

*Rivington Arms*

102 Rivington St.

NYC NY 10002

646.654.3213

**For Immediate Release:**

*Filling My Pockets With Empty Spaces*

September 13 – October 18, 2002

Rivington Arms is pleased to present *Filling My Pockets With Empty Spaces* new photographs by Leigh Johnson, opening September 13, 2002.

Johnson's photographs reflect a palpable sense of ease, both in her approach to the body and in her personal and physical reaction to her surroundings. Her new work uses the landscape and the plane as key structures in her compositions, where space and people merge together. "The work is very divided in feeling between Germany and the rest," says Johnson "The Germany photos don't have the direct self conscious weight of the portraits but they are more subtle and more telling. The lack of familiarity allowed me to distance myself from the careful and fabricated manner in which I was taking photos of people." The viewer is just as aware of what is excluded from the frame as what is included.

Johnson creates alliances between herself and her subjects, be they people or landscapes. *Filling My Pockets With Empty Spaces* delves into a kind of greedy gaze, looking further and harder, she always demands more. Images of the eternal wheat field, the gentle tip of a bonfire, a crouching nude, string us along as her visual diary unfolds in quirky revelations. Johnson focuses on the larger world around her and in turn makes that space a smaller and more elegant reflection of herself.

Johnson, whose photos were in the *Last Weekend, Last Night* show at Rivington Arms is a recent graduate of NYU. *Filling My Pockets With Empty Spaces* will run through October 18, 2002.

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Leigh Johnson

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Leigh Johnson was born in California in 1979, and grew up in New York City and London. Johnson studied photography at NYU, where she graduated in 2001. These photographs were taken in the past two years mainly in New York City, Florida and London.

The remaining photographs were taken on a recent trip to Germany where Johnson was able to create a critical distance from her familiar surroundings allowing her to attain a more spontaneous and subtle effect. These landscapes and portraits of people she was unfamiliar with compliment her more personal portraits that form part of her ongoing project to document her family, and in particular her mother.