

FOREWORD

The organization of such a complex and multifaceted project as Fragments from The Alternate Encyclopedia requires the enthusiasm and commitment of a number of individuals. To begin, I would like to thank Sue Johnson for her cooperation and extraordinary attention to detail in every aspect of this exhibition, catalog, website, and portfolio of educational programs. Rarely does an artist commit herself so thoroughly and graciously to the successful execution of every step of a complicated undertaking. For their tireless work and support, I would like to acknowledge Geraldine Brock, Executive Director of McLean Project for the Arts, Roxanne Vaughn and Sandy Treanor, MPA's Administrative Co-Directors. ArtReach Coordinator, Sharon Fishel, deserves special mention for her talented abilities to lead lively tours of this exhibition and design workshops for children of all ages. I am grateful to the Board of Directors of MPA for their continued enthusiasm and commitment to such innovative projects as this one.

For their generous funding support, I would like to thank The St. Mary's College of Maryland Foundation, Mr. and Mrs. Christopher M. Johnson, and an anonymous private individual whose donations allowed for the publication of this stimulating catalog. My heartfelt thanks to TRW Systems & Information and McDonald's® Family Restaurants for their visionary corporate support of MPA's ArtReach Program.

For her ability to connect art across the centuries, I am deeply indebted to Dr. Jordana Pomeroy, Associate Curator at the National Museum of Women in the Arts in Washington, DC. She skillfully contextualized the contemporary cultural practices of Sue Johnson with significant historic female predecessors in her fascinating essay on women who played the simultaneous roles of scientist and artist.

Deborah Stalford and Mark Gulezian deserve congratulations for achieving this witty catalog design and its flawless production.

Because The Alternate Encyclopedia is an immense ongoing project dating back to 1995, its evolution and growth have been accomplished though the support and generosity in the forms of artist grants and fellowships from many institutions and foundations. My sincere appreciation goes to the following organizations and foundations that have encouraged Sue Johnson by providing her time and space to work and grants to continue creative work on the project: The Pollock-Krasner Foundation, New York; The American Antiquarian Society, Worcester, Massachusetts; The Mac Dowell Colony, Peterborough, New Hampshire; The Ragdale Foundation, Lake Forest, Illinois; The Virginia Center for the Creative Arts, Sweet Briar, Virginia; The Oberpfälzer Künstlerhaus, Schwandorf, Germany; the Vermont Studio Center, Johnson, Vermont; the Women's Studio Workshop, Rosendale, NY; and the Ox-Bow Summer Program of the School of the Art Institute of Chicago, Saugatuck, MI.

For their ongoing support in the form of Faculty Development Grants and other support services that permitted her to travel, install and document this project, I would especially like to thank St. Mary's College of Maryland, where Sue Johnson is an Associate Professor of Art. Additional thanks go to Helen Frederick of Pyramid Atlantic, Mike Johnson of the Fairfax County Government Department of Archeology, Annie Adjchavanich of ModernMona.com, and Alec Mackaye of The Phillips Collection for the loan of the vitrine cases. Thanks also to Chris Mattia of St. Mary's College of Maryland for developing the interactive web site for the exhibition.

It is a true pleasure to work with an artist of such encyclopedic range, insights, and talents.

—Andrea Pollan Exhibitions Director, McLean Project for the Arts



Self-Portrait as an artist-naturalist (Loplop's sister), oil on linen, 38 x 50 inches, 2000

HIDDEN WORLDS, OTHER VIEWS

by Andrea Pollan

ur recent immersion as a culture into the digital age has placed more information than ever before at our fingertips. Nonetheless we constantly face the dilemma of how to interpret and use that widespread data. What sources can we trust? What is fact? What is fiction? What is useful? We may deceive ourselves into thinking that these new technological information paradigms place us perilously at the edge of a brave new world. However, history reveals that we have operated under similar paradigms before.

Such is the operating principle of artist Sue Johnson's *The Alternate Encyclopedia*. In 1995 Johnson conceived this conceptual umbrella project that imitates the categorization and presentation of natural history discoveries through botanical and zoological illustrations and 'actual' findings. The array of watercolors, prints, paintings, and objects on view in *Fragments from The*

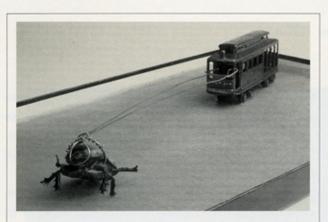
Alternate Encyclopedia prompts the viewer to challenge personal assumptions about the learning of information, particularly as it pertains to nature. The Alternate Encyclopedia mimics a private natural history museum filled with discoveries classified and arranged according to an overriding hierarchy of values. But whose values are these, and how were they determined? Johnson reveals the transforming relationships between nature and cultural context depending upon whom is doing the interpreting, representing and presenting.1 The underlying wit that infiltrates her work invites and seduces us into a world that reveals startling

and humorous combinations of flora and fauna. She sees the project "as a postmodern extension of (Charles Willson) Peale's museum and the vast European collections representing exotic and bizarre plant and animal discoveries."²

Upon entering Johnson's fictitious museum space, the viewer encounters the founder's Self-Portrait as an artist-naturalist (Loplop's sister). The painting is not unlike the famous self-portrait by Charles Willson Peale in which he dramatically lifts up a curtain to reveal the secrets and wonders of his museum, and it immediately cues the viewer to alter expectations. Here Johnson has fantasized a surrogate for herself as the sister of Max Ernst's bird character Loplop from his collage novel, Une Semaine de Bonté. Using the pictorial traditions of 17th century Dutch and Spanish still life painting, the artist arrays symbolic flora and fauna derived from a variety of



HIDDEN WORLDS, OTHER VIEWS



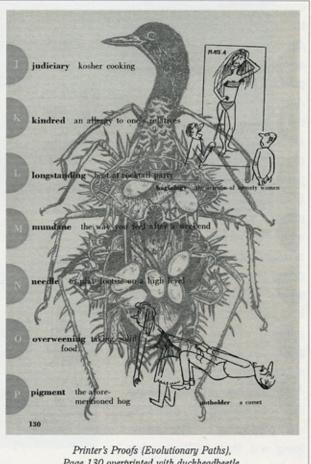
The Hercules beetle who wanted to be a Clydesdale (re-creation of an experiment intended to test insect strength and endurance). miniature cable car, beetle and copper wire, 1996

naturalist sources. For example, the source for her pinnated grouse head can be found in Alexander Wilson's American Ornithology from 1808-1814. In Johnson's œuvre, her bizarre juxtapositions and interest in transformative objects evoke seminal Surrealist works such as Meret Oppenheim's fur teacup and the whimsical constructions of Man Ray. A Surrealist at heart, Johnson merges the worlds of art and science producing an outcome that is both filled with fantasy yet could also prophesy a future landscape in this age of bioengineering.

Her installation subversively questions such widely accepted and disseminated sources of authority in convincing yet counterfeit publications and museum displays. In a body of objects and inkjet prints called Comparative Anatomies, Johnson displays the print, Comparative anatomy (shell/nest/food). Her selection of curved found objects is arranged analytically along formal principles yet betrays an underlying feminist commentary on the nature of domesticity. Johnson motivates us to look at the subtext of what we see exhibited. Another specimen, The Hercules beetle who wanted to be a Clydesdale (re-creation of an experiment intended to test insect strength and endurance) presents such compelling visual evidence of actual documentation that we are caught off guard, suspended between belief and disbelief.

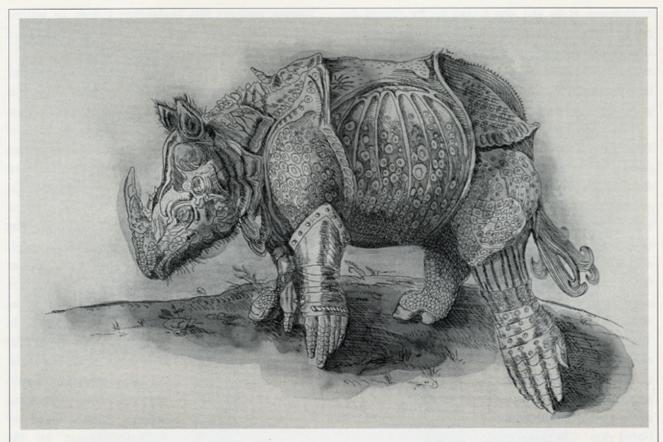
Johnson draws upon the rich and varied traditions of medieval bestiaries, illuminated Renaissance manu-

scripts, herbarium pages, natural history plates published in historic encyclopedias, and scientific guides for popular use. In particular, she is influenced by the illustrations of a number of important artist-naturalists including Maria Sibylla Merian, Mark Catesby, Albrecht Dürer, Titian Ramsey Peale, John James Audubon, and Alexander Wilson. Many of these individuals were explorers who, fueled by cultural appetites for discoveries of exotica, developed new conventions for depicting nature. A major influence in Johnson's work is Maria Sibylla Merian, a naturalist artist working in the 17th century who defied all patriarchal expectations of her role in society. Through careful observation, she chose to portray the metamorphosis of insects from birth through maturity. She often placed the specimen in its



Page 130 overprinted with duckheadbeetle, Intaglio print on found material, 7 1/2 x 5 inches, 1996-2000

FRAGMENTS FROM THE ALTERNATE ENCYCLOPEDIA



Reversed Rhinoceros with gauntlets, after A.D., intaglio print with chine collé and ink wash, 12 x 16 inches, 1996

natural habitat, or "domestic environment," creating a new gender-based convention at a time when naturalists were focusing on other issues germane to the species. In her watercolor, Soothsaying duckheadtail crocodile, after Merian, Johnson quotes the naturalist stylistically and alludes to some of the astounding novel aspects of species she must have encountered in her wilderness travels.

It is interesting to note that not all naturalist illustrators observed nature directly from life. Some, like Audubon and Wilson, who observed live specimens in the field, also hunted and killed their subjects for the purposes of later study. In other cases, some merely copied (and thereby altered) other predecessors' renditions or worked from distorted preserved specimens of subjects they had never observed in life. As a result, the scientific visual evidence of nature was constantly rein-

terpreted and altered throughout history. Johnson asserts that the visual form of information outlasts the textual form of outdated information.³ These images, however, continue to appear in historic books and prints thereby blurring the boundaries between truth and myth.

Johnson's work is as much about art and its history as the study of natural history and documentation. Her earlier oil paintings depict individual specimens blown up large. Convinced that this medium carried too much weight about the history of painting and the loaded nature of paint, Johnson opted to use the traditionally scientific media of watercolor, drawing and printmaking to render a mimetic documentary accuracy. Early works from *The Alternate Encyclopedia* purposefully focus on media from the pre-photographic era and stylistically exploit the seductive power of realism to construct credibility. More recent works, such as *Printer's Proofs*:

Evolutionary Paths and New Images for the Stereoscope, mimic 19th and 20th century photomechanical reproduction which has been so widely used to disseminate pictorial records of natural history and science. Johnson even imitates printers' misregistrations to exploit the mass-production they suggest.

A touchstone image for the artist is Albrecht

Dürer's woodcut of a rhinoceros. Her reinterpretation, Reversed Rhinoceros with gauntlets, after A.D. refers to how that particular image entered the world. In 1516 a ship of Pope Leo X, carrying the exotic cargo of a rhinoceros bound for the papal zoo, sank off the coast of Italy. The only remains were a sailor's rough sketches and handwritten notes that discussed the aggressive nature of the animal and its armorplated skin. The pope commissioned Diirer to depict a creature he had never seen before. Dürer's remarkable woodcut was somewhat inaccurate but inspired many copies of varying quality by subsequent generations of artists. Johnson acknow-

ledges that tradition of spreading faulty visual information in her own whimsically embellished version.

This rhinoceros image laid the foundation for the artist's conception of a world filled with hybridized and mutated flora and fauna. Johnson drolly pictures a genetic landscape complete with self-sustaining animals that grow their own food on their bodies. In Accidents in Food Engineering, she lampoons our consumerist culture's obsession with convenience by depicting genetically altered fauna that are ready-made meals for humans, such as Mrs. Paul's fishstickfish with lemon garnish tail.

Johnson presents this implausible biology as historic fact, often imitating the flat frontal or cross-sectioned views of zoological illustration.

Specimen Collections contain images of birds, beetles, and sausages inspired by a recent residency in Bavaria. Blending hybridized, fictional and actual images, Johnson fastidiously paints these gouache images in the middle of

an elaborate intaglio border. She alludes to traditional feminine practices of pressing flowers into herbal books or sketching from nature. Here she amusingly focuses on the German sausage, the Wurst, and ennobles its status to an iconic cultural specimen. In so doing, she shifts our awareness to the fact that all naturalist-explorers operated under their own cultural biases. Johnson found her curiosity piqued by the variety of abstract formal properties found in sausage cold-cuts, such as Specimen Collections (cross-section of champignon wurst). These edible cross-sections inspire thoughts of micro and macro worlds.



Specimen Collections (cross-section of champignon wurst), intaglio print with unique gouache and watercolor painting, 12 x 9 inches, 1999

The fictional protagonist in Johnson's recent body of work, *Hidden Structures of the Universe*, leaves behind plates of surprising micro-details embedded in our macro-world. Inspired by the celebrated image of Robert Hooke's flea published in the *Micrographia* (1665) and Ernst Haeckel's *Kunstformen der Natur (Art Forms in Nature)* (1899-1904), Johnson employs digital means to document the groundbreaking discoveries of an anonymous female scientist. This latest chapter emphasizes Johnson's feminist critique of issues of representation, particularly in the practice of scientific inquiry. Pursuing

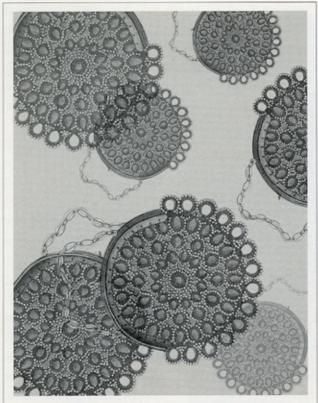
FRAGMENTS FROM THE ALTERNATE ENCYCLOPEDIA



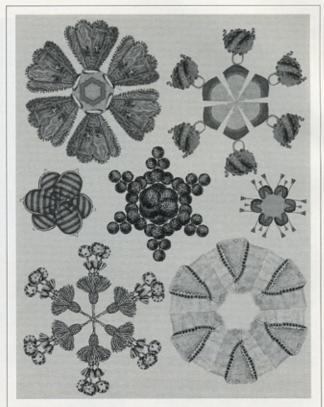
Accidents in food engineering (Mrs. Paul's fishstickfish with lemon garnish tail), gouache and watercolor on paper, 9 x 14 3/4 inches, 1997



HIDDEN WORLDS, OTHER VIEWS



Hidden Structures of the Universe, Beaded bag diatoms, digital inkjet print on Rives BFK paper, 10 x 8 inches, 2000



Hidden Structures of the Universe, Comparative study of snowflakes, digital inkjet print on Rives BFK paper, 10 x 8 inches, 2000

a postmodern line of investigation, she dismantles our ideas of fixed realities. By inventing a world filled with genetic possibilities and discoveries of curiosities yet to be made, Johnson dares us to question accepted truths and look rather at whom is making those truths. Just as we have learned that we cannot really trust our senses, Johnson points out that established meanings are entirely mutable depending upon the context.

By blurring the real with the fantastic, she creates a magical world that demands a suspension of disbelief, yet she also draws a clever parallel to contemporary practices in art, science, and the entertainment industry. The 90's gave us a pageant of hybrids, clones, strange life forms, aliens, cyborgs, surrogates, and mutated and fragmented bodies. Seeing through Johnson's clever eyes, we have to wonder how close we have come to nature imitating art.

- Laura Katzman, Sue Johnson's Alternate Encyclopedia, brochure for solo exhibition at the Anderson Gallery, Virginia Commonwealth University, Richmond, VA. October 18 – December 23, 1996.
- 2. Sue Johnson, interview with Alexander Lynn, unpublished, 1997.
- 3. Ibid.

Andrea Pollan is an independent curator and the Exhibitions Director of McLean Project for the Arts in Virginia.

THE SCIENCE OF NATURE AND THE NATURE OF SCIENCE

by Dr. Jordana Pomeroy

n her Trésor de la Cité des Dames written in 1405, the poet and historiographer, Christine de Pisan, implored her readers "to rest assured...that many great and noteworthy sciences and arts have been discovered through the understanding and subtlety of women."1 Radical for the early fifteenth century, the concept that by dint of their sex women are closer to nature, maintained a powerful currency through the nineteenth

century. By the Victorian era, the categories of "women" and "nature" were understood as oppositions to those of "men" and "mind."2 If women have historically stood on the sidelines with regard to natural history (and not always willingly so), their contributions to discovering what Sue Johnson calls the "hidden structures of the universe" have had a tre-

mendous impact on the development of science as a formal academic discipline. With her "Fragments" from The Alternate Encyclopedia and Hidden Structures of the Universe, Johnson has set about the task of not only using a familiar visual vocabulary to create a new visual world but also of mimicking the process through which a revisionist history is constructed.

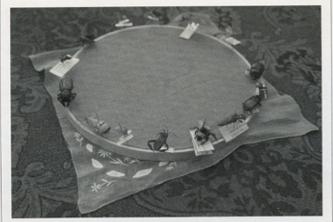
In her prologue to the Hidden Structures of the Universe. Johnson lays bare the barriers women have encountered to having their accomplishments sanctioned, recognized, and added to the annals of history. For Hidden Structures of the Universe, Johnson posits a nineteenth-century woman author and illustrator whose identity is cloaked in mystery. A possible student of the Swiss-American naturalist Louis Agassiz (1807-1873),

this fictitious scientific illustrator's engravings display the influence of work by Anna Atkins (1799-1871), a British collector of seaweed. Atkins produced the first publication on natural history using photographic illustration. Although Atkins's father was a librarian and keeper at the British Museum of Natural History, Atkins herself lacked a solid background in scientific methodology. Atkins artfully presented photograms of

her seaweeds in her publication of 1843, British Algae, but neglected to note the locations where she collected the specimens, thus rendering her investigations useless to the professional scientific community.3 Unlike Atkins, Johnson's fictitious illustrator seems to have been educated in scientific methodology as she was "promptly dismissed" from her mentor's laboratory

after presenting her discoveries to him. Without the support of her mentor, she fell into oblivion, as did the bulk of her research. All that remains is a corpus of images that, as her handwritten notes indicate, illustrates her research into the underlying structure of the universe. Rendered moot by the absence of published text, these prints (like Atkins's mesmerizing cyanotypes) hint at a world revealed that we no longer possess the language to interpret.

This anonymous woman scientist's fall from grace functions as an underlying theme of Hidden Structures of the Universe. Like Icarus who was cast back down to earth for his hubris in trying to fly to the sun, the creator of Hidden Structures of the Universe was exiled from the laboratory. Her sin lay in her discovery that the

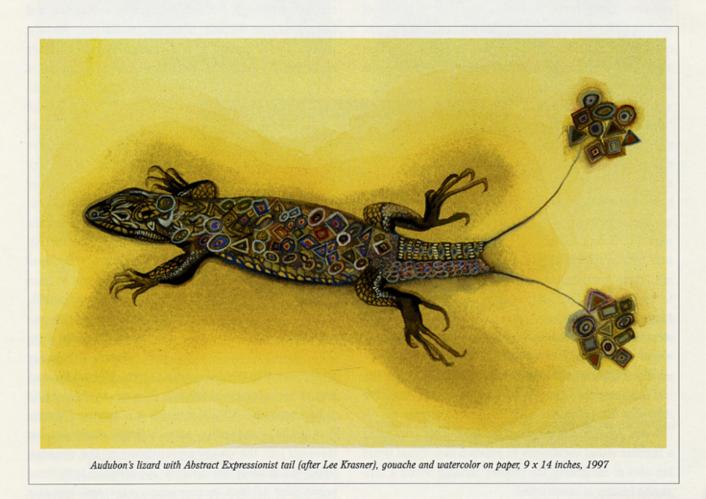


Young Girl's Bug Collection, circa 1880, embroidery frame and labeled specimens, 10 x 10 inches, 1996

THE SCIENCE OF NATURE AND THE NATURE OF SCIENCE

mysteries of the universe are encoded in traditional symbols of women's culture (such as corsets, fans, and furs). Although women have historically functioned as collectors, observers, and illustrators, men have performed the intellectual synthesis, resulting in histories that reveal a masculine bias. Johnson's assemblage entitled *Young Girl's Bug Collection (circa 1880)*, a component of *The Alternate Encyclopedia*, epitomizes this gendered disparity.

Maria Sibylla Merian (1647-1717) was one of the first women to combine successfully the world of embroidery with that of entomology. During her lifetime, Merian received accolades from the scientific community for her research into insect life. Born in Frankfurt, Germany to a family of leading artists and engravers, Merian began her career as a painter of still lifes. Merian's stepfather, Jacob Marrel, was a well-established still-life



A grouping of insects on an embroidery hoop, the *Young Girl's Bug Collection*, corporealizes the accomplishments of well-bred girls (they will excel in needlework) as well as their past-times (collecting insects). That they should aim to differentiate and categorize the insect species, for example, would take them into a realm generally reserved for boys.

painter who studied under Georg Flegel and Jan Davidzs. de Heem. Her *Neues Blumen Buch*, a three volume work comprised of hand-painted detailed engravings of garden flowers, provided designs for embroidery patterns and possibly for painting on parchment and fabrics.

From her first major enterprise, Merian easily made the leap to observing silkworms. *Der Raupen wunderbare*

FRAGMENTS FROM THE ALTERNATE ENCYCLOPEDIA

Verwandelun und sonderbare Blumennahrung, published in 1679, explored the life cycle of caterpillars and their sources of nourishment. Unlike the static depictions of insects that were the standard model of her time, the engravings by Merian illustrate the process of metamorphosis from chrysalis to butterfly. Writing about her own garden as the place where she went "to view the flowers and to look for caterpillars," she related that she "then took very many of them home, together with the leaves, in order to investigate what would come of them." Johnson's Alternate Encyclopedia also addresses the process of metamorphosis and the transmutation of life forms. Johnson's juxtapositions of unrelated materials to create convincing images of newly engineered species

such as the Soothsaying duckheadtail crocodile (an invented descendant of Merian's Surinamese Crocodile) may initially strike the viewer as preposterous. Yet Merian's descriptions of caterpillars that resembled "Hungarian bears" and of flies with glowing lantern-like heads suggest that she observed these creatures with similar astonishment. In melding natural and cultural objects and presenting them as previously uncatalogued species with uncertain origins, Johnson employs the language of surrealism to simulate Merian's systematic scientific inquiries into the world of insects.

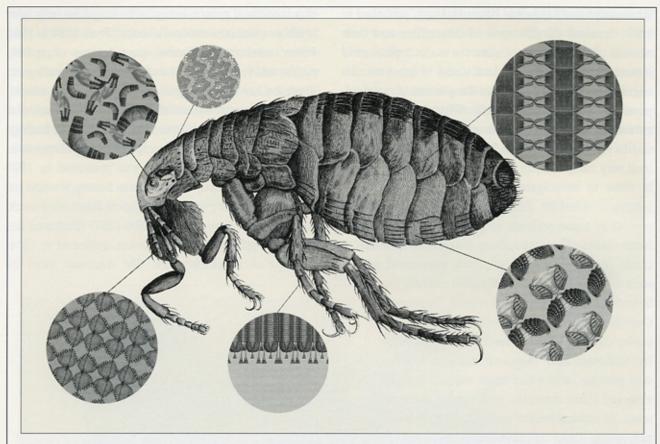
Because of her innovations in entomological illustration, Merian established an identity for herself as both an artist and a naturalist. Although her reputation as a scientist waned in the nineteenth century, Merian's identity never disappeared. Women have largely struggled to have their discoveries acknowledged and, only recently, have there been efforts to uncover their identities as scientists and scientific illustrators. The fortuitous find of scattered notes and unpublished plates leading us to the author of *Hidden Structures*, typifies the process by which women's work has been recovered and reinstated into history. Beatrix Potter (1866-1942) too, from an early age, studied and assiduously illustrated her

observations of nature, but gained recognition only later in life as a writer of children's books. From 1887 to 1901 Potter conducted intensive examinations of spores, molds, and fungi and produced hundreds of drawings to illustrate her investigations. Because she was considered an "amateur" naturalist, and not a trained scientist (a purview ordinarily reserved for men), Potter's findings were ignored. Although her paper "On the Germination of the Spores of Agaricineae" was presented in 1897 before the august body of the Linnean Society, it would not be until 1967 that Potter's mycological discoveries would be published. Emily Gosse (1806-1857) illustrated her husband's publication The Aquarium, published in 1854. A study of underwater life, The Aquarium owed its



Rearranged Audubon (Chuck-will's-widow with treesnake), gouache and watercolor on paper, 15 3/4 x 11 3/4 inches, 1997

THE SCIENCE OF NATURE AND THE NATURE OF SCIENCE



Hidden Structures of the Universe, A re-examination of Robert Hooke's original type specimen of a flea using a more powerful microscope.

Hooke's drawing of a flea appeared in his Micrographia in 1665. Digital inkjet print on Rives BFK paper, 14 x 20 inches, 2000

popularity to Gosse's compelling illustrations that she never signed and for which she received no recognition until recently. Elizabeth Gould (1804-1841) similarly worked for her husband illustrating his seven-volume compendium *Birds of Australia*. John Gould signed all the plates "J & E. Gould del et lith" [drew and lithographed] ambiguously melding his wife's identity with his own.⁵

The theme of obscuration of identities underlies Johnson's different series of prints. An author's name is missing as is the nomenclature for species of birds, fish, and animals. How can one mistake a bird for another thing and what does one call a mosaic-skinned lizard with a split tail? Certainly scientific artist-illustrators such as Atkins, Merian, and Potter confronted similar questions over the course of their research and presented solutions that were not always believed or well received.

In her work Johnson not only pays homage to the visual remnants that that past scientific exploration has produced, but raises questions about the evolutionary and gendered nature of science.

- Quoted in Women and Natural History (Oxford: University of Oxford, 1996), 3.
- Barbara Gates, Kindred Nature (Chicago: The University of Chicago Press, 1998), 3.
- 3. Gates, Kindred Nature, 73.
- Kurt Wettengl, ed. Maria Sibylla Merian 1647-1717: Artist and Naturalist (Frankfurt am Main: Historisches Museum Frankfurt am Main and Verlag Gerd Hatje, 1998), 59.
- 5. Gates, Kindred Nature, 74.

Dr. Jordana Pomeroy is Associate Curator, National Museum of Women in the Arts in Washington, D.C.

SUE JOHNSON: CURRICULUM VITAE

BORN		GROUP	EXHIBITIONS (Selected)
1957	San Francisco, California	2000	ArtScape 2000, Decker Gallery, Maryland
DDIIO 40	DTO N		Institute College of Art, Baltimore, MD Meat Products, Trans Hudson Gallery, New York, NY
EDUCATION 1981 M.F.A. Painting, Columbia University, New York,			Botanica: Contemporary Art and the World of
	NY	1999	Plants curated by Peter Spooner, Tweed Museum
1979	B.F.A. Studio Arts, magna cum laude, Syracuse University, Syracuse, NY		of Art, University of Minnesota, Duluth, MN travels through 2001 to University Galleries,
1975-76	Randolph-Macon Woman's College		Illinois State University, Normal, IL, Carleton College, Northfield, MN, Alexandria Museum of
SOLO E	XHIBITIONS		Art, Alexandria, LA, Tarble Arts Center, Eastern
2001	McLean Project for the Arts, McLean, VA		Illinois University, Charleston, IL, Chicago
2000	Hollins University, Roanoke, VA		Cultural Center, Chicago, IL, University Gallery,
	Jan Cicero Gallery, Project Room, Chicago, IL		University of Delaware, Newark, DE
	Munson Williams Proctor Institute, Utica, NY	1998	Prime Focus curated by Greg Bowen, University
1999	Bucknell Art Gallery, Bucknell University,		Galleries, Illinois State University, Normal, IL
	Project Room, Lewisburg, PA		Curio Cabinet of Hybrid Possibilities curated by
1998	Maryland Art Place, Project Room, Baltimore,		Andrea Pollan, Rockville Arts Place, Rockville, MD
	MD		Food Matters curated by Saul Ostrow and Stuart
	The Delaware Center for the Contemporary Arts,		Horodner, Bucknell University, Lewisburg, PA
	Wilmington, DE		and travels to ES Vandam, New York, NY
1997	School 33 Art Center, Baltimore, MD	1997	Frankensteinian curated by Stuart Horodner,
	Boyden Gallery, St. Mary's College of Maryland,		Caren Golden Gallery, New York, NY
	St. Mary's City, MD		The Sense of Touch curated by April Vollmer,
1996	Anderson Gallery, Virginia Commonwealth		Ceres Gallery, New York, NY
	University, Richmond, VA		Bradley National Print and Drawing Exhibition
1995	The Virginia Center for the Creative Arts, Sweet		curated by Barry Blinderman, Bradley
	Briar, VA	1006	University, Peoria, IL
	Artists Space at Dance Theater Workshop, New	1996	Frankenstein (in Normal) curated by Stuart
	York, NY		Horodner, University Galleries, Illinois State
1994	Nancy Drysdale Gallery, Washington, D.C.		University, Normal, IL
1993	RCCA: The Art Center, The Rensselaer County		Inner Landscapes curated by Karen Wilkin,
	Council for the Arts, Troy, NY	1005	Gallery One, Toronto, Ontario, Canada Environs curated by Sarah Tanguy, St. Mary's
1985	Patrick King Contemporary Art, Indianapolis, IN	1995	College of Maryland, Boyden Gallery, St. Mary's
	Alverno College, Milwaukee, WI		
	431 Gallery, Indianapolis, IN	1994	City, MD Nancy Drysdale Gallery, Washington, D.C.
1984	Columbus Cultural Art Center, Columbus, OH	1994	The Press: A Print Workshop, Horodner-Romley
	Contemporary Art Workshop, Chicago, IL		Gallery, New York, NY
1000	Artlink Contemporary Artspace, Fort Wayne, IN	1993	Charcoal Drawings: Cotton, Johnson and Sheehan,
1983	Zollar Gallery, The Pennsylvania State	1993	Jill Newhouse Gallery, New York, NY
1000	University, University Park, PA		A Moment Becomes Eternity: Flowers as Image
1982	Syracuse University, Syracuse, NY		curated by Michael Walls, Bergen Museum of
			Art and Science, Paramus, NJ,
			The Return of the Cadavre Exquis, The Drawing
			Center, New York, NY
			Contol, New York, 111

CURRICULUM VITAE

	Songs of Retribution curated by Nancy Spero,	RESID	ENCY FELLOWSHIPS AND GRANTS
	Richard Anderson, New York, NY	2000	American Antiquarian Society, Sigety Family
1992	Nature Fabrilis curated by Deven Golden, Steibel		Foundation Residency Fellowship
	Modern, New York, NY	1999	The Mac Dowell Colony, Ray Gottlieb Fellowship
	Mssr. B's Curio Shop curated by Saul Ostrow,		Oberpfälzer Künstlerhaus
	Thread Waxing Space, New York, NY		The Ragdale Foundation
	Morphologic curated by Holly Block, Art in		Vermont Studio Center
	General, New York, NY	1998	Pollock-Krasner Foundation Grant
	Beyond Nature: Paintings by Beverly Fishman, Sue		William Carr Olendorf Residency Award, Ox-
	Johnson and Drew Lowenstein, Marymount		Bow-School of the Art Institute of Chicago
	Manhattan College, MMC Gallery, New York, NY	1997	Women's Studio Workshop
	Pain-ting curated by Steven Salzman, Proctor Art	1995	Maryland State Arts Council, Individual Artist
	Center, Bard College, Annandale-on-Hudson, NY		Award in Visual Arts: 2D
1991	Entr'acte, Michael Walls Gallery, New York, NY		Virginia Center for the Creative Arts
	Triangle Artists' Workshop 1991 Exhibition, Ben-	1994	NEA Regional Fellowship in Painting /Mid
	nington College, Usdan Gallery, Bennington, VT		Atlantic Arts Foundation
	Still-Alive: Contemporary Still-life Painting curated		St. Mary's College of Maryland, Faculty Devel-
	by Barbara Morris, Rockford College, Rockford		opment Grants 1994, 95, 96, 97, 98, 99, 00
	College Art Gallery, Rockford, IL	1991	The Mac Dowell Colony, Sally and Milton Avery
1990	Vital Signs: Artists Respond to the Environment		Fellowship Award
1//0	curated by April Vollmer, Henry Street Settlement,	1990	Virginia Center for the Creative Arts
	New York, NY	1989	The Mac Dowell Colony
1989	Works on Paper curated by Charlotta Kotik, Long	1988	Millay Colony for the Arts
1,0,	Island University, Salena Gallery, Brooklyn, NY	1987	Hambidge Center for the Arts and Sciences
	Small Scale, Parsons School of Design, New	1984	New Jersey State Council on the Arts Fellowship
	York, NY	1979	Augusta G. Hazard Fellowship in Painting
	Boundaries: A Tradition of Drawing at Herron School		Hiram Gee Fellowship in Painting
	of Art, Herron School of Art, Indianapolis, IN		,
1987	Nu Nature Again curated by Bill Arning, White	SELEC	TED PUBLIC COLLECTIONS
270.	Columns, New York, NY	Bristol-Myers/Squibb	
	Soho Center for Visual Artists, New York, NY	The Prudential Life Insurance Company	
1986	24 x 24, Ruth Siegel Gallery, New York, NY	Bucknell University Art Collection	
1900	Painted Surfaces curated by Thomas Lollar,	St. Mary's College of Maryland Teaching Collection	
	Albany Institute of History and Art, Rice Gallery,	Exxon Chemical Company	
	Albany, NY	Francis J. Greenburger Foundation	
	Materials as Media curated by Virginia Roeder	U.S. Embassy, Papua New Guinea	
	and Barbara Blades, Evanston Art Center,		
	Evanston, IL	1	marking the companies was surely as a
1985	Peter Plagens, Laurie Fendrick, Sue Johnson and		
1900	Fred Burton, Jan Cicero Gallery, Chicago, IL		Design: Deborah Stalford
	70th Annual Indiana Artists Exhibition, Indiana-		Photography: p.4: Self Portrait by David Emerick, 2000
	polis Museum of Art, Indianapolis, IN		p.6: Hercules beetle by David Emerick, 2000
	Paint 1985 curated by Jerrold Maddox, Central		All other images by Sue Johnson
	Michigan University, Mt Pleasant, MI		Printed by Friendship Creative Printers, Millersville, MD
1984	Illinois Artists' Show, Artemisia, Chicago, IL		Printed on Vintage Velvet and Mohawk Options.
	Invitational, Patrick King Contemporary Art,		Set in Cushing, Bodoni, and Bembo.

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Indianapolis, IN

Chicago, IL

1983