There’s something about you that I’m unsure about

Paul Johnson

Do you ever have that feeling when something, someone, a face, or a photograph haunts you slightly? That man in the newspaper looks strangely familiar, or the old photograph in the museum seems to have one character that stares out at you, more intensely than the rest, connected, as if he was alive today. You can't put your finger on it but these interactions with certain objects and images just jolt you.

Paul Johnson takes this feeling as a starting point for making art works.

For this show Paul has worked with our collections to locate objects and artifacts that touched him or resonated with him long after his first visit.

Over the last six months these objects from the collections, the Kayak, the two paintings, the shells have become starting points for the creation of new collages and sculptures.

Paul has used the works he has produced alongside the museum artifacts to weave a new story for the objects. These tales are loose and you, as the audience are encouraged to make your own connections.

Paul’s work is not about themes, it’s about more than you can see, the feelings you get from the works, and how we try to locate the objects and images and create a history for them in our own minds.

 'Imagine the idea of how we look at ancient stones erected by people and cultures, say by pre-Egyptian European Neolithic people, we don’t understand the reasons for these structures, but we are interested in the many possible uses or needs for these objects. Imagine if our 20th/21st century was destroyed so much and what was left was only fragment of our cultures, we would be piecing these objects/images/people together in a loose associational way, creating these new ideas on these existing forms'-Paul Johnson 2013

The Collection and Usher Gallery are proud to present Paul Johnsons first Solo show in a U.K. public institution.

**1.**

**Portrait of A.G. Webster**

1881

George Clausen RA (b.1852-d.1944)

Oil on Canvas

LCNUG : 1927/2316

This portrait shows one of the early educators at Lincoln School of Art, it was painted by the sitter’s brother in law, possible explaining the intense feeling the portrait exudes.

**2.**

**Partner**

2013

Paul Johnson

Papier-mâché and collage on board

Courtesy the Artist and Ancient and Modern

What is the nature of the relationship between Webster and *Partner* ? Do they work for the collector, are they dealers or collectors themselves? Webster was a tutor at Lincoln School of Art, do you think the object he is holding has a special meaning?

The artist viewed the painting of Webster as having a repressed nature, a sensitive man softly holding an object, by placing the partner next to him, who was made especially for the Webster painting. Johnson creates a new relationship, is this partner in fact a figment of Webster's imagination, a dream partner, as precious as the vase in his hand - a beautiful object to be admired?

 The work is created by producing an under-drawing, almost like a puzzle, this is then used to create the correct shapes of paper which are then all hand cut and colored using a selection of paints including glass paint. Once the pieces are coloured they are put back together to form a flat collage, creating a structure closely related to inlaid wood and marquetry. This technique, which was fashionable in the 17th and 18th centuries, gives Johnson’s work a timeless feel.

3.

Collector

2013

Paul Johnson

Papier-mâché and collage on board

Courtesy the Artist and Ancient and Modern

In this work we are presented with a female portrait, but when associated with the rest of the installation many questions come up. Why is the lady collecting? Is this portrait in her collection made to compliment her, or is this an illustration of the collector as owner of the other items in the room - like a photo on the back of a book of the author.

Are the kayak and the paintings of the ship forms of transport, demonstrating the way in which the collector explores? Or, are these objects in her collection - is she a maritime enthusiast? Does she collect for money, science or love?

The artist said in our research phase:

'The finished portrait has a yellow face/head and is slightly blurred, which in a way is an attempt to suggest she herself is a found object, almost like she has been discovered by a future generation who do not know her history or have a clear history of the people or culture she has come from. This portrait is an attempt to idolise her, by taking her out of context she is a lone example of a whole lost civilization , making this person into a precious object.'

**4.**

**Moonlight Barque**

Date Unknown

Oil on Canvas

Charles Pears (b.1873-d.1958)

LCNUG : 1927/672

This painting of a ship at night conjures ideas of adventure and exploration. Sailors are heading into the unknown, returning with objects that are alien and strange. These objects become the basis of the understanding of this new world. The beautiful stars in this painting are the starting point for the group of circular images spread across the room. What secrets do these patterns in the darkness hold?

**5.**

**Planet io**

2013

Paul Johnson

Papier-mâché on board

Courtesy the Artist and Ancient and Modern

'This earth like planet I believe is visually the closest looking object in the solar system to Earth, I have considered this collage to be positioned above the Moonlight Barque painting. This painting is of a ship in transit moving towards you with a constellation of stars floating subtly above, I am interested in interrupting this piece and extending its landscape beyond its golden frame. Almost trying to suggest this is a voyage from the past and it is heading towards the future. In the book *Time Binds* ( queer temporalities queer histories) Elizabeth Freeman talks about something called Temporal Drag. The idea that an artist takes something from the past, that he or she feels is unfinished and temporarily drags this object / image into the present, thus creating a possible future. This is something I am interested in, in placing these works together. A similar idea is in place in relationship of the kayak and its new badge'-Paul Johnson

6.

**Portrait of Mars**

2013

Paul Johnson

Papier-mâché on Board

This image of the planet Mars dominates the space; the installation has been designed so that the kayak seems to be drawn towards the red planet. What is the relationship? Was the kayak found on Mars, used to travel there in a future or past we are unaware of? The artist sets up these interactions between objects to make the objects unstable. We know what Mars is, where it is even, but when placed with other objects, we suddenly become unsure.

' I am interested in Mars being a fiction, this images looks like Mars, but has been produced by filters and telescopes… does Mars actually look like this? Up close it’s a reddish dusty looking place. Every filter either mental or physical changes its reality. My collage is shaped to form a rough outline of a possible head/face, distorting its image even further from reality into a fictional space.'-Paul Johnson

Note - This is an image taken from photograph of an image on a computer screen.

**7.**

**Hey…Hey…Hey…Let Me Be Your Only Love…You Won’t Be Sorry…We Will Be Happy…WAIT…Until We Go Back…Until We Go Back…Until We Go Back To The Stars.**

2013

Paul Johnson

Papier-mâché sculpture

Courtesy the Artist and Ancient and Modern

**8.**

**Shell Collection**

2013

Paul Johnson

C-type print on board

Courtesy the Artist and Ancient and Modern, Shell collection courtesy Lincolnshire archives.

A constellation of images fills the gallery, but look more closely and each one is unique, depicting a collection of shells - just as from our viewpoint on Earth the stars all seem similar but are actually unique and wildly different.

The shells are sorted into categories but all unique and varied.

The notion of the way in which images are viewed in extreme close up and from a great distance (macro/micro) is an ongoing interest in Paul’s work.

The images are taken from the shell collection of Lincolnshire archives. The Victorian collectors were extremely keen on taxonomy (the process of catagorising museum collections) the display of natural specimens in ornate patterns as in the shells was also popular in creating displays of butterflys and birds.

**9.**

**A key to understanding the hidden meaning of the true way... WAKE UP... WAKE UP... WAKE UP... to the true way.  No man will save you.**

2013

Paul Johnson

Hand coloured paper and Kayak  LCNCC : 1909.176

Courtesy the Artist and Ancient and Modern

A kayak with a distinctive emblem sits facing Mars. It is unclear where the kayak comes from and where it is heading. What was its use? Ceremony? Hunting? Who does this emblem belong to and what does it represent.

The artist by placing the kayak in this installation utilises the objects as a medium just as others use paint or pencil, allowing us to construct a story around it all of our own.  See the hand out for the history of the object.

**Notes**

Paul Johnson studied at the Royal Academy Schools and Glasgow School of Art.

Paul has shown at the Armoury, New York; Freize, London; Saatchi Gallery London; Zabludowicz Collection London

This is his first Solo show in a public institution in the United Kingdom

**Notes on Planet Io** - ([/](http://en.wikipedia.org/wiki/Help:IPA_for_English)[ˈaɪ.oʊ](http://en.wikipedia.org/wiki/Help:IPA_for_English#Key)[/](http://en.wikipedia.org/wiki/Help:IPA_for_English)[[6]](http://en.wikipedia.org/wiki/Io_(moon)#cite_note-6)) is the innermost of the four [Galilean moons](http://en.wikipedia.org/wiki/Galilean_moons) of the planet [Jupiter](http://en.wikipedia.org/wiki/Jupiter) and, with a [diameter](http://en.wikipedia.org/wiki/Diameter) of 3,642 kilometres (2,263 mi), the [fourth-largest moon](http://en.wikipedia.org/wiki/List_of_natural_satellites) in the [Solar System](http://en.wikipedia.org/wiki/Solar_System). It was named after the mythological character [Io](http://en.wikipedia.org/wiki/Io_(mythology)), a priestess of [Hera](http://en.wikipedia.org/wiki/Hera) who became one of the lovers of [Zeus](http://en.wikipedia.org/wiki/Zeus).

With over 400 active [volcanoes](http://en.wikipedia.org/wiki/Volcano), Io is the most geologically active object in the Solar System.[[7]](http://en.wikipedia.org/wiki/Io_(moon)#cite_note-book-7)[[8]](http://en.wikipedia.org/wiki/Io_(moon)#cite_note-Lopes2004-8) This extreme geologic activity is the result of tidal heating from friction generated within Io's interior as it is pulled between Jupiter and the other Galilean satellites—[Europa](http://en.wikipedia.org/wiki/Europa_(moon)), [Ganymede](http://en.wikipedia.org/wiki/Ganymede_(moon)) and [Callisto](http://en.wikipedia.org/wiki/Callisto_(moon)" \o "Callisto (moon)). Several volcanoes produce plumes of [sulfur](http://en.wikipedia.org/wiki/Sulfur" \o "Sulfur) and [sulfur dioxide](http://en.wikipedia.org/wiki/Sulfur_dioxide" \o "Sulfur dioxide) that climb as high as 500 km (300 mi) above the surface. Io's surface is also dotted with more than 100 mountains that have been uplifted by extensive compression at the base of Io's silicate crust. Some of these peaks are taller than [Mount Everest](http://en.wikipedia.org/wiki/Mount_Everest). Unlike most satellites in the outer Solar System, which are mostly composed of water ice, Io is primarily composed of silicate rock surrounding a molten iron or iron sulfide core. Most of Io's surface is composed of extensive plains coated with sulfur and sulfur dioxide frost.

Io's volcanism is responsible for many of its unique features. Its volcanic plumes and lava flows produce large surface changes and paint the surface in various shades of yellow, red, white, black, and green, largely due to [allotropes](http://en.wikipedia.org/wiki/Allotropes_of_sulfur) and compounds of sulfur. Numerous extensive lava flows, several more than 500 km (300 mi) in length, also mark the surface. The materials produced by this volcanism make up Io's thin, patchy atmosphere and Jupiter's extensive [magnetosphere](http://en.wikipedia.org/wiki/Magnetosphere_of_Jupiter). Io's volcanic ejecta also produce a large [plasma torus](http://en.wikipedia.org/wiki/Gas_torus) around Jupiter.

Io played a significant role in the development of astronomy in the 17th and 18th centuries. It was discovered in 1610 by [Galileo Galilei](http://en.wikipedia.org/wiki/Galileo_Galilei), along with the other Galilean satellites. This discovery furthered the adoption of the [Copernican model](http://en.wikipedia.org/wiki/Heliocentrism) of the Solar System, the development of [Kepler's](http://en.wikipedia.org/wiki/Johannes_Kepler) laws of motion, and [the first measurement of the speed of light](http://en.wikipedia.org/wiki/R%C3%B8mer%27s_determination_of_the_speed_of_light). From Earth, Io remained just a point of light until the late 19th and early 20th centuries, when it became possible to resolve its large-scale surface features, such as the dark red polar and bright equatorial regions. In 1979, the two [*Voyager*](http://en.wikipedia.org/wiki/Voyager_program) spacecraft revealed Io to be a geologically active world, with numerous volcanic features, large mountains, and a young surface with no obvious impact craters. The [*Galileo*](http://en.wikipedia.org/wiki/Galileo_(spacecraft)) spacecraft performed several close flybys in the 1990s and early 2000s, obtaining data about Io's interior structure and surface composition. These spacecraft also revealed the relationship between Io and Jupiter's magnetosphere and the existence of a belt of radiation centered on Io's orbit. Io receives about 3,600 [rem](http://en.wikipedia.org/wiki/R%C3%B6ntgen_equivalent_man) (36 [Sv](http://en.wikipedia.org/wiki/Sievert" \o "Sievert)) of radiation per day.[[10]](http://en.wikipedia.org/wiki/Io_(moon)#cite_note-10)

Further observations have been made by [Cassini–Huygens](http://en.wikipedia.org/wiki/Cassini%E2%80%93Huygens) in 2000 and [New Horizons](http://en.wikipedia.org/wiki/New_Horizons) in 2007, as well as from [Earth](http://en.wikipedia.org/wiki/Earth)-based telescopes and the [Hubble Space Telescope](http://en.wikipedia.org/wiki/Hubble_Space_Telescope) as technology has advanced.----enter where this is from

-- <http://en.wikipedia.org/wiki/Io_(moon)> – artist research

**Colour Love**

Do you love sunsets, folded coloured fabrics, and glowing embers, neon lights in the dark or the lustrous paint of a newly sprayed car?

Where do colours take you?

Artists have explored this most seductive element of visual experience for centuries. Colour can entice, delight, repulse, signal, signify, identify, reveal, conceal, dazzle, stimulate and sooth. Colour can alter our feelings and perceptions.

The four contemporary artists in this exhibition use colour in an elemental way; colour is the subject, the material and the primary medium of communication in the works.

**Terry Shave**

Terry Shave is fascinated with the process of painting and the language of image making. Shave uses intensely-coloured abstracted photographic imagery combined with acrylic paint and resin to present the viewer with a set of visual clues; clues with which to build a web of associations and to meditate on the acts of producing and looking at paintings.

**1.** **Taboo series: Milk in its time**

2010-2013

Acrylic paint with photograph & resin on board

Terry Shave’s paintings provide the viewer with many delights; brilliant colour, shiny surfaces, translucent layers, intricate texture, bold pattern and subtle modulations. The works are painstakingly built up layer upon layer over a period of time. His processes of making are both highly controlled and subject to accident and chance.

As might be guessed from the title *Taboo series: Milk in its time*, Shave is exploring a complex personal narrative through his painting. Likewise, he invites viewers to read their own meanings into the works. Does red suggest blood or a sunset? Is that striped ticking a crumpled pillow for uneasy dreams?

You can see two more works from the *Taboo series* in Stokes, The Collection Café.

**2.** **Forbidden fruit series: Morning**

2013

Acrylic paint with photograph & resin on board

**3. Forbidden fruit series: Noon**

2013

Acrylic paint with photograph & resin on board

Shave has been making triptychs, works in three parts placed next to each other, for over 20 years. The triptych is a traditional configuration often used for alter-pieces and other religious paintings. The three sections, like frames in a movie film, allow for the idea of movement, the passage of time or setting of a scene.

The pure, clear colour emerging from shadowy corners in the left hand panel of *Morning* leads to an expansive, misty 'sky' partly obscured by a casual mesh of lines across the front of the picture plane. On the right hand panel the monochrome silhouette of leaf shapes suggests a curtained window.

Shave works on more than one piece at once, building up series of several works, developing motifs and creating variations on a theme. In '*Noon',* the second of the *Taboo series* the progression from one painting to the next can clearly be seen, like verses in a poem.

Shave says his recent works ‘involve inspections of place, both real and imagined. Place as a negotiation of who we are and how we are understood.’

**Joe McKay**

**4. Sunset Solitaire**

2005

DVD 30mins, documentation of live performance *Sunset Solitaire* 2005

In *Sunset Solitaire,* here shown as the filmed record of the original 'performance', Joe McKay pits his digital colour manipulation skills against nature to match a projection with the real sunset behind his studio.

With a background in conceptual art, participation and gaming McKay explores the relationship between the digital and real world in a playful, engaging way. A digitally simulated sunset could never equal a real sunset, but the magic of recreation and a fresh way of looking enhances our perception and heightens our senses. In another of his works two players vie against each other to match colours on a screen using hand held controllers.

**Garry Fabian Miller**

**5. Burning (with Gwen) 1.1**

July 2002

Oil, light, dye destruction print

**6. Burning (with Gwen) 1.2**

July 2002

Oil, light, dye destruction print

**7. Burning (with Gwen) 1.3**

July 2002

Oil, light, dye destruction print

Garry Fabian Miller's works of pure colour are made using photographic processes but without cameras or film. Like the earliest photographers he passes light through objects or filters of oil and coloured water onto photosensitive paper. Fabian Miller investigates our most visceral perceptions of pure colour.

The series, *Burning (with Gwen)* was made as a result of an invitation to the artist from the Graves Gallery, Sheffield to produce work in response to the gallery’s collection. Miller chose Gwen John’s painting *A Corner of the Artist’s Room, Paris (1907-9)*. Her painting depicts light flooding into a room, diffused by a curtain across the window. Fabian Miller researched her biography while working on the photographs. Gwen John took great pleasure in her little room, which she occupied as a young artist during a period of her life during which she enjoyed intense relationships.

**Décosterd et Rahm, Associates**

**8. Placebo Paint©**

2001/2004

Paint, Orange blossom oil

Set of instructions, site specific installation

We see a colour when light of a certain wavelength falls upon our eyes, but there’s more. We can make colours appear by pressing our closed eyelids in the dark; we can remember a colour or imagine a colour. ome people think they can see supernatural colour; can we hear, smell, taste or touch colour as well as see it?

In *Placebo Paint* Décosterd & Rahm Associates play with our subjective experiences and associations stimulated by mixing a miniscule amount of orange blossom oil into the paint used on these gallery walls.

More to follow about this work.-insert page from pdf sent over