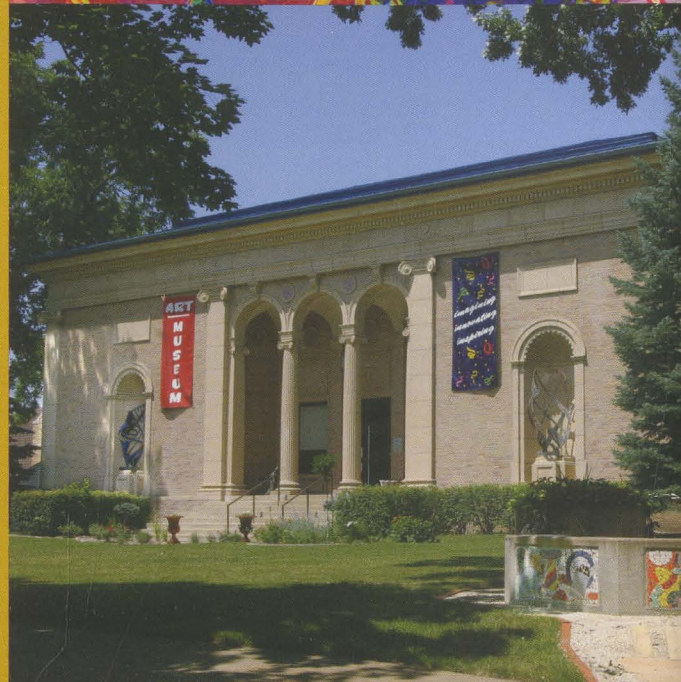


BLANDEN ART MUSEUM  
[WWW.BLANDEN.ORG](http://WWW.BLANDEN.ORG)

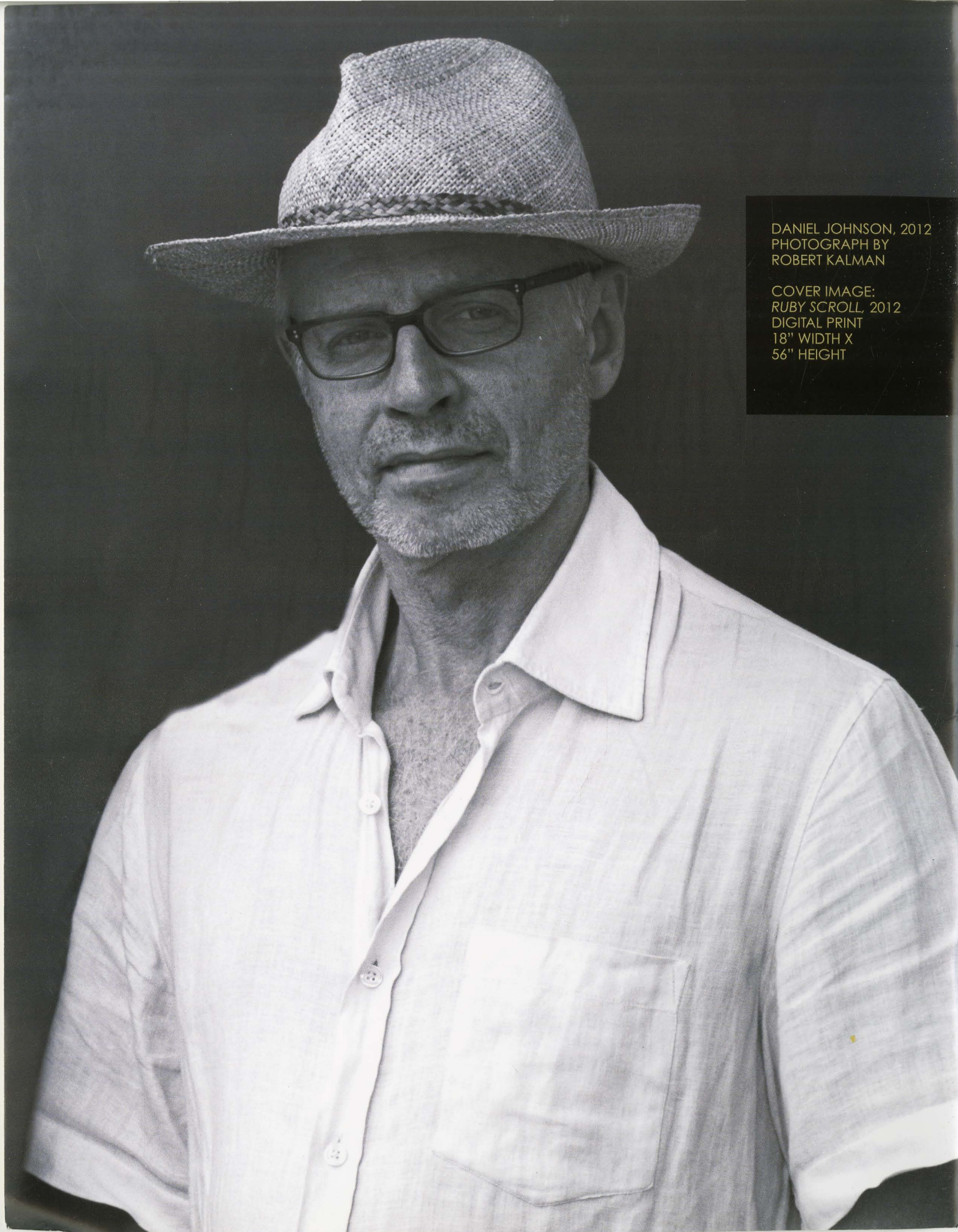


# DANIEL JOHNSON

DIGITAL PRINTS & PAINTINGS

BLANDEN ART MUSEUM





DANIEL JOHNSON, 2012  
PHOTOGRAPH BY  
ROBERT KALMAN

COVER IMAGE:  
*RUBY SCROLL*, 2012  
DIGITAL PRINT  
18" WIDTH X  
56" HEIGHT

# DANIEL JOHNSON

DIGITAL PRINTS & PAINTINGS

BLANDEN ART MUSEUM

CATALOG PUBLISHED BY  
THE BLANDEN CHARITABLE FOUNDATION, 2013



## DANIEL JOHNSON: DIGITAL PRINTS & PAINTINGS

ESSAY BY MARGARET SKOVE, DIRECTOR

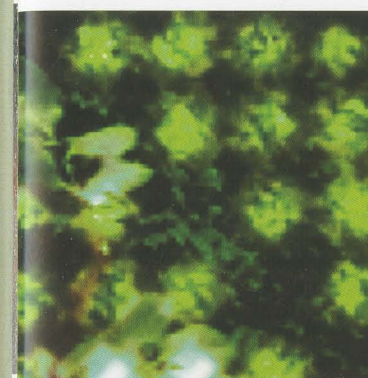
Now, in the second decade of the 21st century, the ability to draw directly on a portable computer screen has attained accessible, relatively affordable levels. Higher quality resolution output and equipment portability are important components of the increased attraction by artists to exploring the potential of digital imaging. Completing the public awareness and marketing product extension, galleries are showing digital outputs at major art events around the world.

Process immediacy is another major benefit facilitated by digital technology. Similar to robotics, which has had a powerful impact on the three-dimensional production process, two-dimensional print, imprint and publication have taken to experimenting with now-time digital data graphics. You, the creator, can be physically located in diverse settings — riding a subway, waiting in an airport, in an office, or enjoying leisure downtime at home — and with your portable tablet or laptop you can sketch, manipulate image data, incorporate an incredible range of color, add texture and special effects, edit, revise, and save. Actualization can become the saved data file or the data file applied to a surface — on canvas, paper, glass, metal.

Johnson's digital prints emphasize color and the rhythm of patterning. By maximizing the patterning possible through digital layers, he creates a visual composition, often very complex and dense, which combined with secondary and tertiary colors directs the viewer's attention within the printed surface.

It is an interesting juxtaposition to see his 2007 oil paintings on canvas side by side with the digital prints. When both mediums are in the same exhibit space there is an informative interaction, like a conversation between individuals who speak different languages, yet vocalize like-minded thoughts. His paintings are light-dappled landscapes, evocative and dream-like, yet rooted on the reality of a specific northern Africa, southern Spain geographical place and culture. The 2012 digital prints, which as a group include the 2007 digital photomontages, echo this specific solo subject attention by visualizing an object, such as a scroll, or a descriptive condition, such as iridescence. Within a composition Johnson rifts on linear elements, color tones, and textures creating patterns that unite the surface.

Technology has begun to open immense opportunities for artists and individuals interested in experimentation. In 2012 David Pogue, New York Times computer journalist, called this "the joy of drawing on glass." Daniel Johnson describes his creative process with enthusiasm in his artist statement.



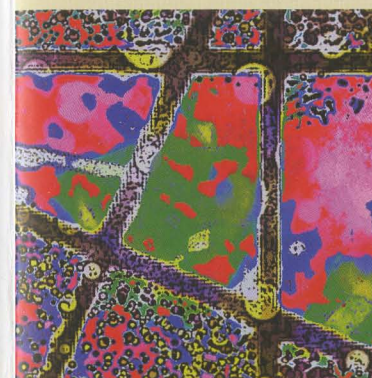


## ARTIST STATEMENT

My artistic vision is filtered through classical and contemporary artistic techniques of various diverse cultural traditions. I am constantly surprised that through my natural talents and acquired knowledge, the path through new platforms and formats of digital art have finally lead me to such an inspired expression.

Listening to music with the use of portable, hand-held, digital touch screens, my creative space now can exist in a public "studio" and acquires a performative aspect with energies that resonate for me as a musician and dancer. The rapid, controlled speed of my finger on an electronic canvas without brush or pencil opens an intimate window onto the digital technological world and transforms and expands my artwork as it evolves. My digital marks leave traces that dance on my screen with an energetic rhythm. Working on subways, trains and buses, or in my studio, my body transmits the urban machine's movements to my screen. I can 'play' this new canvas in a way that is actually analogous to my caressing the keys of a piano or my spontaneous footwork on the dance floor. The sense of my unity, oneness, and harmony with technology exposes my creative process which becomes demystified, transparent, revelatory. The possibility of editing and retouching on several visual levels enriches a palimpsest's research that seems infinite.

After I visited the Alhambra in Granada, Spain, with its sumptuous rose gardens filled with the echoes of Washington Irving's "Tales of the Alhambra", I was inspired to paint a series of oil paintings. I call it, "The Afterlife of Federico Garcia Lorca," in homage to the poet and playwright who was born in Granada and assassinated there by Fascists. The Alhambra's history is unique and exemplary when Christian, Jewish, Moorish and Arab cultures converged and flourished leaving palaces and gardens that are truly enchanting. Its legacy transmitted orally and recorded over the centuries has inspired artists such as



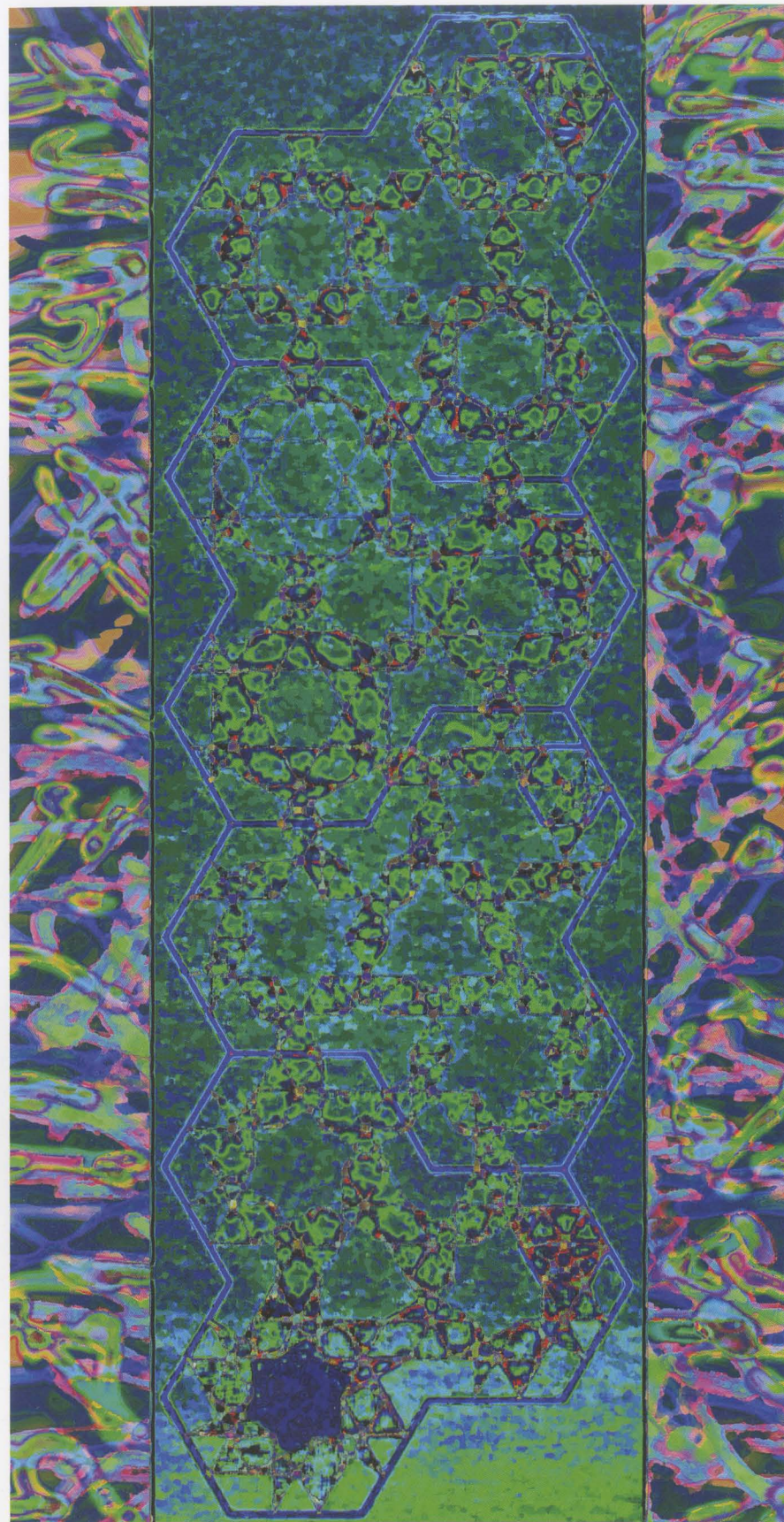
David Roberts, John Lewis and the Orientalists in the Nineteenth Century, and Sorolla, and Escher in the Twentieth Century. From Medieval poets and musicians to modern composers like Lorca, Debussy, and Falla, the Alhambra has continued to ignite the imagination of poets and artists through the centuries.

Stylistically this series of prints uses vibrant colors from Moorish architecture and drawings of Medieval Andalusia in Spain and Morocco which I have visited three times. These line drawings serve as an anchor for a contemporary merging of the latest digital technology with ancient traditions and the aesthetics of a mystical symbolic language.

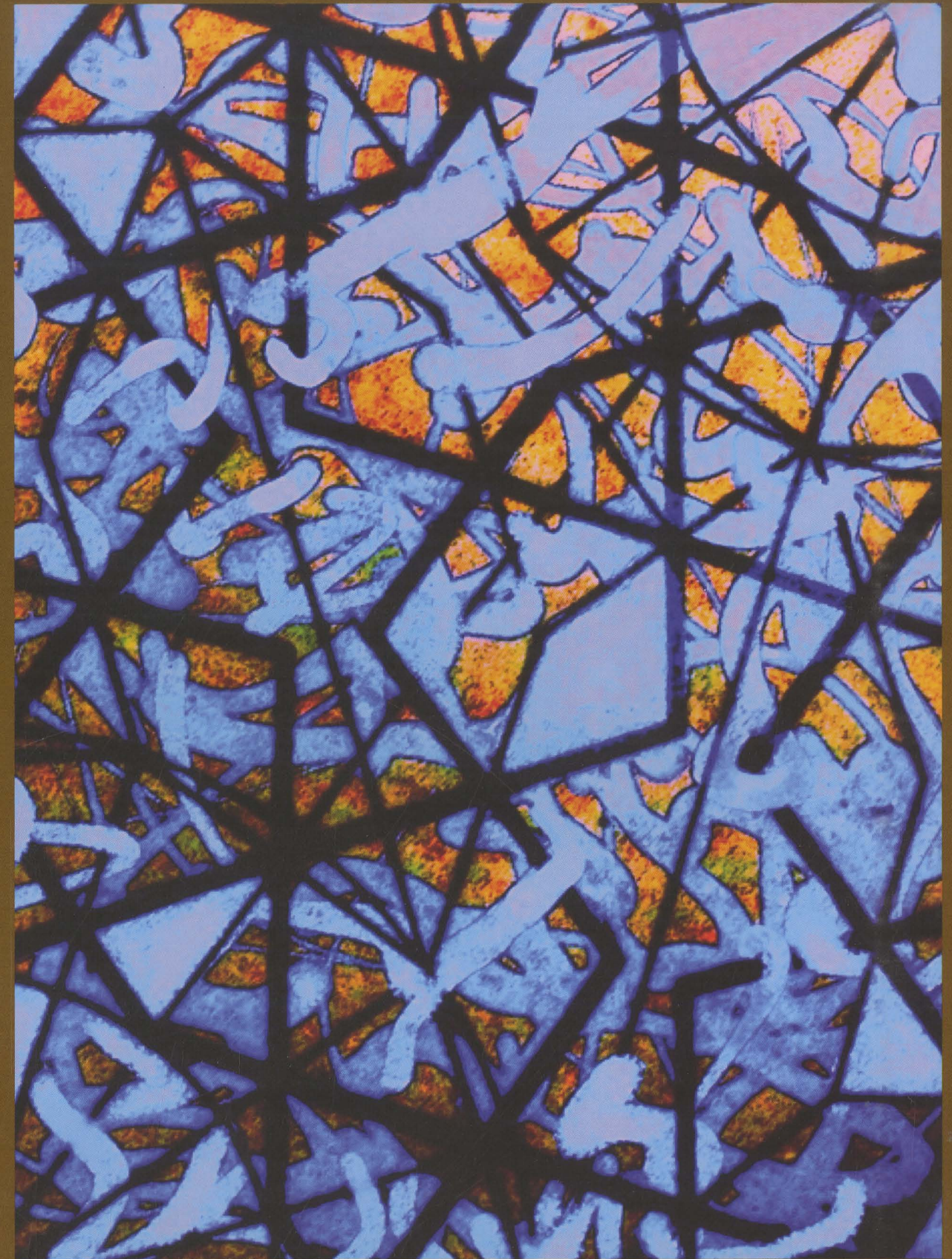
Influences converge in a visual universality that provides an underlying continuity to my work, even as each piece is truly unique. The creative act continues with the printing process that transforms pixels into pigments. The images created on a small LED hand-held screen are transformed into large scale prints on paper and acetate. As if by magic, surprising creative intentions emerge like precious jewels uncovered in an archeological excavation. The richness of colors and details heretofore invisible appear in a shimmering kaleidoscope of light about to move before my very eyes. The richness, vibrancy and color impact is there for the viewer's pleasure.

DANIEL JOHNSON



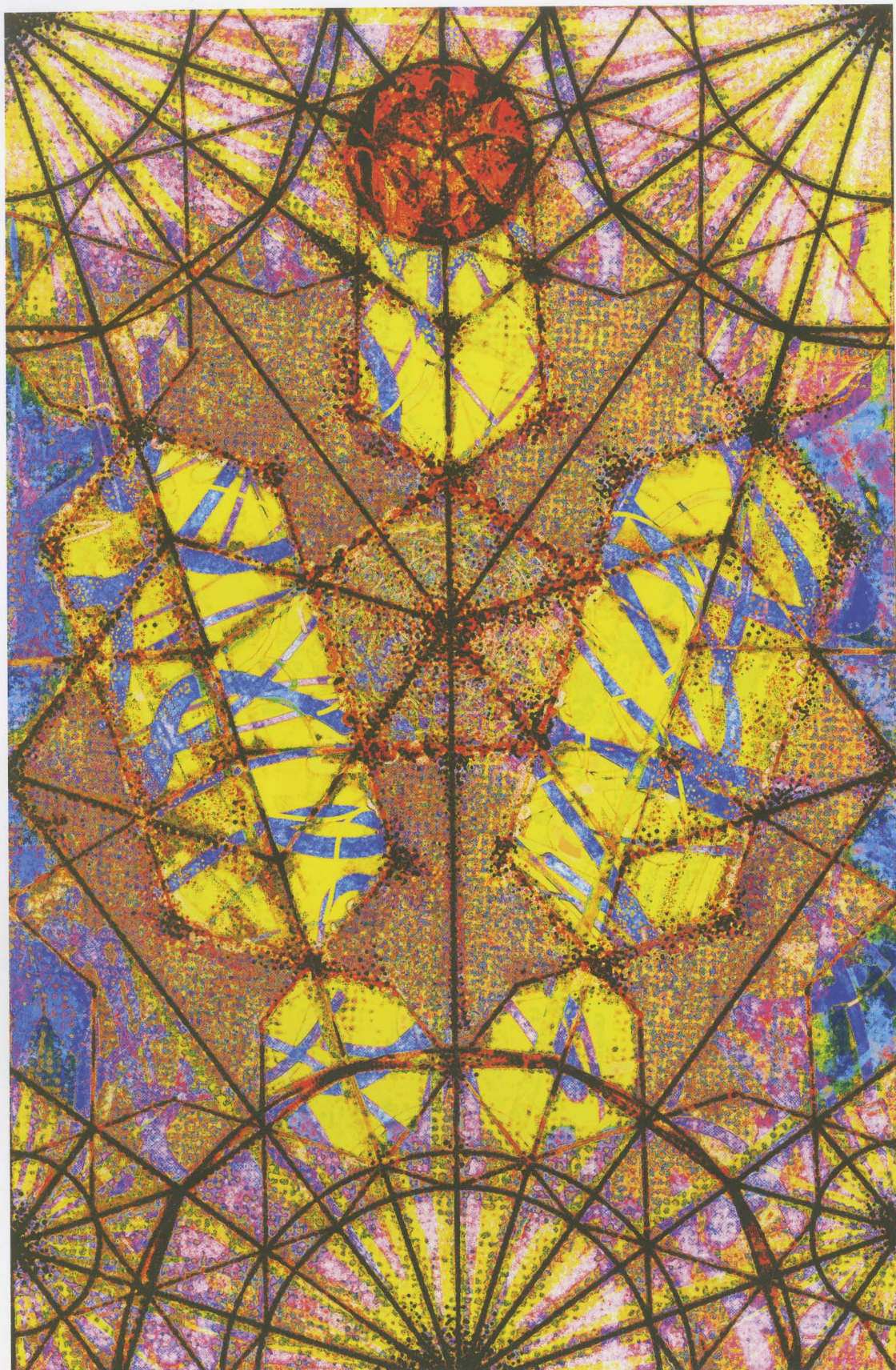


EMERALD SCROLL, 2012  
DIGITAL PRINT  
20" WIDTH X 40" HEIGHT

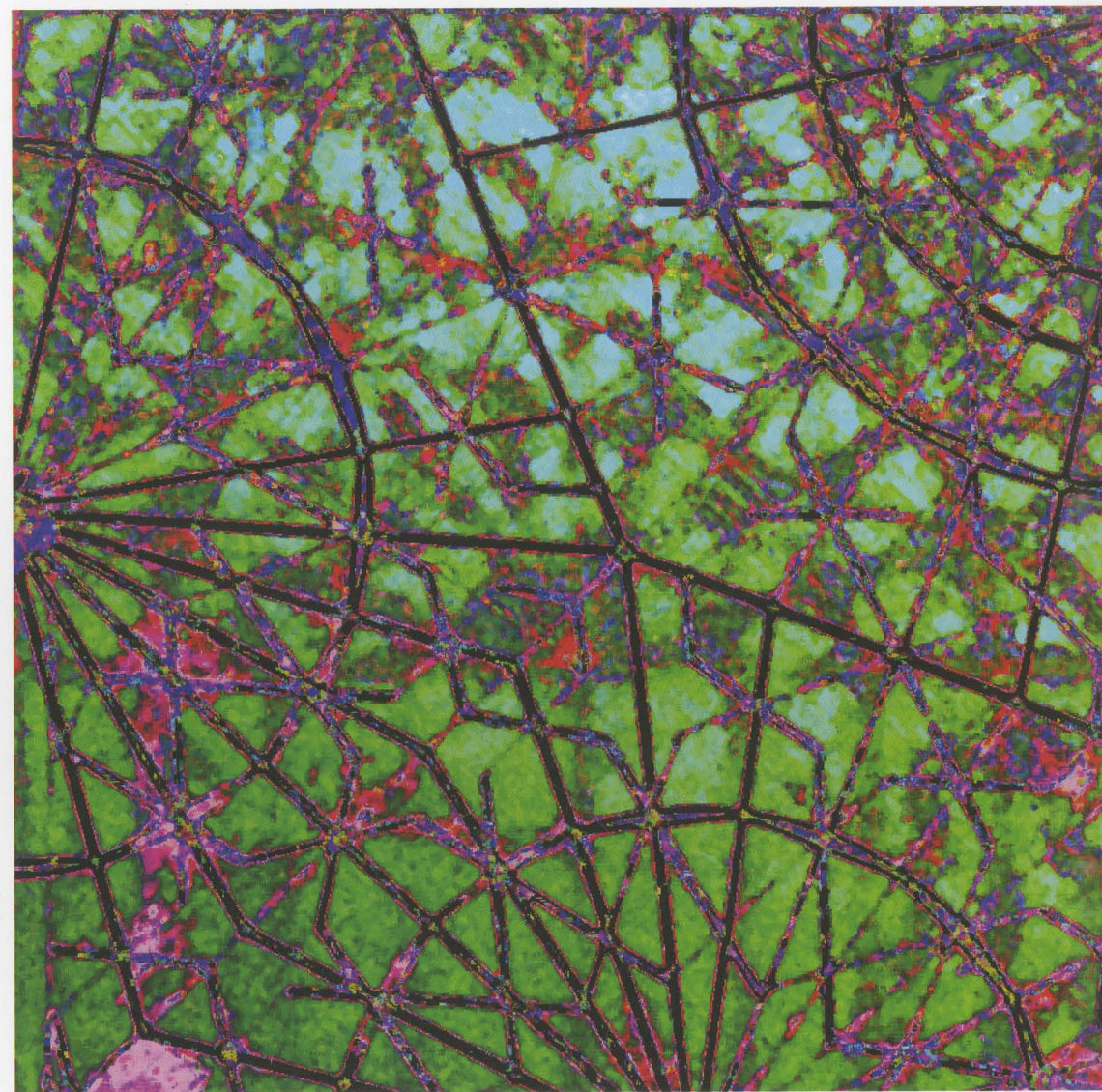


LAPIS LAZULI LABYRINTH, 2012  
DIGITAL PRINT  
24" WIDTH X 32" HEIGHT





EMANATION, 2012  
DIGITAL PRINT  
21" WIDTH X 32" HEIGHT

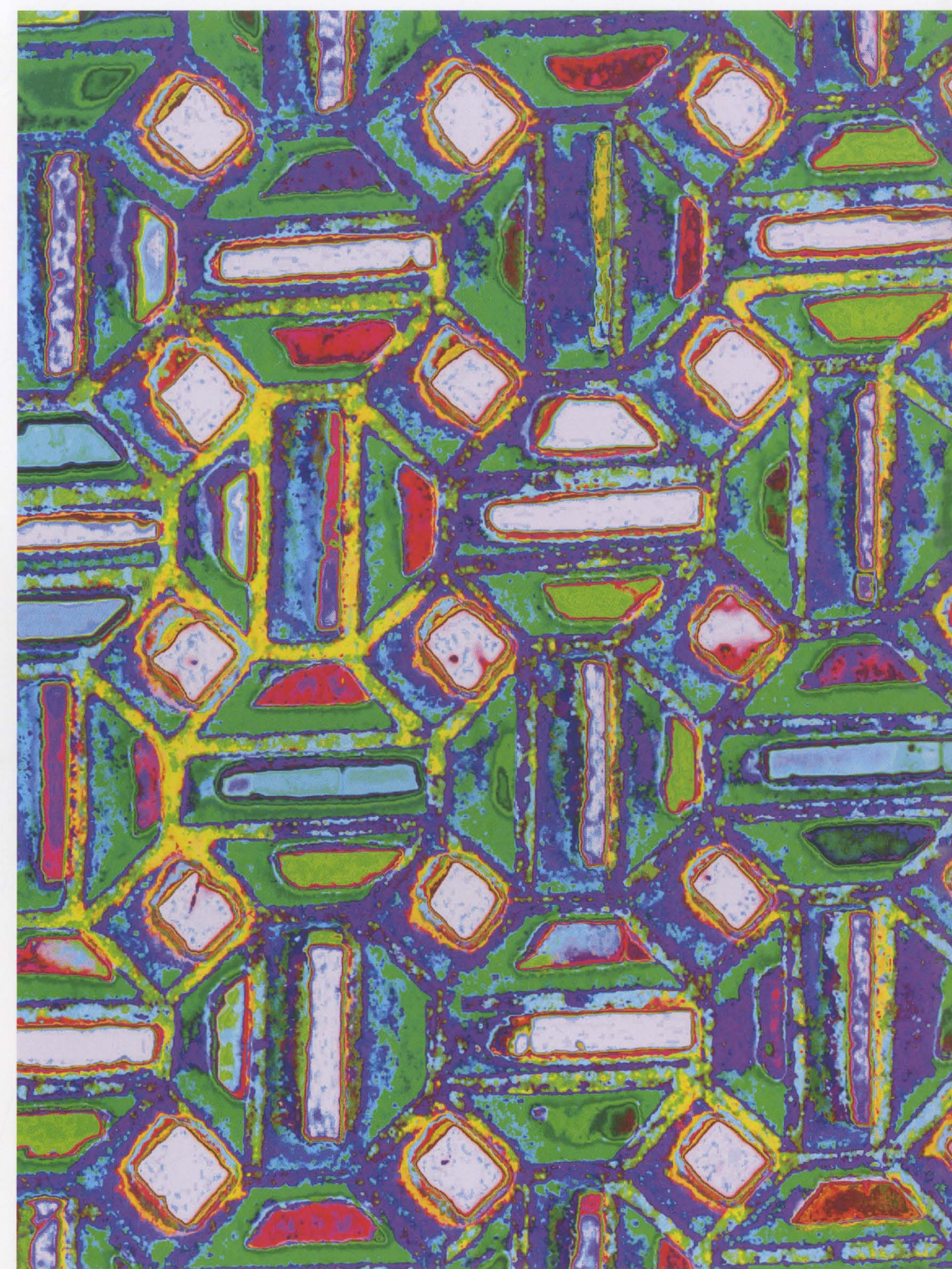


EMERALD MAZE, 2012  
DIGITAL PRINT  
20" WIDTH X 19 1/2" HEIGHT





LUMINOUS PATH, 2012  
DIGITAL PRINT  
24" WIDTH X 40" HEIGHT

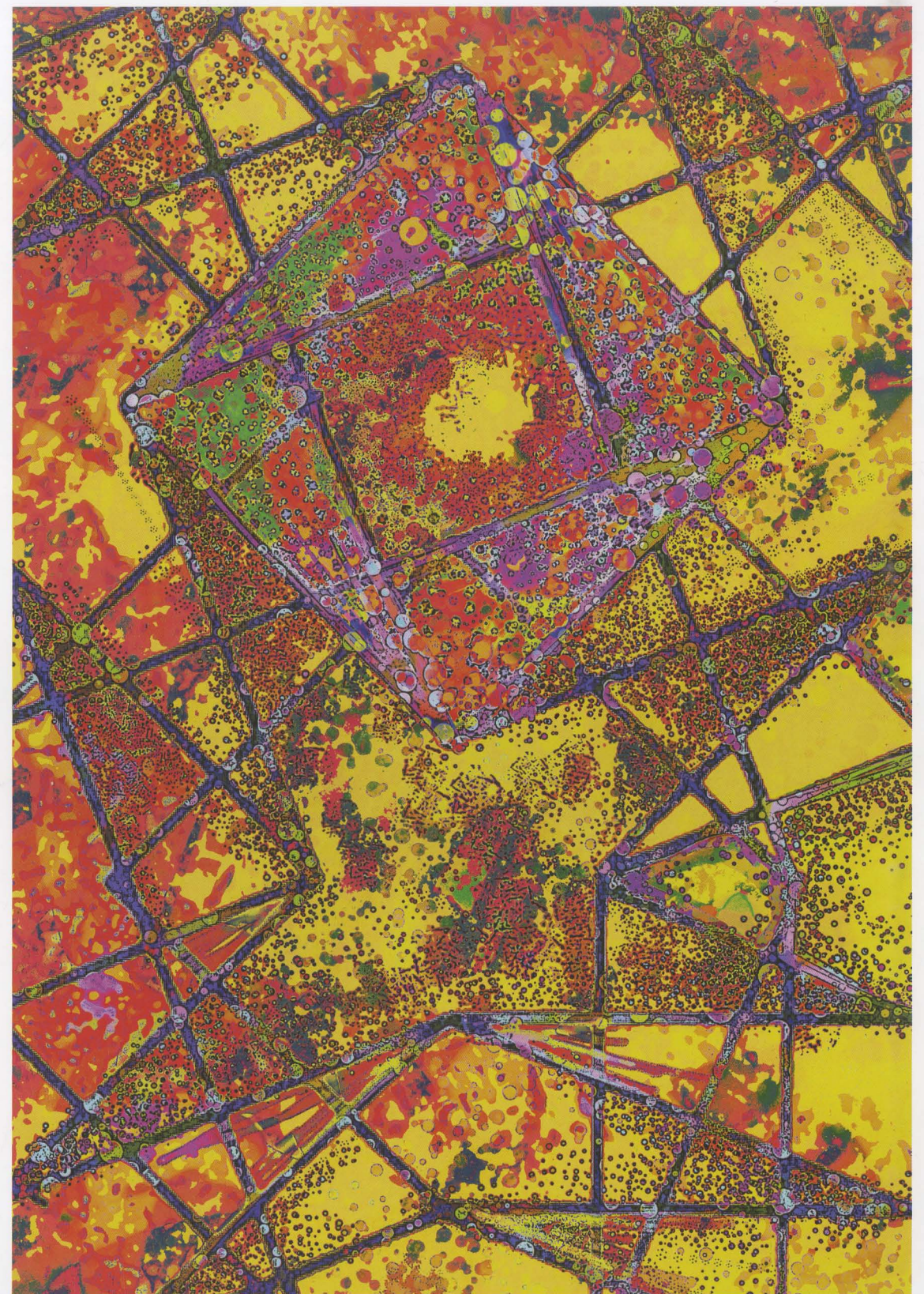


STAINED GLASS, 2012  
DIGITAL PRINT  
24" WIDTH X 32" HEIGHT





RED ROSETTE, 2012  
DIGITAL PRINT  
20" WIDTH X 22" HEIGHT



DANCING SQUARE, 2012  
DIGITAL PRINT  
20" WIDTH X 28" HEIGHT



12



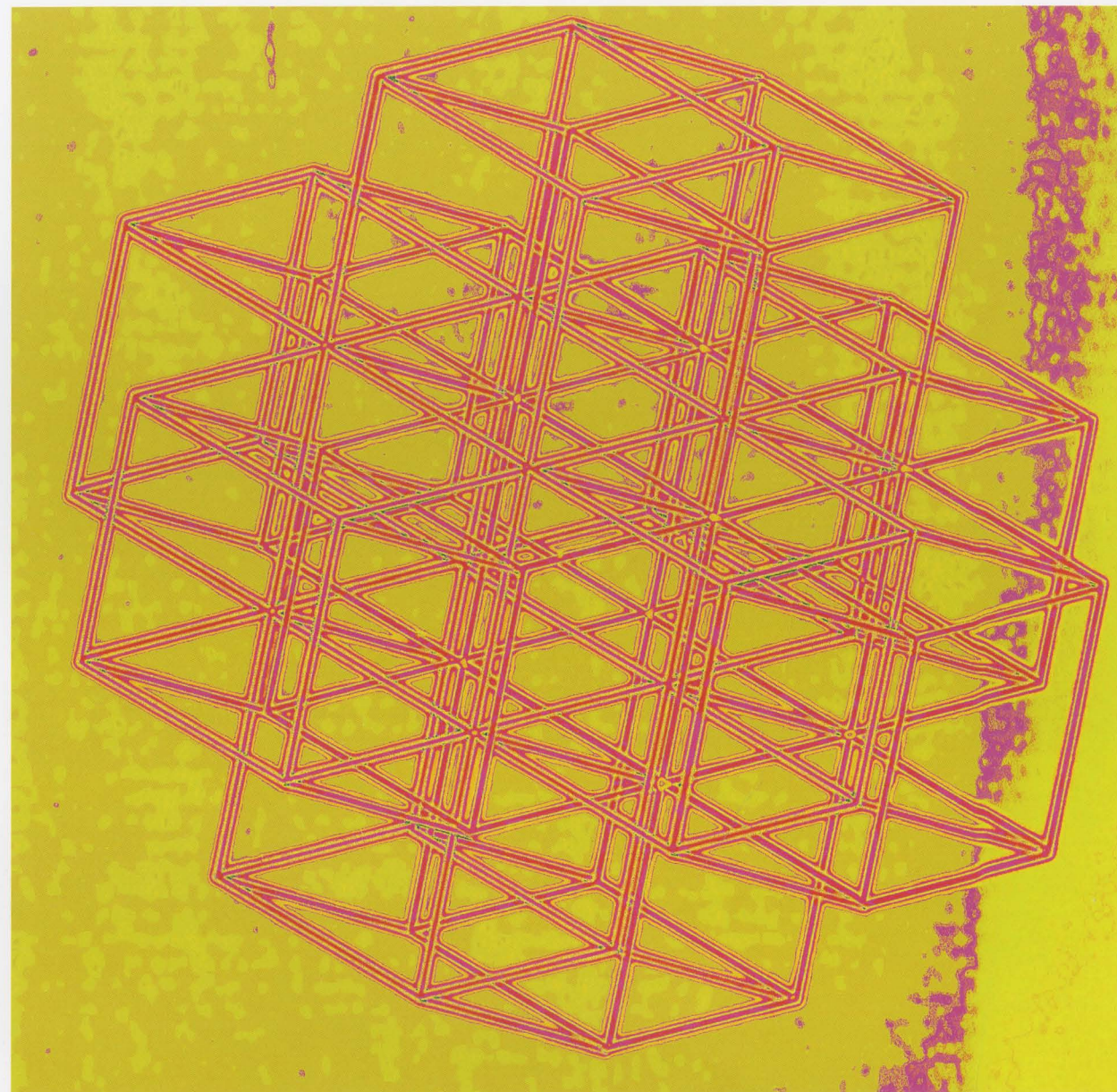
KALEIDOSCOPE, 2012  
DIGITAL PRINT  
21" WIDTH X 28" HEIGHT

13



JEWEL MEDALLION, 2012  
DIGITAL PRINT  
21" WIDTH X 24" HEIGHT





YELLOW GEOMETRIC, 2012  
DIGITAL PRINT  
24" WIDTH X 24" HEIGHT



MASHRABIYA ROSE, 2007  
DIGITAL PHOTOMONTAGE PRINT  
10" WIDTH X 13" HEIGHT





TALE OF ALHAMBRA, 2007  
DIGITAL PHOTOMONTAGE  
PRINT  
9 1/4" WIDTH X 12" HEIGHT



SHADE OF AN ORANGE TREE,  
ALHAMBRA, 2007  
OIL ON CANVAS  
24" WIDTH X 30" HEIGHT





LAVENDER JACARANDA TREES,  
ALCAZAR, SEVILLE, 2007  
OIL ON CANVAS  
24" WIDTH X 30" HEIGHT

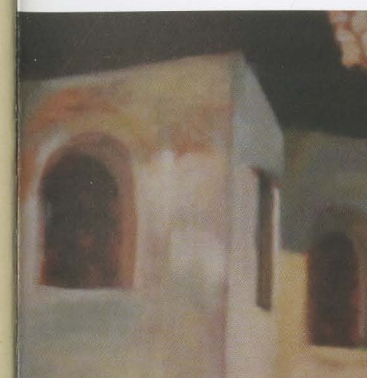


AFTERLIFE OF FEDERICO GARCIA LORCA,  
ALHAMBRA, 2007  
OIL ON CANVAS





STAR CUPOLA, HALL OF THE ABENCERRAJE, ALHAMBRA, 2007  
OIL ON CANVAS  
30" WIDTH X 24" HEIGHT



## DANIEL JOHNSON BIOGRAPHY

Many rich learning and performance experiences have shaped my artistic expression. My mother was an accomplished fine artist and designer. From an early age I studied the piano, and took art classes. As a serious young pianist and university student in Paris an entire world of art, music, film, philosophy and culture inspired my development. Continuing academic studies, I received my masters in French at the University of Chicago. I moved to New York City, and, leaving no art form untapped, I studied classical ballet, Argentine tango, and modern dance with Merce Cunningham. Besides being a pianist, musician, dancer and visual artist, my reading in French Literature and theory at Columbia University has informed my artistic skills. My doctoral dissertation researched at l'Ecole des Hautes Etudes in Paris explores the influence of music on writers and philosophers in the Eighteenth Century Enlightenment in France.

I have been inspired by many New York based painters, musicians, designers, graffiti artists and photographers. Jazz, modern and classical music of all traditions and cultures continue to nourish my art projects. An intrepid adventurer, I have traveled extensively in the United States, Europe, North Africa, the Middle East, South America and Asia, and these diverse cultural experiences have inspired my art work. New York City, a unique, multi-cultural center, has been my base of operations.

### EDUCATION, ART TRAINING

School of Visual Arts, New York City, 2007, 2012  
Cooper Union, New York City, 2006, 2007, 2012  
Columbia University, Fine Arts Independent Study, 2002-2010  
Greenwich House Pottery, 2006  
Fine Arts Work Center, Provincetown, Massachusetts, summer 2005  
Columbia University, PhD, Department of French, 1998  
The University of Chicago, BA/MA, 1977

### EXHIBITIONS AND CATALOG

Blanden Memorial Art Museum, Fort Dodge, IA, "Daniel Johnson: Digital Prints & Paintings" 2013. Exhibition catalog  
"Art Takes Miami: 1,001 Artists Project" Scope Art Show, Basel Miami, 2012  
AGallery, Vineyard Haven, MA, Group Shows, 2012  
The Drawing Center, New York City, "iPhone Digital Drawing Projections at the World Financial Center" New York City, Group show, 2010  
MH Art Gallery, New York City, Group shows, 2009, 2010  
Gallery 225, New York City Group shows, 2009  
New Century Artists, Inc., New York City. Group show, 2008



## EXHIBITION CHECKLIST

### OIL ON CANVAS PAINTINGS

- Afterlife of Federico García Lorca, Alhambra, 2007. Oil on canvas. 22" X 30"\*
- Lavender Jacaranda Trees, Alcazar Gardens, Seville, 2007. Oil on canvas. 24" X 30"\*
- Shade of an Orange Tree, Alhambra, 2007. Oil on canvas. 24" X 30"
- Star Cupola, Hall of the Abencerraje, Alhambra, 2007. Oil on canvas. 30" X 24"\*
- Daraxa Gardens, Alhambra, 2007. Oil on canvas. 24" X 30"
- Captive's Tower, Alhambra, 2007. Oil on canvas. 24" X 30"

DIGITAL PRINTS: Printed on archival quality Hahnemühle, 100% Photo Rag, 308 gsm paper with archival pigment inks using a Canon iPF 3800 digital printer

- Ruby Scroll, 2012. Digital print on paper. 8" X 56"\*
- Emerald Scroll, 2012. Digital print on paper. 20" X 40"\*
- Lapis Lazuli Labyrinth, 2012. Digital print on paper. 24" X 32"\*
- Luminous Path, 2012. Digital print on paper. 24" X 40"\*
- Stained Glass, 2012. Digital print on paper. 24" X 32"\*
- Dancing Square, 2012. Digital print on paper. 20" x 28"\*
- Kaleidoscope, 2012. Digital print on paper. 21" x 28"\*
- Emanation, 2012. Digital print on paper. 24" X 38"\*
- Ringing Rings, 2012. Digital print on paper. 24" X 24"
- Yellow Geometric, 2012. Digital print on paper. 24" X 24"\*
- Emerald Maze, 2012. Digital print on paper. 20" x 19 ½"\*
- Jewel Medallion, 2012. Digital print on paper. 24" X 27"\*
- Red Rosette, 2012. Digital print on paper. 20" x 22"\*
- Iridescence, 2012. Digital print on paper. 21" x 21"
- Crimson Fantasy, 2012. Digital print on paper. 18 ¾" x 20 ½"
- Puzzle, 2012. Digital print on paper. 24" X 26"
- Dervish Dust, 2012. Digital print on paper. 21" x 28"
- Cosmic Whirling, 2012. Digital print on paper. 20" x 28 ½"

### DIGITAL PHOTOMONTAGE PRINTS

- Mashrabiya Rose, 2007. Digital montage print. 10" x 13"\*
- Tale of the Alhambra, 2007. Digital montage print. 9 ¼" x 12"\*
- Alhambra Rose Garden, 2007. Digital montage print. 10" x 13 ¼"

\* Indicates work is reproduced in this catalog

