

Aaron Johanson

B.A. University of Oregon

Publications

1976 Sunset Magazine

1985 Pentax Asahi Magazine

1985 *Yamanashi Faces*, Sankei Shimbun Press, Japan

1987 The Oregonian Newspaper, Northwest section (5-page main feature)

1995 Nihon Camera Magazine

1996 Left Bank Magazine, Blue Heron Press

1999 Nihon Camera Magazine

2022 *Subject and Object*, self-published book of people involved in the arts

Collections

City of Portland/Multnomah County Portable Art Works Collection

Polaroid Deviant Image Library

Portland Art Museum, Portland, Oregon

Hallie Ford Museum of Art, Salem, Oregon

Exhibitions

1984 Canon Salon, Tokyo, Japan -- one-person exhibit

1985 Nikon Salon, Tokyo, Japan -- one-person exhibit

1986 Yamanashi Prefectural Museum of Art, Yamanashi, Japan -- one-person exhibit

1992 Tokoro Culture Center, Hokkaido, Japan -- one-person exhibit

1993 Inax Gallery, Hokkaido, Japan -- one-person exhibit

1996 Macri Gallery, Portland, Oregon -- group invitational

2000 Alysia Duckler Gallery, Portland, Oregon -- two-person show

2003 BlackFish Gallery, Portland, Oregon — invitational group show

2005 Mark Woolley Gallery, Portland, Oregon -- invitational group show

2006 Clackamas Community College, Clackamas, Oregon -- invitational group show

2010 Portland Community College, North View gallery, Portland, Oregon -- one person show

2010 Marylhurst Art Gym, Clackamas, Oregon -- invitational group show

2011 Blackfish Backroom Gallery, Portland, Oregon

2019 New Members Show, Blackfish Gallery, Portland, Oregon

2021 Two-person show, Blackfish Gallery, Portland, Oregon

2023 Imogen Gallery, Astoria, Oregon — one-person exhibit

2024 Art Adventure Gallery, Madras, Oregon -- one-person exhibit

2024 Blackfish Gallery, Portland, Oregon — two person show

About the images acquired by the Hallie Ford Museum, there are two types of images, plants and collages. All the images were all produced with film and printed on fiber-base paper in a traditional chemical-based darkroom.

About the plant images:

I began working on images of leaves after a neighbor left a desiccated Dollar plant stuck to our front door as a silent greeting. It's structure and transparency intrigued me and I produced a series of plant images on white.

The images that are torn and rewoven together

The rewoven images come from my travels. For the better part of four decades my camera was my traveling companion and silent observer. I created the collages by tearing my prints into discrete pieces, isolating ideas or feelings, and then rearranging the shards to form new wholes.

About myself:

I began photographing with a gift-camera at the age of 16. It wasn't until my last year at the University of Oregon that a photography class stimulated my interest in photography as a career. During Spring break the teacher took several students to visit Ansel Adams, tour his home and darkroom and have our portfolios critiqued. That clinched it for me; I knew then what I wanted to do in life.

After college I apprenticed for several years in a large commercial photography studio in Portland. Following substantial years of travel, I was hired by a Japanese publishing firm as the only foreign staff photographer. My assignments took me throughout Japan and occasionally abroad. I returned to my home town of Portland, Oregon and opened a commercial studio in 1995. Eventually I came to specialize in photography of artwork.