

 OUR ART
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Gus and Babs in Palo Duro Canyon

22.5 x 30 inches

Ink and Acrylic on watercolor paper

\$450



Whitney Allen Johnston Bell

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Bio

Whitney Bell is a contemporary painter living in Fayetteville, Arkansas. She paints intuitively and her stimulus comes from the organic shapes found in daily life as well as a continuous pursuit to create non-objective marks when painting. Her work is characterized by patterning and contrasting layers of muted and vibrant, dark and light shapes. She combines ink, acrylic, and watercolor and thins her mediums so that they drip uncontrollably on the canvas. Whitney is interested in the process of layering materials.

Whitney has exhibited her work in group and solo exhibitions, beginning while she attended the University of Arkansas as a studio art major from 2005-2009. Shortly after, she continued her education to become a certified art teacher. In 2011, Whitney began teaching art at Washington Elementary. During this time she curated childrens' art exhibitions. She was also hired as a youth art educator at Crystal Bridges Museum of American Art in January of 2012. She currently serves as an art teacher at Springdale High School and continues to show her work. Whitney believes that to be a great art teacher, she must continuously evolve as an artist.

Artist Statement

I am interested in free form lines and their ability to create beauty through layering and repetition. Most human made designs- architectural and textile-are infallibly symmetrical. However, natural and anatomical shapes are never perfectly balanced. Humans are crooked. Flowers are uneven. I consider my paintings non-objective because most of the imagery is non-representational; however, organic forms reminiscent of the natural world do emerge. Whenever sections of my painting feel disconnected, I let washes drip through wet paint, pulling pigment across my canvas to connect. I rarely wash my brushes well so that parts of a previous hue are always mixed in with the next. This helps me limit my color palette and keeps tones muted as well. I juxtapose earth tones with synthetically colorful pops of paint. When working, I try to dive into a subconscious state, trusting muscle memory and painting as intuitively as possible. I paint many layers of intertwining patterns, creating a strata like composition. I don't like my work until I've painted over multiple times. The ability to dislike and later fall in love with something based on its layers is remarkable. Human beings can be like this too- more beautiful with the layers they expose.