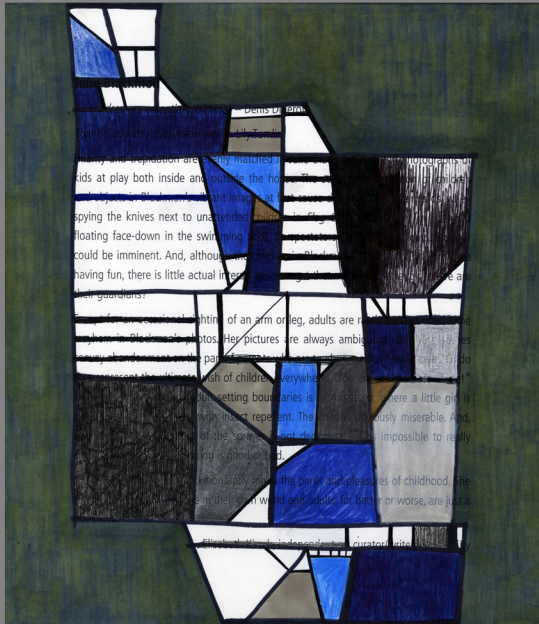
A.J.S.

LABEL DRAWINGS (2018)









Demis Dora

Childhood has never taken well. Lily Tomlin

Lonely and trepidation are evenly matched by

kids at play both inside and outside the home. The

of a young Black woman's smart images at

spying the knives next to unattended children

floating face-down in the swirling sand, the

could be imminent. And, although the children

having fun, there is little actual interest in

well-guardians:

of an arm or leg, adults are rarely

Her pictures are always ambiguous

of the painter's work, and the

of children, everywhere

setting boundaries is

with insect repent. The child is

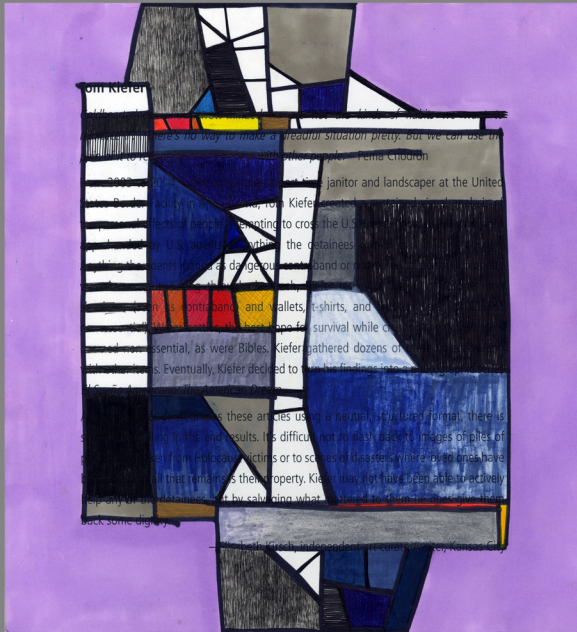
of the spray, not death

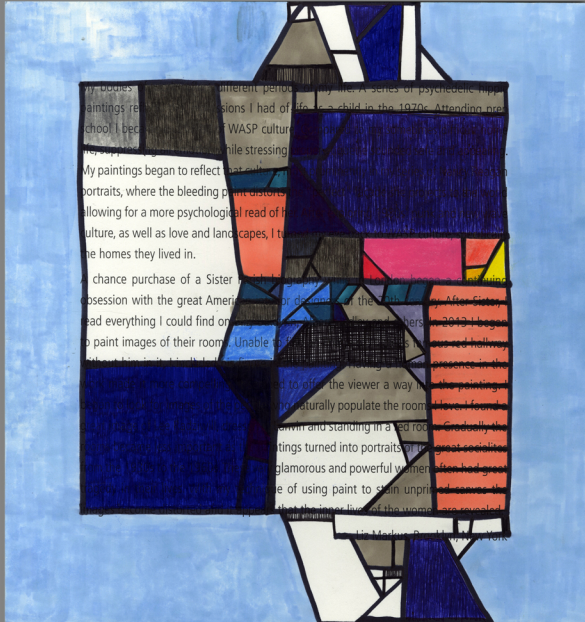
is good or bad.

commonly miss the perils and pleasures of childhood. She

in their own world and adults, for better or worse, are just a

Elizabeth Kimball, independent curator, writes



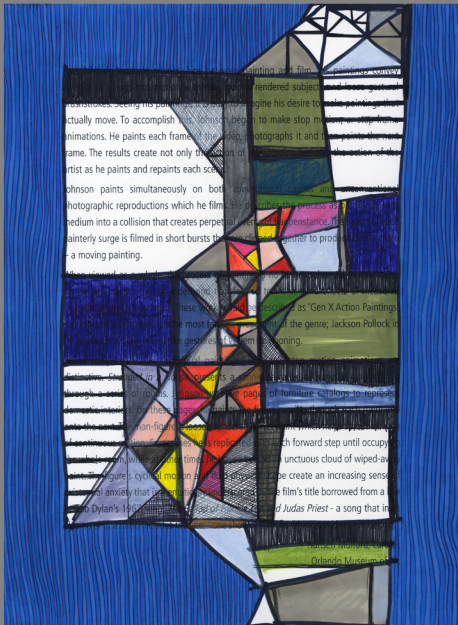


my bodies different periods of my life. A series of psychedelic hippie
paintings reflected the various obsessions I had of life as a child in the 1970s. Attending pre-
school I became a part of WASP culture, and my parents' home was a place of
ne, supporting a culture that stressed the importance of the individual.
My paintings began to reflect that culture, and I started painting portraits of
portraits, where the bleeding paint distorted the faces, creating a sense of
allowing for a more psychological read of the subject. I also painted scenes of
culture, as well as love and landscapes, I tried to capture the essence of
the homes they lived in.

A chance purchase of a Sister Rosette painting in the 1980s led to my
obsession with the great American interior design of the 1950s. After Sister
read everything I could find on the subject, I began to paint interiors. In 2013 I began
to paint images of their rooms. Unable to find the right color palette, I
took his initial design and added my own twist, creating a sense of presence in the

rooms. These paintings were designed to offer the viewer a way to
visualize the images, and to naturally populate the room. I found
myself in a room, and standing in a red room. Gradually the
paintings turned into portraits of the great societal
the 1950s. I began to paint glamorous and powerful women who had great
eyes with my use of using paint to stain unprinted canvas, the
that the inner lives of the women were revealed.

in Medusa, Brooklyn, New York



...painting as film
...rendered subject
...actually move. To accomplish this, Johnson began to make stop motion
...animations. He paints each frame of the video, photographs it and then
...frame. The results create not only the illusion of movement but also
...artist as he paints and repaints each scene.
...Johnson paints simultaneously on both canvas and film, creating
...photographic reproductions which he films. He describes the process as
...medium into a collision that creates perpetual energy and persistence. The
...painterly surge is filmed in short bursts that are then strung together to produce
...a moving painting.

...these works are described as "Gen X Action Paintings"
...the most famous member of the genre; Jackson Pollock in
...the gestures of modernism.

...contains a number of
...of racial. Johnson uses the pages of furniture catalogs to represent
...of these images and their
...man-figure losses
...each forward step until occupy
...an unctuous cloud of wiped-aw
...create an increasing sense
...the film's title borrowed from a
...Dylan's 1967 song "Judas Priest" - a song that in

