

“Since he began his studies in 2005,” continues Finch, “Johnson has already uncovered many possibilities, demonstrating that the process can be employed to record a wide variety of subjects/events. Perhaps the most exciting aspect of his photography is that it tugs photography away from the gravitational pull of Euclidean documentation--which has dominated the field since its beginnings--and prods it towards new and ambitious aesthetic and intellectual goals”

Johnson writes, “Human knowledge expands and matures through advances in the arts and the sciences in one of at least two general manners. Either they push the outer envelope into newer territory or they construct new symbolic scaffoldings which span across and link together previously disparate disciplines. In the empirical sciences, discernible advances are made when an established instrument or practice develops greater refinement or greater range. Art contributes by challenging perceptions, shifting perspectives or otherwise strengthening or broadening established understandings.”

The artist views the works in these series as spacetime photography. He equates his visual experimentation to stepping “through the looking glass” with Alice. In this parallel world of shifted perceptions, the ground rules are changed. Horizontal space is obliterated, shadows are crisscrossed, directional movement is confounded. Individuals appear isolated from the spaces they inhabit, and the relative speed of an object causes its expansion or contraction. Though the images are true photographs, they challenge the viewer’s effort to decode them.

Born in 1955 in St. Petersburg, Florida, Jay Mark Johnson holds a Master’s Degree in Architecture from Tulane University. He studied at the Institute for Architecture and Urban Studies (NYC) and UCLA where he focused on Linguistic Anthropology and Biological Anthropology. Through the early 1980s, his associations with architects Peter Eisenman, Rem Koolhaas, Aldo Rossi and Lebbeus Woods allowed him to explore questions of representation and time in both built and conceptual architecture.

Beyond architecture, Johnson's varied and prolific career spans theatre and performance art, photography, live musical performance, and journalism. In the 1980s, Johnson’s collaborative performances included presentations at downtown Manhattan venues: *The Kitchen*, *The Pyramid Club*, and *The Henry Street Settlement*.

During the latter half of the eighties, he co-founded three alternative television collectives, first in Manhattan, and then in Mexico and El Salvador at the height of political repression and unrest in those countries.

After his return from Latin America he worked within the film industry and is now a cinema director with broad experience in visual effects production, having supervised, directed or otherwise contributed to the computer generated imagery for a dozen major studio films and television series, such as *Outbreak*, *The Matrix*, *Titanic*, *Tank Girl*, *Moulin Rouge*, and *White Oleander* and music videos for Michael Jackson, Madonna, Red Hot Chili Peppers and others.

He lives and works in Venice, California.

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