

# HUFFPOST

THE BLOG

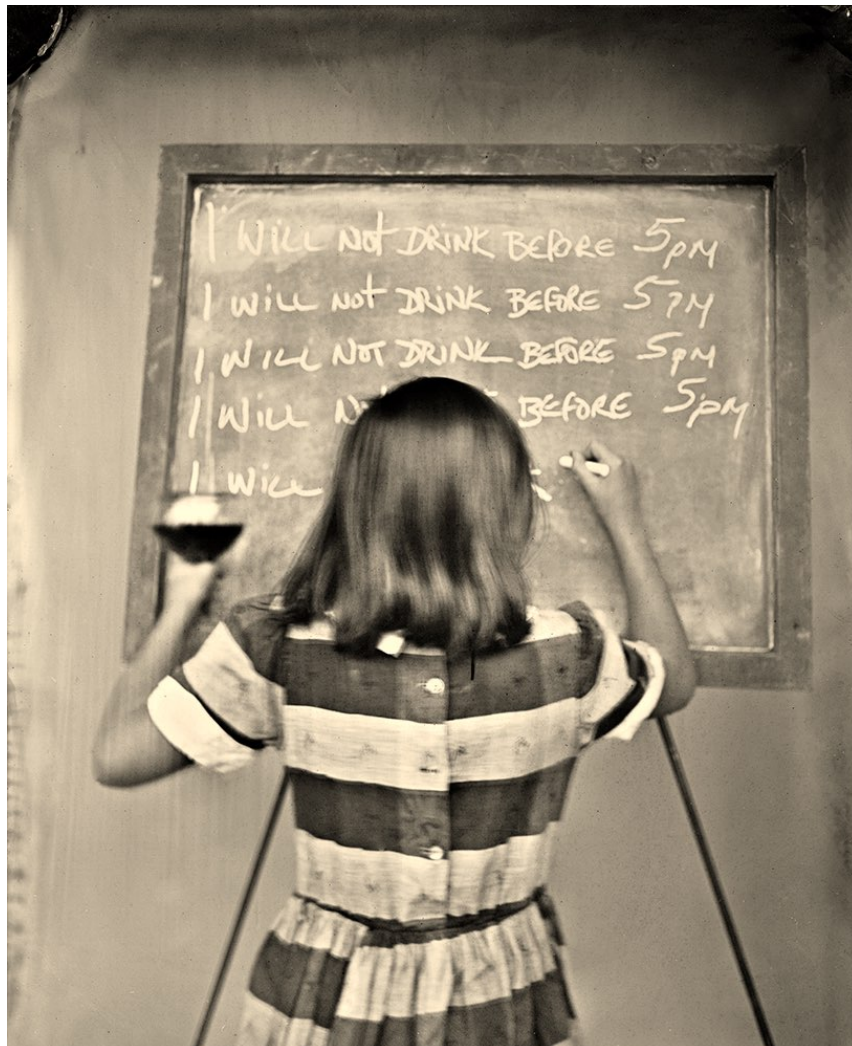
## Jamie Johnson: Vices, or I Will Not...

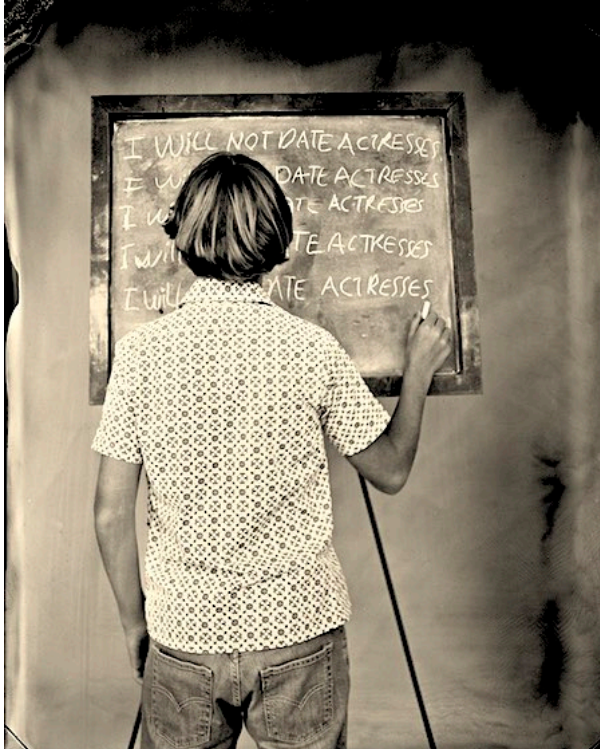
In a very real sense, these are the opposite of iPhone selfies, and they are as much about the history of photography as the narratives they contain.

By Shana Nys Dambrot, Contributor

Art critic, curator, essayist based in LA

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The plates' rich sepia tonality telegraphs personal and cultural nostalgia; while Johnson's technical versatility and virtuosity manifest in her use of antique wood cameras and subsequent revisitation of a precarious and extremely analog technical process called wet plate collodion. A certain urgency and physicality is shared by both the schoolchildren writing and the photographer in an 1850's darkroom; and both contact prints and penmanship have disappeared as surely as innocence. As if to underscore the things-past poetry at the series' core, the portraits depict the backs of the children's heads; and we are left to imagine their emotions as well as the nature of their adorable crimes.

*Selected works from this series will be on view starting Thursday, March 13 in the gorgeous marble lobby of the Cooper Design Space in DTLA's fashion district.*

Opening reception:

Thursday, March 13, 4-7pm (sort of during Downtown Art Walk)  
Cooper Design Space  
860 S. Los Angeles Street