

JULIE GREEN

Recent Work



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UPFOR

In the seventies, the decade between being born in Japan and returning there to live, a new highway was built. It cut through a cemetery with terra cotta Haniwa figures. The story, which I tend to believe, is that highway workers were ordered to carry the ancient figurines to the new highway, drop them, and, to share the karmic debt, let everyone drive over them. Loss, collective memory, history, and ceramics have been at the forefront of my art-making for some time.

Painting is my primary medium, though ceramics are often the substrate. It's an inversion of historical Greek pottery, where the form of the piece was the most important, and the painting on its surface mere decoration.

Since 2000, I spend half of my studio year illustrating final meal requests of death row inmates in an ongoing project titled *The Last Supper*. The meals humanize death row for me. To date, *The Last Supper* consists of 900 cobalt blue on white, ceramic kiln-fired plates. I am committed to continue painting fifty plates each year until the death penalty is abolished.

Porcelain painters tend to reproduce existing artwork. Not unlike Asian ink painting, there is a specific china painting technique to illustrate an orchid or a rose. There is a look to porcelain painting. Renoir was first a china painter, and it shows. When illustrating final meals, I avoid the tradition of multiple soft glazes, instead, true to oil painting roots, I apply one layer of thick cobalt blue.

Fearing that the emotional weight of *The Last Supper* would bleed into the rest of my practice, for years I resisted using dishware and the color blue in other projects. Then I made *An Embarrassment of Dishes*, for which I painted personal anecdotes in blue pigment on dishware inherited from my grandmother, and *My New Blue Friends*, a series of blue monochromatic paintings created by airbrushing egg tempera on wood panels.

No longer fearful of allowing *The Last Supper* to influence other work, I considered wrongful convictions, DNA testing and fingerprinting, and how we access an iPhone with a thumbprint, and developed an *idée fixe*.

In winter of 2016, I began copying images of fingerprints found online, reproducing them by hand on ceramic tile and paper. A recent Google image search ranking for famous fingerprints shows: 1. Walt Disney, 2. Ted Bundy,

3. Malcolm X, 4. Richard Nixon. While making the facsimile fingerprints, I was stymied by the absence of women. Search results for “fingerprints of women” proved nearly identical to my initial prompt: the first identified woman, Rosa Parks, appeared in 120th place. In response, I put out a call for fingerprints of creative women and began the *Fashion Plate* series.

Fashion Plate, a series of paintings in acrylic and glow-in-the-dark paint on Chinet paper plates, focuses on content related to domesticity, identity, security and bias. While some themes overlap with *The Last Supper*, *Fashion Plate*'s focus on women's experiences also provides balance: *The Last Supper* necessarily prioritizes male experience because men are almost exclusively subjects of capital punishment in the U.S.

In 2018, I began *First Meal*, a series of paintings about wrongful convictions that grew out of relationships developed thanks to *The Last Supper*. Each depicts a first meal eaten by an individual following release from wrongful conviction. Naively, I thought these paintings would be more uplifting to create than *The Last Supper*. Of course the meal is celebratory, but is nothing compared to the lost years. The stories that underlie the paintings point to flaws in our legal system.

The habit of avoiding, then examining and embracing a topic – be it capital punishment, fashion, or hierarchies in Western art – is documented in my extensive ledgers.

Julie Green

May 2018, updated February 2020

RECENT WORK

Ledgers

An Embarrassment of Dishes

My New Blue Friends

Fashion Plate

First Meal

LEDGERS

Since high school, Green has drawn, written, and collaged over financial and government notations in old ledgers. In 20-lb Ledger (1993-2001), we see illustrations of their old dog followed by sketches of Dead Dog Shrine. We find *Wallpaper* prototypes, as well as the initial sketch of a final meal serving as groundwork for *The Last Supper*. 30-lb. Ledger (2001-) includes Green's first attempts with airbrushed egg tempera as studies for *My New Blue Friends*, a list of over 100 remembered embarrassing moments for *Embarrassment of Dishes*, and sketches and lists for *Fashion Plate*. Originally used only for personal reference, in recent years the ledgers have exhibited alongside Green's artworks.



Ledgers, installation view, 1993–present

COUNTY, OREGON, FOR THE YEAR 1900.

AN EMBARRASSMENT OF DISHES
 SEND BY THE CLOWNS / MINE
 TP HUX EVERY ELEVATOR



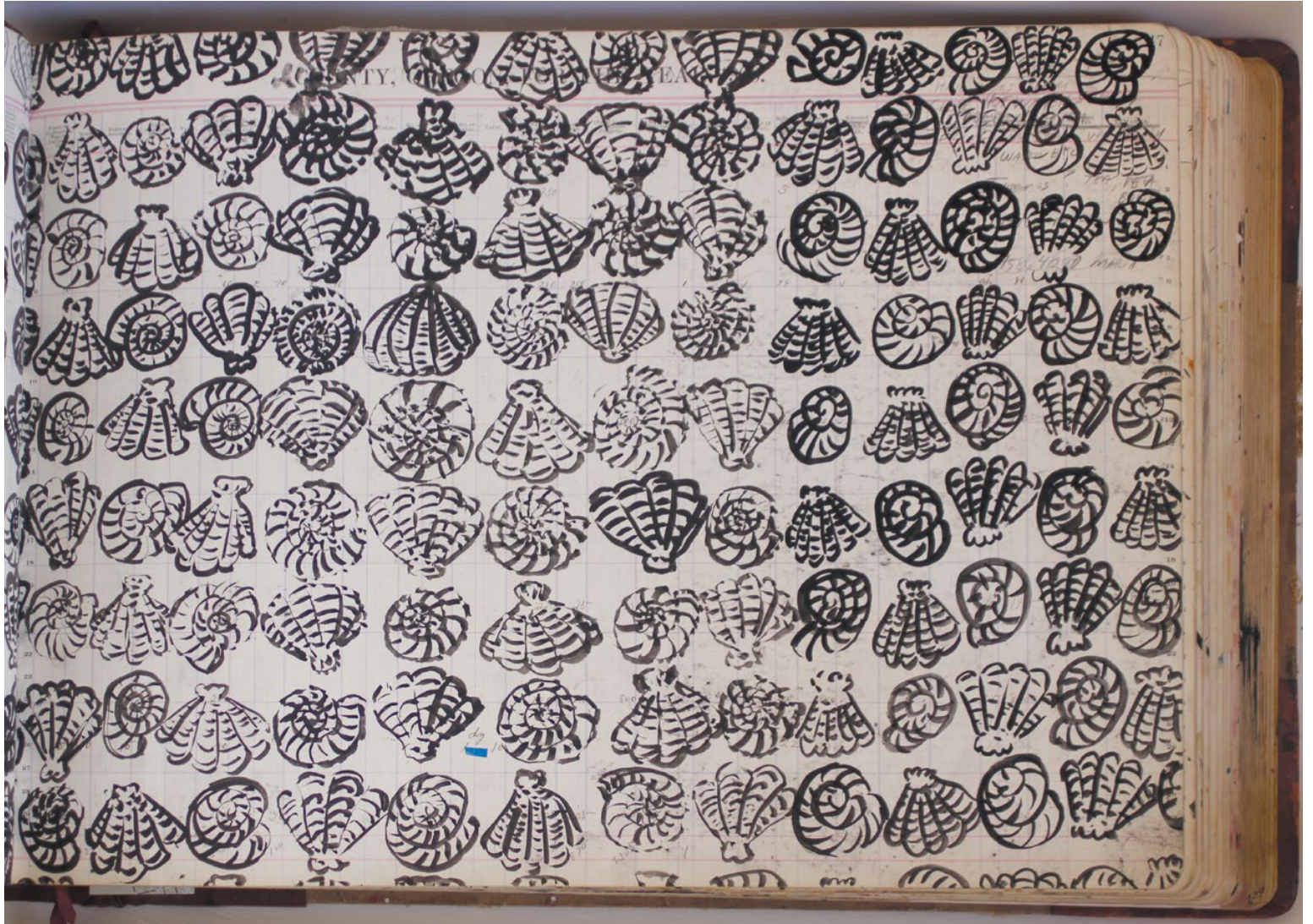
Date	Event / Activity	Remarks
	TRIP TO DINNER	
	NOT BOB DILLON (HALTER)	2002 EMBARRASSMENT
	MR. HIGH DANCE (BLUE SUIT)	LEAVE CANTALOUPE HEAD
	JR HIGH DANCE	KO BIRCHMAY GANE
	SESAME SEED SAMES	BAMBOO FOREST UNDERWEAR
	STUDIO CITY PLUNGER	TONGUE TRICKS
	MR. DEVITO D.M.	
	SLEEP IN RUINS	
	SLEEP IN DUSTY DUSK	THAMES FOR BEING AN
	YN (YOUR NOSE)	SHOULDER
	KU VA MIC ON W	KU UNION LOBBY PENNY LEAFER
	KU DUNDHEAD	SCREENING CHINESE TEMPLE
	CLAYD CAMMY	CAP FED (SIA)
	CEDAR VAL	YES (SIA) ROOM
	DM	MO MA (SIA)
	NAMES BELAIRE	CYRUS VICES JURNAYALS 6 100
	169 BASKIN ROBBINS	YOGA NIDES ETC IN YARD
	HUGE SIT SWAMP SET	JACKS LOCKED IN THE HATHING
	HOMELIONING DATE	LAURENCE DIAPHEA
	SKOOTS	LAURENCE HABERT
	SIZZERS OUTFIT	LAURENCE BLIND SUEM
	BASKETBALL	LEAVING CHINA DINNER
	KID	COUGHING FIT FACULTY MEETING
	DOORHANG / WLONG HORSE	WLONG OUTFIT LISAS OPENING
	SUMMER CAMP / MILK	WLONG OUTFIT MANHATTAN OF NY
	GREEN BEAN LOTARD	EATING
	STOLEN SPRING	BLOOPY JOE THE COLUMBIAN PARTY
	CATLIS MUMAL SPORTS CARD	THEY FORRELL WHOLE
	WINE DE MOESID	HORSE
	WILSON'S	22 1970
	RYON OUT OF CHORY	PEPINO - EBANAWA AT SAVOR
	SCOTT EAGLE SCOT	WILSON'S
	RAUSM - EP - MON	TRAVEL
	DAD CANT COME IN	FROM RAILROAD
	THE SUPERBOWLING	INTERVIEW AMANDA FOR
	HUMBER TRENCH DASH	SCOT IN BIRCH
	HIDING	WILSON'S

30 lb Ledger, interior page, 2001-present

ASSESSMENT ROLL FOR YAMHILL

SECTION	NAME OF TAX PAYER	DESCRIPTION OF LAND	ACRES	VALUE OF LAND	VALUE OF IMPROVEMENTS	TOTAL VALUE	TAXES PAID	REMARKS		
1	Whitson, L. S. & Co. J. R.									
2										
3	Carlton, G. L. & Co. L. S. & Co.	vol 32-38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000								
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30 lb Ledger, interior page, 2001-present



30 lb Ledger, interior page, 2001–present

AN EMBARRASSMENT OF DISHES

An Embarrassment of Dishes uses a Noritake dinner service for twelve that belonged to Julie Green's grandmother. Not fond of the pattern but wishing to honor the gift, Green debated for years before deciding to repurpose the service in an intensely personal way. The artist overpainted the original, prim pattern, and inscribed the bottom of every piece with a brief description of a moment of awkwardness or discomfort from Green's life. The dinnerware combines traditional (flow blue pigment from Japan and Europe) with contemporary (7 Up) materials. The dinnerware was kiln fired to 1400° by technical assistant Toni Acock; the dishes are functional and archival.



An Embarrassment of Dishes, detail of tea cup verso, 2015



An Embarrassment of Dishes, detail of saucer verso, 2015



An Embarrassment of Dishes, installation view, 2015



An Embarrassment of Dishes, installation view, 2015



An Embarrassment of Dishes, detail of platter recto, 2015



An Embarrassment of Dishes, detail of platter verso, 2015

MY NEW BLUE FRIENDS

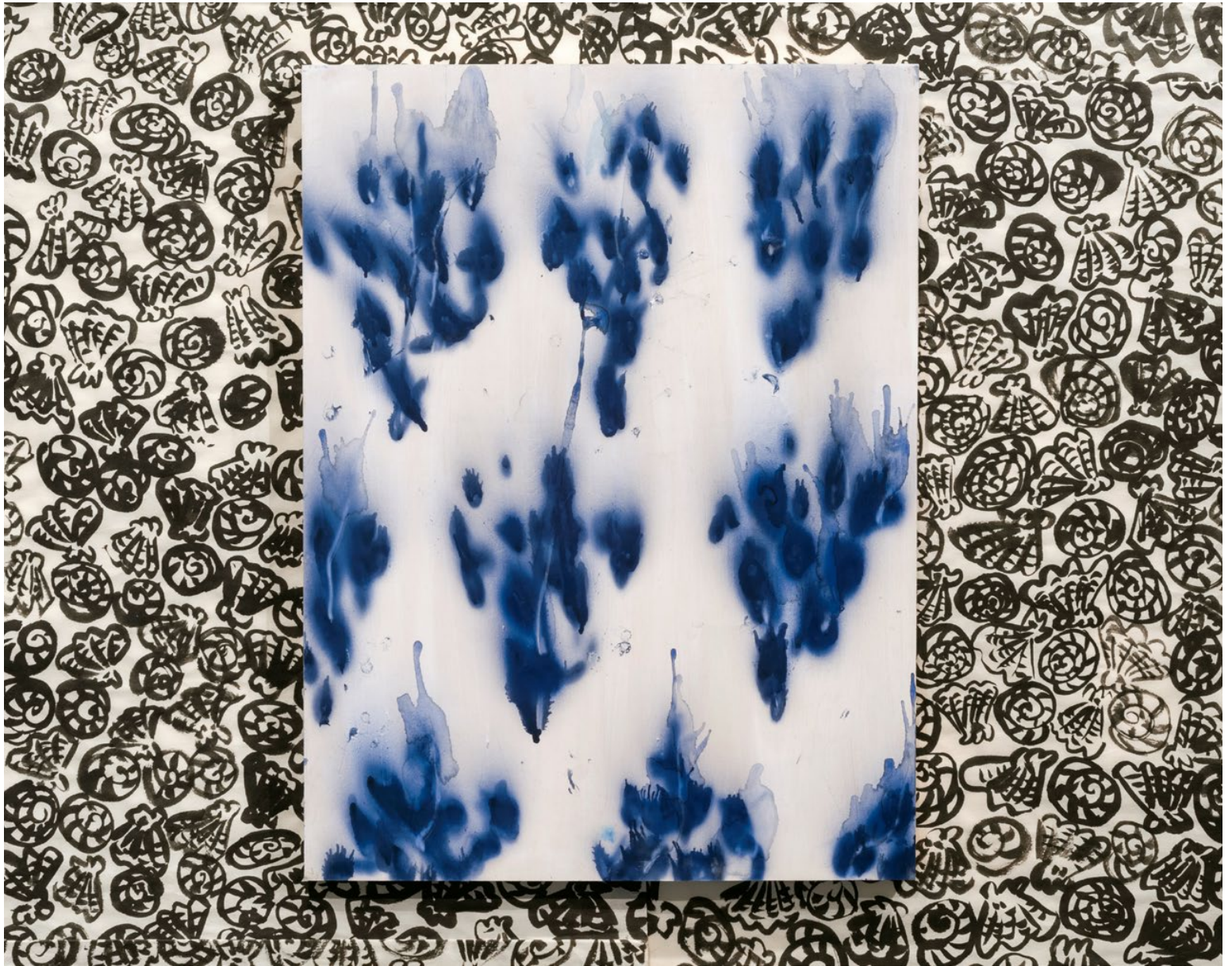
Like *Embarrassment of Dishes*, *My New Blue Friends* is inspired by the inky blue drama of Japanese flow blue ceramics. Julie Green developed the technique of airbrushing egg tempera, an unusual combination of a revered and highly traditional medium with a modern, typically commercial technique. This collapsing of hierarchies of art materials and techniques is typical in Green's practice.

Most of the twenty-seven panels in this series were sanded down, dried and repainted a number of times. The paintings' abstract depictions of food can be read as pure form, but also as meditations on food and the nature of consumption. When first exhibited at the end of 2015, the paintings were shown against *Wallpaper*, which is comprised of 200 sheets of mulberry paper, each hand-painted in sumi ink with two simple shell forms, inverted and repeated ad infinitum.

As faculty at Oregon State University, Green was able to access to a brilliant pigment recently discovered at the University called Mas blue, which is included in several panels.



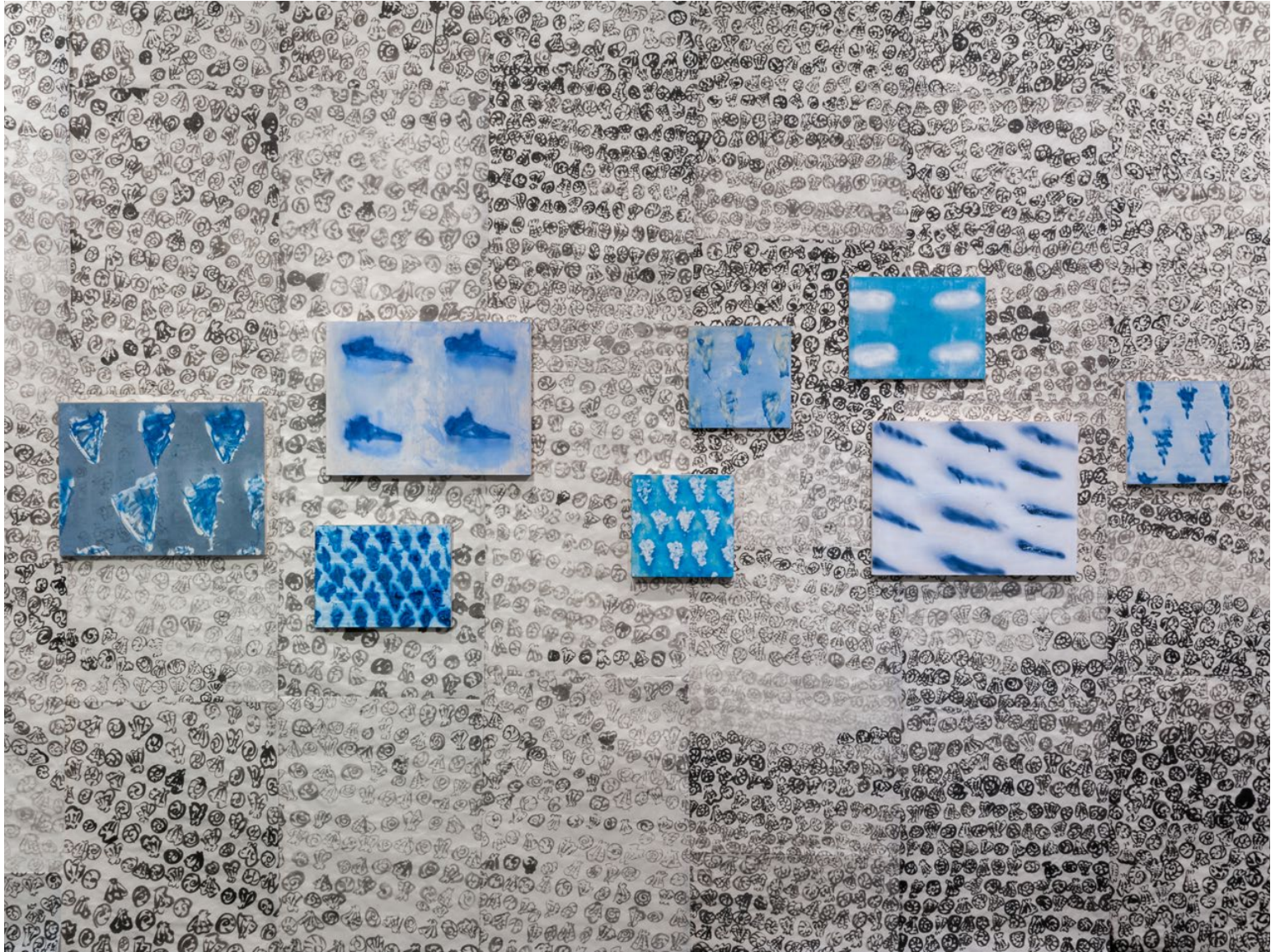
My New Blue Friends, exhibition view, 2015



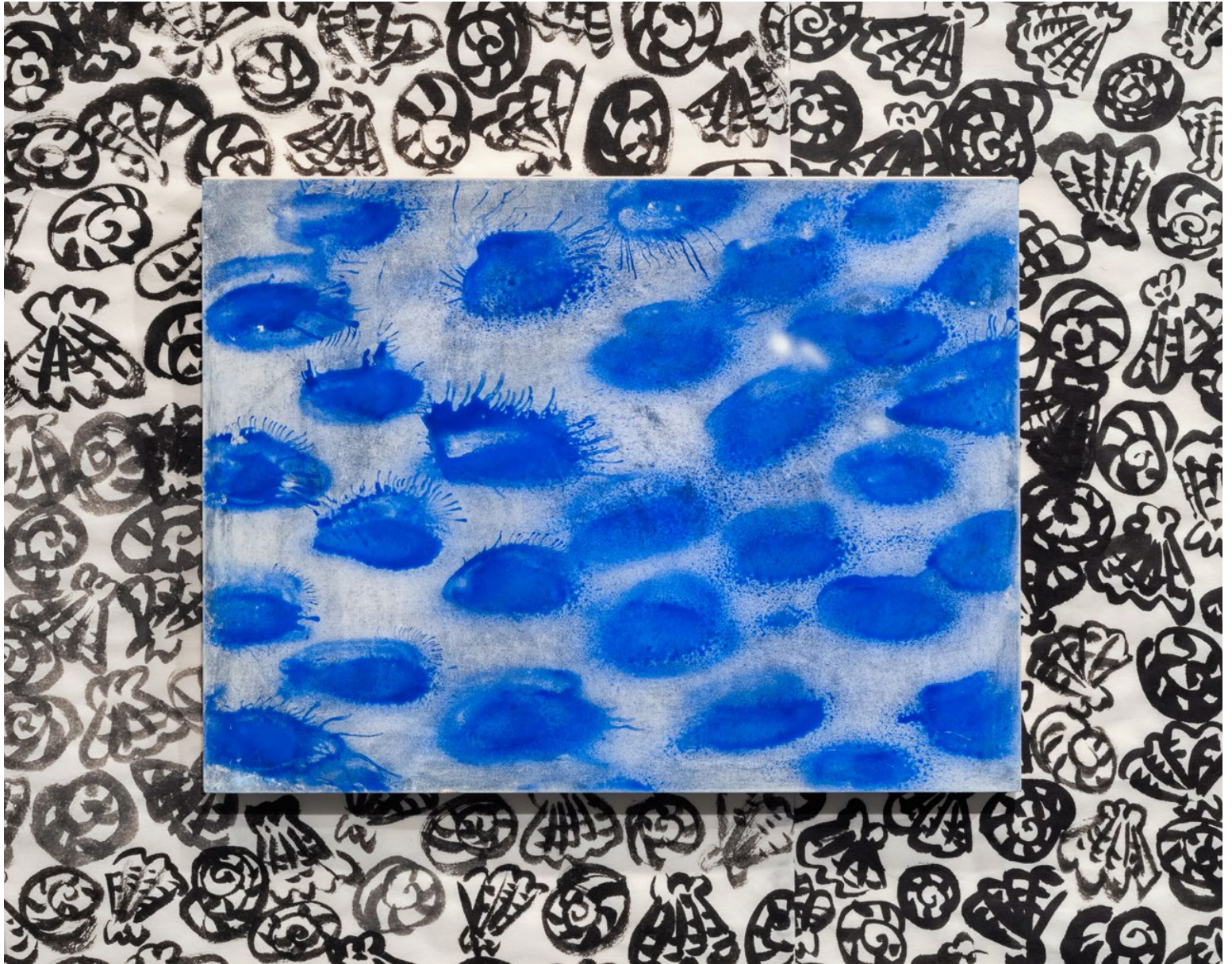
My New Blue Friend Number Twenty-Five, 2015
airbrushed egg tempera on cradled wooden panel, 24 x 18 inches
shown against *Wallpaper, 2010 – 2015*, sumi ink on kozo paper



My New Blue Friend Number Fourteen, 2015
airbrushed egg tempera on cradled wooden panel, 12 x 16 inches



My New Blue Friends, exhibition view, 2015



My New Blue Friend Number Two, 2015
airbrushed egg tempera on cradled wooden panel, 12 x 16 inches
shown against *Wallpaper, 2010 – 2015*, sumi ink on kozo paper



My New Blue Friend Number Ten, 2015
airbrushed egg tempera on cradled wooden panel, 12 x 12 inches



My New Blue Friend Number Fifteen, 2015
airbrushed egg tempera on cradled wooden panel, 12 x 16 inches



My New Blue Friends, exhibition view, 2015

FASHION PLATE

Starting in 18th century France, a fashion plate engraving showed potential buyers current trends and style options. These fashion plates were prints on paper generally depicting a woman in a dress, with silk or velvet material collaged within dress lines. Green's series of the same name focuses on women's experiences, meditating on overlapping themes of decoration, fashion, identity, security and bias.

Each work in Green's *Fashion Plate* series has four components, all painted on heavily gessoed Chinet paper plates. First, in a nod to china painting tradition, imagery is appropriated from Green's collection of European flow blue ceramic plates. Second, in the margins of plates' patterns, Green incorporates personal, historical, and political details. Third, industrial strength glow-in-the-dark paint is added to augment or emphasize the painting visible in daylight. Once charged by light, the glow-in-the-dark elements glow all night long. Finally, the verso of each plate bears a facsimile of women's fingerprints as backstamp, Green's unique interpretation of the maker's mark traditionally found on ceramics.



Fishnet (clockwise from top: *Maison d'Adam*, *Adult T*, *Armani for The Colbert Report*, *Fishnet OSU Furman Hall*; center: *The Ladies of N*), 2017
acrylic and glow-in-the-dark paint on four gessoed Chinet paper plates (one with kozo)
10.25 x 10.25 x 0.25 inches (each)



Fishnet, 2017, with glow-in-the-dark paint visible



No Shooting From Bridge, 2017
acrylic and glow-in-the-dark paint on gessoed Chinet paper plates (diptych)
10.25 x 10.25 x 0.25 inches (each)

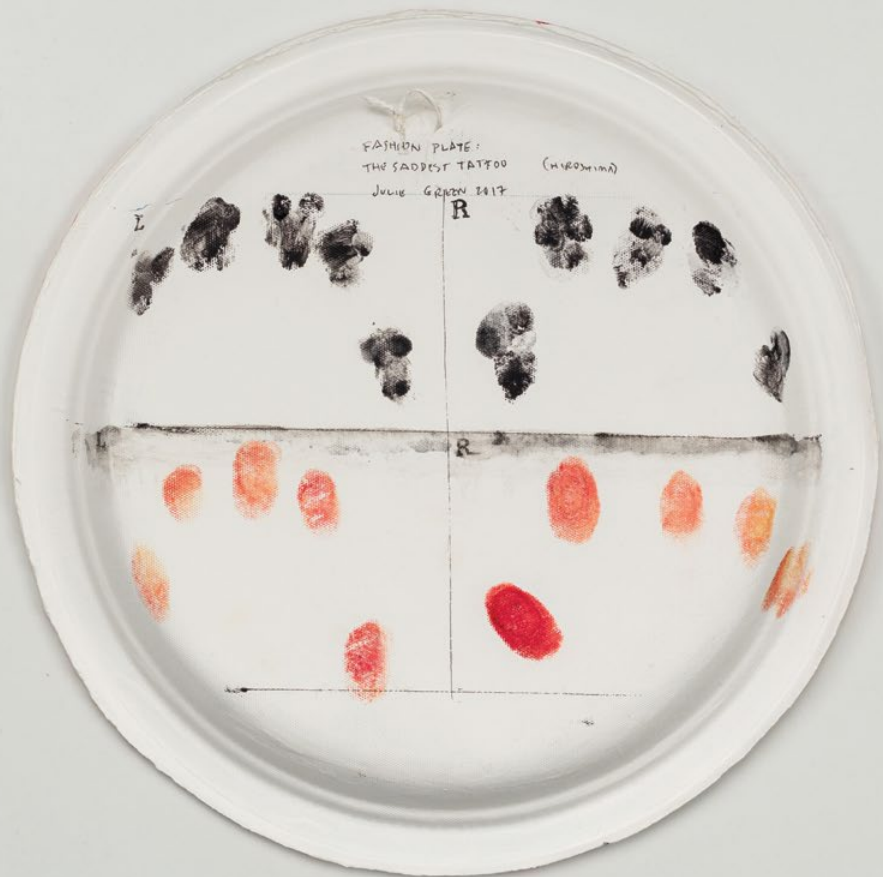


No Shooting From Bridge, 2017
verso with fingerprint facsimiles as backstamp



The Saddest Tattoo (Hiroshima), 2017

acrylic and glow-in-the-dark paint on gessoed Chinet paper plate, 10.25 x 10.25 x 0.25 inches
facing: verso with fingerprint facsimiles as backstamp, and recto with glowing paint visible





Iowa, A Place to Grow, 2019
acrylic, glow-in-the-dark paint on gessoed Chinet platter, 12.75 x 10 x 0.25 inches



JULIE GREEN
2019

IOWA
A PLACE TO GROW

AIR BRUSH NOTES
20% GOLDEN TONE ACRYLIC
+
50% TOURNAISE WATER COLOR
• 10% GUM ARABIC
• 10% WATER
• 10% MEDIUM

Iowa, A Place to Grow, 2019
verso with fingerprint facsimile as backstamp





1694, *After Valck*, 2019

acrylic, glow-in-the-dark paint and vintage cotton fabric on gessoed Chinet paper platter,
10.25 x 10.25 x 0.25 inches

facing: verso with fingerprint facsimile as backstamp, and recto with glowing paint visible

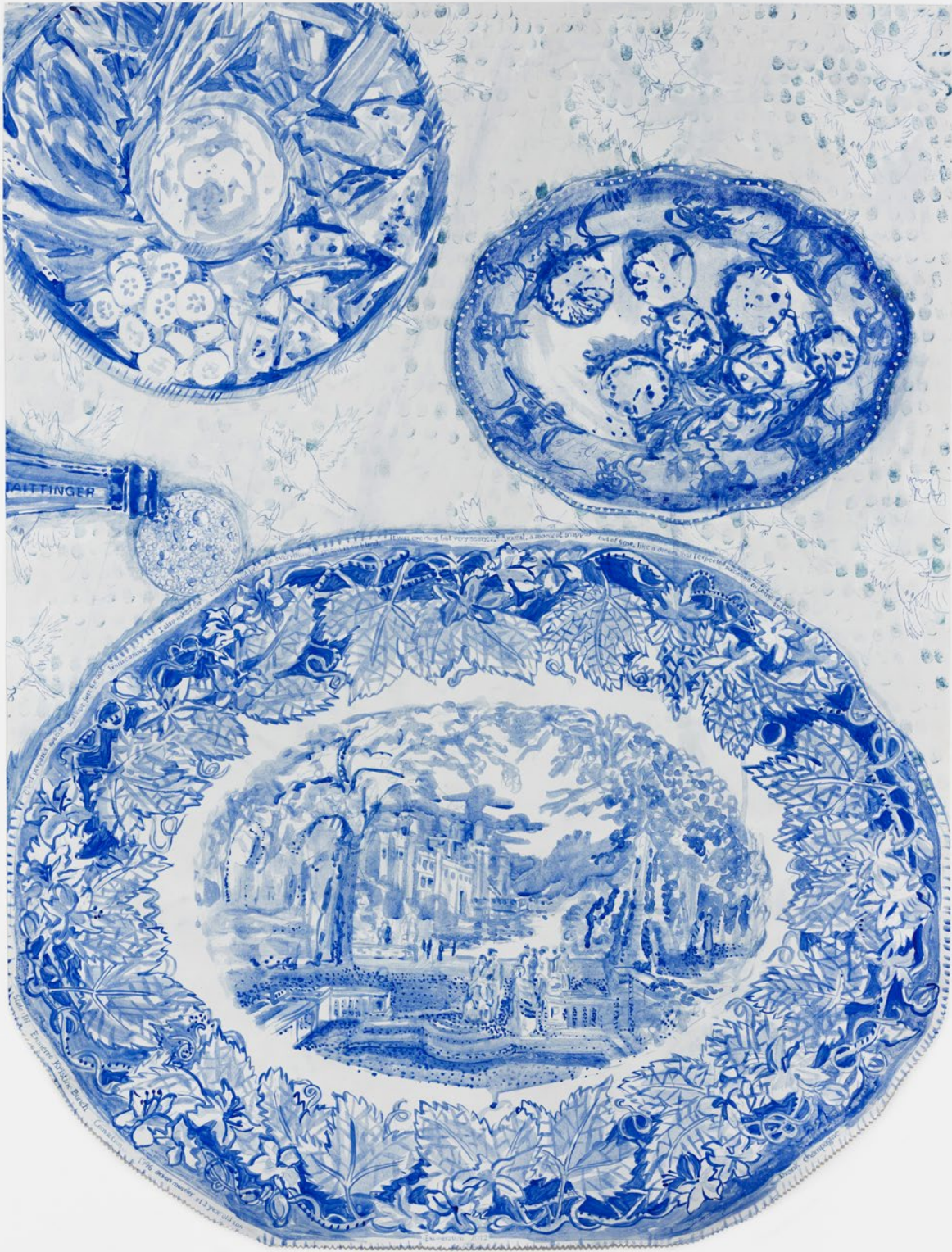
FIRST MEAL

First Meal is an ongoing painting series started in 2018 that embodies themes of collective memory, loss, and social justice that are at the forefront of Green's oeuvre. Works in the series depict first meals eaten by wrongfully convicted persons after leaving prison, created from stories generously provided by exonerees and the Center on Wrongful Convictions, Bluhm Legal Clinic at Northwestern University.

In contrast to the uniform cobalt blue of Green's *The Last Supper* plates, which illustrate final meals of US death row inmates, *First Meal* paintings on Tyvek are vivid acrylic. Some, reflecting the personal nature of the stories that inspire them, include sewn and collaged elements.

Like *The Last Supper* though, *First Meal* aims to stimulate thinking about the system of incarceration. We all have food in common, and Green encourages viewers to identify with the newly released as a basis for thinking through our system of criminal justice, and to develop a more thoughtful public conversation about its uses, abuses, and inequities.

The paintings are roughly flag-sized, a scale that alludes to the magnitude of a wrongful conviction. "I think of flags generally being something we are proud of, something to hold up, something to wave," Green says, "but *First Meal* flags point to flaws in our legal system. They are pennants of loss."



Champagne for Kristine Bunch, 2018
acrylic on Tyvek, 47 x 34 inches



Pizza Pennant, 2018
acrylic on Tyvek, 46 x 36 inches



Blueberries Handfed to Julie Rea, 2018
acrylic on Tyvek, 35 x 47 inches



Thank God I'm Home said Marcel Brown, 2019
acrylic on Tyvek, 35.5 x 46 inches



Exonerate name: Jason Strong
State: IL
Convicted: 2000, murder
Date of exoneration: 5/18/2015
Where did you eat your first meal?
Diner in Chenoa right down road from prison
Who did you eat with?
My mom and 3 of my attorneys - Charles DeVoie (Cates),
Brian Byler (Winston and Shaw), David Lyger (Kattar)
What did you order?
Bacon mushroom cheeseburger, and got an orange
Is there any particular reason you wanted the food you
ordered?
summed good what I was locked up to love - don't get
anything like that inside - Best cheeseburger I've ever had.
Anything else you want us to know
Waitress gave orange bc of growing story - got orange at
Statesville after not having one for approx. 7-8 years, waitress
overheard and brought over
Sorry. Went to Statesville on court writ, got an orange after he
said I was one in so long. He loved them when he was a kid
and he melted and milked it around out in his hand for 40 min
before eating it, savoring every bite. "The little things in life
mean so much when you're deprived of them, but out in the
world we take them for granted"
David Lyger - saved the receipt for cheeseburger and proved to

Holding Orange for Jason Strong, 2018
acrylic on Tyvek, 47 x 35 inches



Blind Faith for Juan Rivera, 2019

acrylic on Tyvek, silk and glow-in-the dark thread, portion of Illinois state flag, acrylic and watercolor on found butterfly sampler, marker, turmeric-dyed silk, and garam marsala, 44 x 41 inches

Second edition. First edition printed 2018.
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Typeset in Berthold Akzidenz Grotesk. Photos
for *Embarrassment of Dishes* cup and saucer
details, *My New Blue Friends*, *Fashion Plate* and
First Meal by Mario Gallucci. All other images
courtesy the artist.

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of reviews.

On front cover: *Burger Downtown for Mark
Clements* from *First Meal* series, 2019, acrylic,
found fabric, sewing, cut up state flag, glow-in-
the-dark paint on Tyvek, 47 x 36 inches.

On back cover: *Keep Julie Green*, 2006-2016, oil
paint on canvas on polystyrene, 14 x 14 inches.

Upfor Gallery
929 NW Flanders Street
Portland, Oregon, 97209, United States
upforgallery.com

Julie Green
greenjulie.com



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