

Catherine Timotei

Abstract Field Painter

"Art will save the world."

- Fyodor Dostoevsky

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CATHERINE TIMOTEI

Abstract Expressionist & Field Painter

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EDUCATION & TRAINING

Lorenzo de' Medici Art Institute, Florence, Italy

Studio Practice and Theory in Fine Art

Sotheby's Institute of Art

Certificate in Impressionist Art and Art Market Studies

Museum of Modern Art (MoMA), New York

Workshops in Abstract Expressionism and Modern Art Theory

ARTISTIC STATEMENT

Rooted in abstract expressionism and chromatic field painting, my practice explores the emotional power of color and space. Guided by intuition, energy, and the spiritual dimensions of abstraction, I aim to create immersive visual fields that invite silence, reflection, and transformation. Inspired by Rothko, Newman, and the great American painters of the post-war era, I work through color to translate invisible emotion into visible presence.

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SELECTED EXHIBITIONS

2019 - Agora Gallery, New York, USA

2017 - Musee Ollandini, Ajaccio, Corsica, France

2015 - Sophie Lalonde Gallery, Gaborone, Botswana

AWARDS

2017 - Contemporary Art of Excellence, Volume Cover Feature

LANGUAGES

French, Corsican, Italian, English, Hebrew

Catherine Timotei - Artist Biography

Catherine Timotei is a contemporary painter known for her profound contributions to Abstract Expressionism and Field Painting. Rooted in the emotive depth of color and gesture, her work explores the subtle tension between structure and spontaneity. Through large-scale canvases, Timotei engages with chromatic intensity and meditative layering, creating immersive fields that invite contemplation rather than narration.

Her distinct style emerges from a mastery of tonal modulation and surface density. Drawing inspiration from the spiritual resonance of Rothko, the spatial intuitions of Newman, and the lyrical abstraction of Joan Mitchell, Timotei forges a voice that is unmistakably her own. Her compositions often balance saturated pigment blocks with ethereal transparencies, creating atmospheric depth and rhythmic movement.

A central theme in Timotei's oeuvre is the dialogue between emotional force and formal purity. Her series—such as *Reflection on Red*, *Phthalo Green*, and *Blue on Red*—reveal a meticulous yet intuitive approach to layering, where color is not simply applied but excavated. The result is a visual experience that feels both physical and introspective.

Timotei's paintings are recognized for their museum-quality execution, and her refined chromatic fields have positioned her within the lineage of American Abstract Heroes while retaining a unique contemporary European sensibility. Her work has been featured in private collections and curated exhibitions that emphasize the transcendent potential of non-representational art.

Catherine Timotei - Artist Statement

My work is rooted in the silent language of color and space. As an abstract expressionist and field painter, I seek to transcend form and narrative, inviting the viewer into a contemplative field where emotion, memory, and perception dissolve into chromatic resonance. Each canvas becomes a space of quiet confrontation - with the self, the moment, and the vastness of the unseen.

I do not paint what I see, but what I feel - in layers, in tensions, in breaths. Color is my primary instrument, not as decoration, but as energy. I often work in large scale, not for grandeur, but to immerse the viewer in an experience of presence and stillness. The surfaces I create are not mere compositions; they are spaces for reflection, vessels of affect, echoes of the sublime.

I am inspired by the legacy of the American abstract expressionists and color field pioneers, but I insist on making the language my own - distilled, quiet, and precise. I believe in the spiritual dimension of abstraction. In a world saturated with images and noise, I offer emptiness - not as absence, but as a sacred pause.

As Dostoevsky wrote, "Art will save the world." I hold onto this belief. In moments of chaos or despair, I return to the canvas - to begin again, to restore meaning through color, gesture, and light.



Title: XXI - Reflection - Green, Blue on Red (2016)
Oil on canvas, 200 x 190 cm

'XXI- Reflection - Green, Blue on Red' achieves a chromatic complexity through vertical movement and color juxtaposition. Emerald and cobalt brushstrokes cascade over a submerged red base, animating the surface.

It is as if the underlayer is in conversation with the translucent hues above, resonating with Rothko's idea of emotional duality within fields of color.



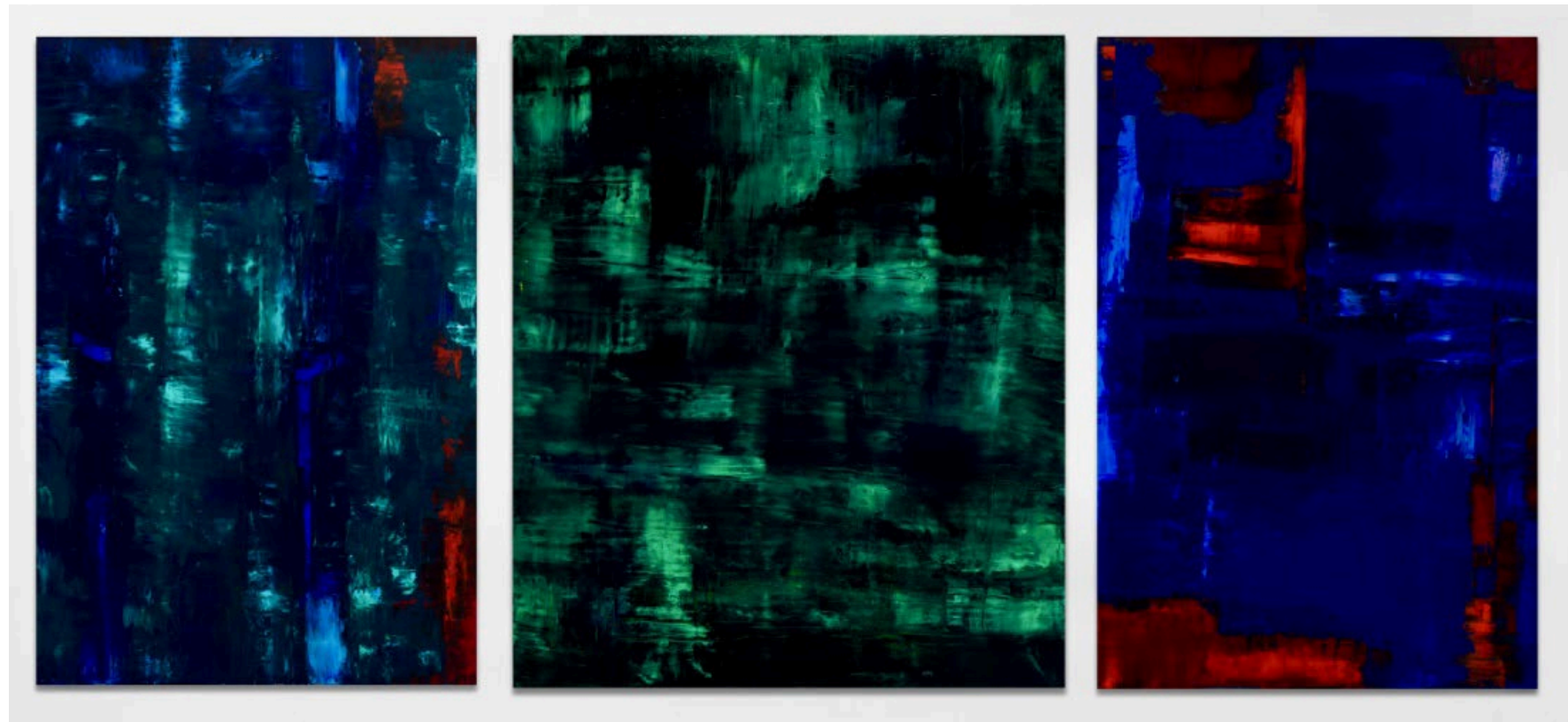
Title: XXI - Reflection on Phthalho Green (2020)
Oil on canvas, 200 x 170 cm

XXI - Reflection on Phthalho Green' creates a meditative immersion in tonal green hues. Using a dense layering technique, this canvas speaks of depth and echo, like a forest mirrored in a pool of ink. The absence of contrasting color grants it a quiet, contemplative gravity. It pulses with an internal rhythm, reminiscent of a minimalist soundscape.



Title: XXI - Reflection - Red On Blue (2016)
Oil on canvas, 200 x 190 cm

This work, 'XXI - Reflection - Red On Blue', submerges the viewer into an intense interplay of saturated primary tones. Bold crimson bands emerge from deep ultramarine, suggesting a reflective surface charged with emotion and tension. The composition's rectangular force recalls Rothko's late period, yet here the geometry is more fractured, modernized with a tactile surface evoking urgency.



Together, these three works form a compelling triptych that articulates the language of color as pure experience. Each canvas explores a spectrum of emotional atmospheres - rage, serenity, contemplation - through chromatic layering and gestural abstraction. Their rhythmic placement evokes a symphonic progression: a visual composition where each panel acts as a distinct movement within a unified vision. The triptych stands as a chromatic field poem - a tribute to the expressive potential of pure color, texture, and abstract form.



Title: XXI - Purple on Orange (2020)

Oil on canvas, 153 x 101 cm

This painting stages a vibrant confrontation between orange and purple, each occupying a stark yet fluid zone on the canvas. The crimson red commands the upper register, exuding heat and passion, while the cool, deep purple beneath provides contrast and grounding. The feathered boundaries between the color fields allow for subtle interaction, enhancing the sensory and emotional impact.

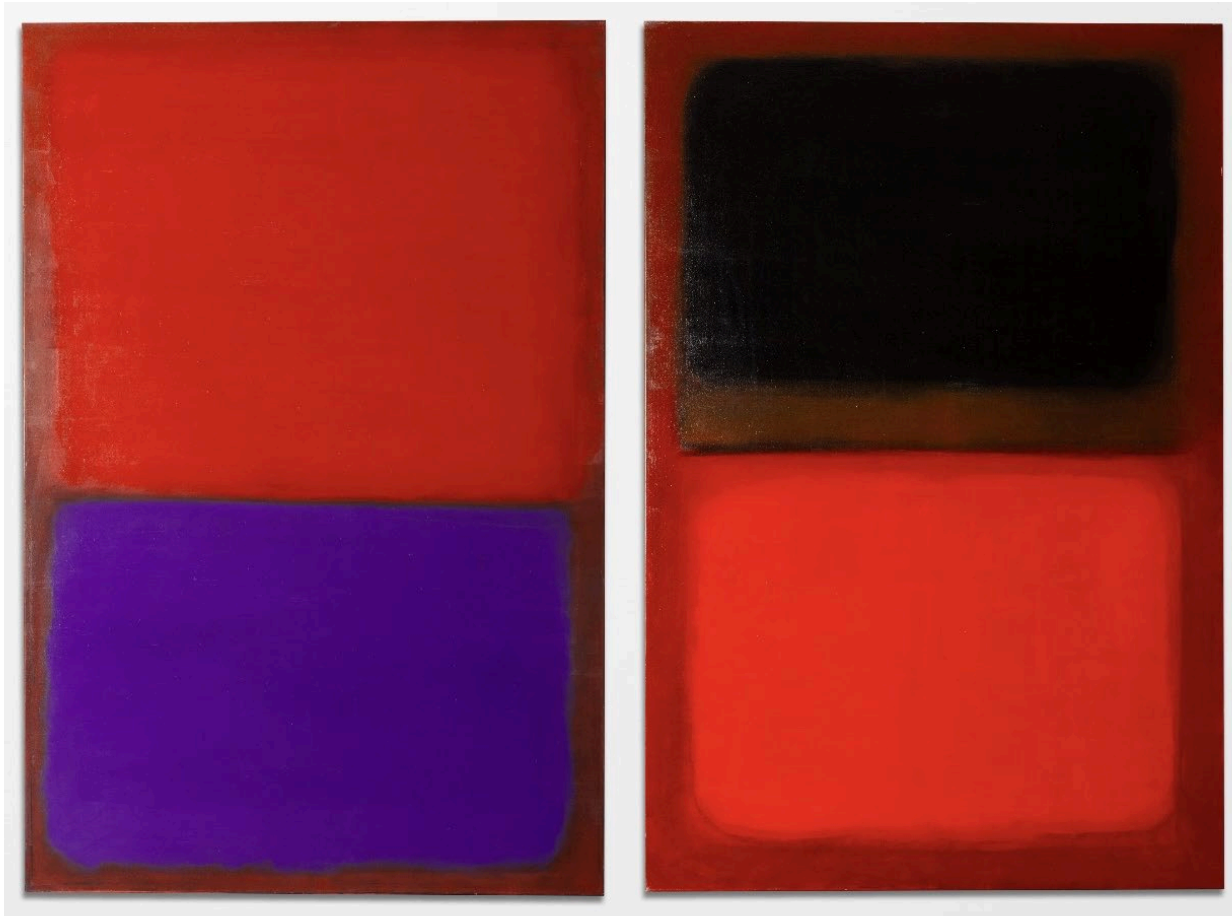
Purple on Orange is a reflection on inner dualities - of warmth and mystery, of vitality and introspection -revealing the artist's refined mastery of chromatic tension.



Title: XXI - Le Rouge et le Noir (2020)

Oil on canvas, 153 x 101 cm

In *Le Rouge et le Noir*, the artist explores the emotional charge of saturated chromatic fields, presenting a dramatic interplay between a luminous red and a brooding black. The canvas is divided horizontally, the upper half dominated by a dense, matte black form that seems to absorb light, counterbalanced by a pulsating red below. The blurred edges suggest a meditative depth, invoking the spiritual resonance typical of Abstract Expressionism. The color fields hover, not static, but alive - evoking both existential weight and restrained intensity.



Title: XXI - Le Rouge et le Noir & XXI - Purple on Orange (2020)

Together, this diptych forms a compelling dialogue between oppositional yet complementary forces. On the left, Purple on Orange presents an ascending vibrancy, where orange's assertiveness is tempered by the contemplative depth of violet. On the right, Le Rouge et le Noir reverses the flow, descending into solemnity through a black mass that compresses the red below it. The juxtaposition of the two canvases enhances their respective tensions, offering a meditation on duality - passion and darkness, energy and silence. The diptych embodies a unified emotional landscape that transcends narrative, inviting viewers into an experience of pure sensation and metaphysical reflection.