


Julie Anne Mann

www.julieannemann.com

 julieannemann

Poulsbo / Port Angeles

The main focus of my artwork is to recognize the delicate beauty and conflicting realities of the natural world, a reflection of an upbringing in the Pacific Northwest where the landscape was a strong focal point in both education and recreation. Weaving together allegorical lore, empirical studies, amassed natural objects and situational objectivity, my goal is to create engaging narratives inspired by a multitude of mediums. The works selected for BIMA Spotlight are composed from natural materials using their inherent qualities to exemplify or allude to parallels found in human nature while also addressing the relentless push/pull between man, nature and the environment. Typically each piece or series is made with a particular idea in mind, but collectively they share many commonalities.



Queen, vintage wig head, cicada molts, wire.

Queen is an example of using natural materials to express humanity. Equal parts despair and hope, Cicada molts transform a found wig head that had been scrawled with the word misanthropy and sweat stained with the portrayal of isolated character night after night. Reimagined and dressed with an Elizabethan crown and collar made entirely of cicada molts this character is reborn. Cicada molts, like the cocoons of butterflies, are associated metaphorically with transformation. However, they lead a much longer and darker life underground before they are ready for a brief but fantastic life lending this character the power of choice.



While *Seed Cloth (Silver Lining)* is an example of how a medium is used to inform our relationship with the environment by using its physical attributes. In this piece, slippery elm seeds were collected and woven together with silver thread. These seeds represent the regenerative nature of plants and the fabric of life found therein.

Slippery elm in particular has a number of healing properties that have been used by Native Americans for centuries, hopefully providing a silver lining to humanities destructive practices.

Seed Cloth (Silver Lining), slippery elm seeds, silver thread, linen, handcut nails.

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Leaf Lace, maple leaf skeletons, tulle, linen.

The third piece in *BIMASpotlight* is composed of dried and pressed maple leaf skeletons. *Leaf Lace* explores the natural beauty found in the decomposition practice of insects and the fragile elegance of a tree's circulatory system as they continue the symbiotic cycle of life together.

I refer to this overall body of work using botanical and/or animal elements as *Modern Organics*.

It will sometimes take several seasons to collect enough specimens for a single work and a lot of experimentation and research goes in to develop a concept and a construct that incorporates the medium and the idea. The process varies from piece to piece and some are very ephemeral only lasting as long as the installation while others will last a lifetime.

The majority of works in *Modern Organics* are sculptural in form, either 2D relief, sculpture or site specific installations but while things are hanging, pressing and waiting for their moment, I work on a more traditional series called *Forest Portraits*. The *Forest Portraits* series depicts the unusually anthropomorphic evergreen trees found in the Pacific Northwest that grow on top of nurse logs. Patiently etched in silver leaf on walnut burl panels, these trees become a cast of characters full of tenacity, perseverance, tenderness and grandeur.



Forest Portraits Installation

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Born in Bremerton and raised in Port Angeles, Julie Anne left Washington to pursue an education and career in New York. Having graduated from the School of Visual Arts (SVA) in Manhattan she continued to engage in the arts showing nationally and garnered several grants and awards, most notably a grant from the New York City Department of Cultural Affairs and worked professionally in the production department of Metropolitan Museum of Art and as a freelance artist constructing packaging prototypes and advertising props.

However, like many Northwesterners, she returned year after year until it became blatantly apparent there was no better place to be. Recently relocating to the Peninsula after 25 years in New York, she plans to continue her artistic practice, honing past experiences and shaping a new future surrounded by the mountains and the sea.

Below is a condensed CV, for more information please see website

SOLO EXHIBITIONS

2021 Forest Portraits, Roby King Gallery, Bainbridge Island WA
2015 Cross Pollination : A Dialogue Between Mediums, Gallery 66, Cold Spring NY
2015 Rooted, Garrison Art Center, Garrison NY
2014 Wallflower: New Botanicals, Gallery 66, Cold Spring NY
2011 Natural Allegories, Azarian McCollough Art Gallery, Sparkill NY
2010 Intrinsic Nature, Courthouse Gallery, Lake George NY
2010 Deer Garden, Hoyt Street Community Garden, Brooklyn NY

SELECTED GROUP EXHIBITIONS

2023 BIMA Spotlight, Bainbridge Island Museum, Bainbridge WA
2022 All Artists, JGO Gallery, Bainbridge Island, WA
2017 The Innocence of Trees, The Drawing Rooms, Jersey City NJ
2015 Taking Root, Athens Cultural Center, Athens NY
2014 Influenced by Nature, Gallery 66, Cold Spring NY
2012 Dendrology: The Nature of Trees, Noyes Museum of Art, Oceanville, NJ
Peekskill V, Hudson Valley Center for Contemporary Art, Peekskill NY
Wild Nature, Wexler Gallery, Philadelphia PA
2010 Another Roadside Attraction, ISE Cultural Foundation New York NY
Nature/Culture, Castle Gallery, New Rochelle NY
Draw, Museo de la Ciudad de Mexico, Mexico City MX

AWARDS/RESIDENCIES

2017 I-Park Foundation, Residency Program, East Haddam CT
2014 Weir Farm Art Center Residency Program, Wilton CT
2009 New York City Department of Cultural Affairs Grant, New York NY
Hoyt Street Association Community Funding Project Grant, Brooklyn NY
Chashama Residency, Brooklyn Army Terminal, Brooklyn NY

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- "Intrinsic Nature at Courthouse Gallery" Lake George Mirror No. 21 Sept. 10, 2010. Pg. 15
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