



Georgia McGovern

## **Georgia D. McGovern Biography**

Georgia D. McGovern is a New York-based artist. Georgia grew up between Alphabet City in NYC with her bohemian mother and living in a van roaming around Europe with her street musician father. She holds an MFA from The New York Studio School and a BFA from the School of the Art Institute of Chicago. She also completed a 4 year apprenticeship in the gilding technique of verre églomisé with Miriam Ellner. Georgia has had solo and group shows most recently at BCE Editions (Solo Show), New York, NY; Brackett Creek Exhibitions, Bozeman, MT; Furnace Gallery, Falls Village, CT; Boxo Projects, Joshua Tree, CA; Safe Gallery, Brooklyn, NY; Land Gallery, Kansas City, MO (Solo Show); and Baba Yaga, Hudson, NY. Recent curatorial projects include, "In The Weeds" at Olympia, NY, and "Bulletin" (ongoing) at Citygroup, NY. Georgia is also working on a forthcoming land-based sculpture project in Joshua Tree, California with Boxo Projects and HDTS.

**GEORGIA D. MCGOVERN**

b. New York, NY

georgiadivamcgovern@gmail.com

www.georgiamcgovern.com

**EDUCATION**

New York Studio School, MFA \_2019

Apprenticeship in verre églomisé, Miriam Ellner Studio\_2012-2017

The School of the Art Institute of Chicago, BFA\_2010

The Maryland Institute College of Art\_2007

**RESIDENCIES**

Boxo Projects visiting artist, Joshua Tree, CA\_Winter 2019

AZ West, Joshua Tree, CA\_Fall 2017

Banff Centre for Arts and Creativity, Alberta, Canada\_Spring 2017

Drawing Marathon with Graham Nickson, NYSS, NY\_Winter 2017

Tyrone Guthrie, Monaghan, Ireland\_Fall 2016

LA Ideal, Quito, Ecuador\_Winter 2016

Monastery St. Benedict fresco restoration program, Norcia, Italy\_Fall 2011

**SELECTED EXHIBITIONS**

*We Sell Lamp*, Hone Projects, Kingston, NY\_ August 2021

*Excuse Me, Thank You, Pardon Me, I'm Trying to Dance*, Group Show, Brackett Creek Exhibitions, Bozeman, MT\_ June 2021

*Vault Viewing Room*, Furnace Gallery, Falls Village, CT\_ May 2021 (ongoing)

*Lamp Show*, Head Hi, Brooklyn, NY\_ March 2021

*Tent Project*, Boxo Projects, Joshua Tree, CA\_ April 2021

*Canada Gallery Benefit*, Canada Gallery, New York, NY\_ September 2021

*A Place to Visit*, Jip Gallery, New York, NY\_ May 2020

*Community Projects from the New York Public Library Pictures Collection*, NYPL Website \_April 2020

*Napkin Show*, curated by Robbie McDonald, RAG, Brooklyn, NY\_ March 2020

*Please Be True*, Orgy Park, Brooklyn, NY\_ November 2019

*Figure Fantasy*, Group Show, Kinfolk, Brooklyn, NY\_ November 2019

*What On Earth*, Solo Show, Land Gallery, Kansas City, MO\_ November 2019

*Landscape as Dreamscape*, Citygroup, New York, NY\_ October 2019

*Sukkot*, Group Show, Brooklyn, NY\_ October 2019

*NYSS Alumni Invitational*, curated by David Humphrey, Judith Linhares, Claire Sherman, New York, NY\_ July 2019

*An Eye That Tried So Hard To See*, Group Show, Safe Gallery, Brooklyn, NY\_ July 2019

*Grand Buffet*, Baba Yaga Gallery, Hudson, NY\_ June 2019

*MFA Thesis Show*, New York Studio School, New York, NY\_ May 2019

*Form in Rem*, Citygroup, New York, NY\_ January 2019

*Velvet Ropes*, Patrick Parrish Gallery, New York, NY\_ October 2018

*ONWARD Exhibition*, Outsider Arts Fair, Andrew Edlin Gallery, New York, NY\_ January 2018

*Waiting for WiFi*, New York Studio School, New York, NY\_ January 2019

*Group Show*, Walter Phillips Gallery Banff Centre, Alberta, Canada\_ May 2017

*Spring Break Art Fair*, Bannerette Gallery, New York, NY\_ March 2016

*JANUS*, Window Factory, Philadelphia, PA\_ June 2014

*Sequence of Waves*, Saint Cecilia Convent, Brooklyn, NY\_ Dec 2011

**CURATORIAL**

*In The Weeds*, Olympia Art, New York, NY\_ November 2020

*Citygroup Bulletin*, Citygroup, New York, NY\_ April 2019\_ Present

**AWARDS**

LCU Leadership Award\_2019

Jane Chace Carroll Scholarship\_2017, 2019

LCU Grant Recipient\_ 2017, 2019

Jim Dining and Evelyn Main Fellowship\_2017

Recipient of the School of the Art Institute Odyssey travel grant\_2010

Roger Brown Scholarship\_2010



Johanna Jackson

# Johanna Jackson

2021

Tennis Elbow at The Journal Gallery, New York, NY

Excuse Me, Thank You, Pardon Me, I'm Trying to Dance, Group Exhibition, Brackett Creek Exhibitions, Bozeman, MT

2019

Pot, Adams and Ollman, Portland, OR

2018

Dust, Adams and Ollman, Portland, OR

Now and Then, The Hole, New York, NY

Magic, Roberts Gallery, Culver City, CA

We Construct Marvels Between Monuments, Portland Art Museum, Portland, OR

Opening a Can, Et al. etc., San Francisco, CA

bow bow with Sahar Khoury, CANADA, New York, NY

2017

The Middle Riddle with Chris Johanson, The Journal Gallery, Brooklyn, NY

2016

House of Escaping Forms with Chris Johanson, Fleischer/Ollman, Philadelphia, PA

Perfect Day, Roberts Projects, Culver City, CA

The Secret Staircase, Adams and Ollman, Portland, OR

Welcome to the Left Coast: 2016 Presidential Primary, The Luggage Store, San Francisco, CA

2015

Chris Johanson and Johanna Jackson, Fleischer/Ollman, Philadelphia, PA

Marlborough Lights, Marlborough Gallery, New York, NY

What It Means to Learn, with Dana Dart-McLean, Human Resources, Los Angeles, CA

And There is an End, Roberts Projects, Culver City, CA 2013

The Big Fig, Portland Museum of Modern Art, Portland, OR

2011

Money on Fire, video commission for the Museum of Contemporary Art, Los Angeles, CA

Johanna Jackson's work has also been exhibited in group shows at the Oakland Museum of California and the San Francisco Museum of Modern Art among others.

## An Artist Couple Who Live Among the Furniture They Create Together

Though they maintain separate practices, Chris Johanson and Johanna Jackson regularly collaborate on hand-hewn pieces that are subtly autobiographical



The artists Johanna Jackson and Chris Johanson in Portland, Ore., with a Johanson-built side table, a chair they co-designed and a porcelain vase by Jackson. (Credit: Mason Trinca)

By Eviana Hartman  
Oct. 4, 2021

For the artists Chris Johanson and Johanna Jackson, the border between art and design is as blurred as that between work and life. The couple, based in Portland, Ore., and Los Angeles, have been married for 18 years and have worked under the same roof, more or less, since first striking up a friendship in a San Francisco bookstore in the '90s. And though the bulk of their oeuvres are distinct — Johanson is considered a linchpin of the Mission School, the post-punk movement that borrowed from both graffiti and folk art, for his colorful semi-figurative paintings, while Jackson is known for exploring the poetic and surrealist potential of handmade household objects, as with a U-shaped porcelain candelabra or a sculpture that incorporates sweaters she hand-knit — the couple have also been quietly collaborating for a decade on collage-like salvaged-wood furniture and functional structures, which populate their own home and studios. This fall, some of these pieces will make their way into his-and-hers solo shows in New York (Johanson's opens in October at Mitchell-Innes & Nash, Jackson's in November at Tennis Elbow at The Journal Gallery), each offering an immersive view of the artists' range and overlap during this recent housebound era.



Upholstered cushions crafted by Jackson arranged with found-wood furniture made by Johanson.  
(Credit: Mason Trinca)

The duo's exploration of furniture began in 2010, when they moved into a Los Angeles apartment in a building that had "like 300 oddly shaped stairs," as Johanson recalls over Zoom from the couple's living room, "and we didn't feel like lugging furniture up there." Instead, Johanson, 53, who had fabricated a chair out of discarded seating elements for a Deitch Projects show a couple of years earlier, began collecting odd pieces of wood and broken furniture segments that he found around the city, while Jackson, 49, enrolled in an industrial sewing class at L.A. Trade Tech, a community college, to learn pattern making and sewing. Together, they created an entire home's worth of functional art objects — and gained a new perspective on their individual practices. "Before that, we were making things that weren't meant to be touched and that were getting sent away," Johanson explains. "To make objects meant to hold our bodies felt like flipping some kind of scarcity switch."

The pieces, all one-of-a-kind, are as sculptural as they are functional, with a levity and poetry of detail that sets them apart from the category of collectible design. Johanson's blocky wood structures leave imperfections and construction techniques exposed as they play with asymmetry and negative space, like Brutalist forms viewed through a kaleidoscope; and Jackson's cushions, which are covered in colorful abstract forms, lend an inviting tactility. Not long after they began experimenting, Altman Siegel Gallery asked the couple to make seating and tables for a fair booth. Someone from the Hammer Museum in Los Angeles saw the display and promptly requested a set of sofas for a visitors' lounge area; eight years later, they're still in use. The couple have also created group-show installations and collector commissions (Jeffrey Deitch has living room chairs and benches of theirs) and were even enlisted to build out the Warby Parker store in L.A.'s Silver Lake neighborhood, a project that Johanson is perfectly happy to discuss. "There is no 'cool' and 'lame,'" he says. "They were great. We like to work. It's fun." The duo have fully outfitted subsequent spaces they've lived in since that first experiment, too, and are now at work restoring and furnishing a getaway cabin, chock-full of irregular built-ins, in the Santa Monica Mountains.



Left: Jackson paints a citrus pattern onto the cutout section of a vessel, which comes with a corresponding slice. (Credit: Mason Trinca)

Right: A chair, the fruit of the couple's recent collaboration, with vessels by Jackson, plus fruit-shaped miniature sculptures and a functional stopper. The side table was made by Johanson. (Credit: Mason Trinca)

Their collaborative efforts make good use of their relationship skills: Each object takes shape one detail and one compromise at a time. Jackson sources high-end textiles and nontoxic latex foam to balance out the raw fundamentals of each structure ("the ugliest pieces of wood I can find," Johanson says with a laugh). "Sometimes I'll want the table legs to be tapered, or he will want the cushion to be a flatter form," Jackson explains. "But we stay pretty in tandem for the whole process." The rest of the time, Johanson paints in the Portland house's basement while Jackson develops her own pieces in the garage, or at her studio at her father's house 10 blocks away. "We do need some separation because of big and small energies and moon and sun energies, negotiating all of that," she says. "But we like to be together."

At Mitchell-Innes & Nash, Johanson's dry-brushed gestural abstractions will be paired with found-wood frames and staged in and around a small, houselike structure. Also on view will be a Johanson-built chair with upholstery by Jackson. "There's a meditative quality to Chris and Johanna's furniture," says gallery director Josephine Nash. "When incorporated into an exhibition, the tables and chairs lend themselves to solitary reflection and invite the viewer to coexist peacefully with the work" — in this case, work Johanson produced during the social isolation of the pandemic. "Everything is autobiographical to me," he says. "Instead of having the pieces be separate things, the way that the space is used, it's all completely life experience."



“I think about that all the time!” Jackson chimes in (even in pixelated form, the twosome come across as a particularly adorable match). Her Tennis Elbow show features hand-hewn oversize porcelain vessels with curious nesting properties — fruit sculptures serve as bottle stoppers, or are tucked away inside — and painted tile work embedded in a Johanson-built table. “I’m thinking a lot about parts and wholes, and about making the same thing at the end of this human civilization as people were making in the beginning,” she says. “There were many years that I tried to make things that were stuck to the wall, but I feel like making things that ask to be touched and that touch you back. It’s hard for me to believe that’s less valuable.”

“I like to think about how our biomes are shared; we’re all enmeshed in some ways,” Johanson adds. “So art versus design, I don’t really think about it in those terms. It’s just the art of life. The niceness of intention of the way you decide to cook or go shopping or put things together. It’s all a continuum.”

© 2021 The New York Times Company



Wally Whitehurst

Wally Whitehurst  
b. 1986, Brooklyn, NY

Education

2008 BFA, Maryland Institute College of Art

Solo Exhibitions

2016 Untitled, Trudi, Los Angeles, CA

2019 Untitled, Brackett Creek Exhibitions, Bozeman, MT

Group Exhibitions

2021 Excuse Me, Thank You, Pardon Me, I'm Trying to Dance, Brackett Creek Exhibitions,  
Bozeman, MT