

CELIA JOHNSON

Chapel Hill, NC

SELECT WORKS



Hill Walk – 01, 2014, 7 color serigraph on Rising Stonehenge paper, paper: 14 x 11.5 inches, edition: 9/50, framed, \$550
Available unframed, edition: 6/50, \$250



Roter – 01, 2014, 7 color serigraph on Rising Stonehenge paper, paper: 14 x 11.5 inches, edition: 16/50, framed, \$550
Available unframed, edition: 17/50, \$250



Saturday Night – 01, 2014, 9 color serigraph on Rising Stonehenge paper, paper: 19 x 14.5 inches, edition: 24/50, framed, \$650
Available unframed, edition: 20/50, \$300

BIOGRAPHY

Celia Johnson received her BFA in design and printmaking at California College of the Arts. She has worked professionally in the design field in San Francisco, New York and Germany for clients including Levis Strauss, ESPRIT, The New York Times and Condé Nast Publishing. While in Germany, Celia studied painting as a visiting student at the Kunstakademie Düsseldorf under Prof. Christian Megert during a decade-long stay. Returning to New York City, Celia pursued her concentration in painting while continuing her work as an internationally recognized and award-winning designer/illustrator. She has served as adjunct professor of visual communications at the Maryland Institute College of Art, Baltimore, and holds an MPS graduate degree in new media design from the Interactive Telecommunications Program (ITP) at NYU, Tisch School of the Arts.

ARTIST STATEMENT

As a child, I carefully collected stones, leaves and scraps into neat bundles of vivid similarities, and hoarded muslin bags bursting with glossy jewel-like marbles. But above all I lived and breathed for my Colorforms with the geometric Paul Rand logo, far preferring them to crayons.

I was already hooked on saturated color and pure geometry.

Color as form and pattern, juxtaposed elements and their relational situations, these were instinctive interests that I wished to explore as an art student and which I struggled to fully articulate to myself. It was challenging finding the right path. I was drawn to both design and painting, but I became increasingly conflicted over pursuing painting due to my lack of interest in generating representational or narrative imagery such as figures, scenes or familiar objects. I could not reconcile this reluctance and struggled in my inexperience to search for a painting problem to explore, engage and resolve.

Developing a personal language of abstraction and putting it to work had to be grown into for me as an artist. I began to find my way only when I realized that the subject of my work can in fact be the work in progress itself: its evolving shapes, forms and colors accumulating to articulate a document of myself at a given moment in time. With this realization in mind I began to conquer my doubt and move forward by creating controlled, small, intimate abstract works in wax, oils, gouache and saturated silkscreen inks.

I like to organize visual structure, and I start the exploration by utilizing both analog and digital collage. Here I explore form in both deconstruction and recombination, in redundancy and repeat, testing the balance and tension within figure-ground relationships. Through this method I gradually construct my distinct form-in-form compositions of formal and chromatic components. These are built into layered, structured fields of color, and as I proceed, one composition suggests another.

I enjoy persuading liquid paints, inks and hot glowing wax into counterintuitively distinct, bound, or embedded fields of pure saturated color.