



TATIANA JOHNSON
selected works 2022-2025

ARTIST STATEMENT

The architecture of my practice joins phenomenological inquiry with deconstructive approaches to photography and materiality. I explore how camera-based images can provoke unfamiliar readings—becoming sensory encounters rather than fixed representations. Working with sublimation printing on translucent textiles, I treat these surfaces as ‘soft image carriers’ that shift the image from its expected frame.

Through repetition, layering, and spatial installation, I create moments of perceptual slippage—where meaning destabilises and interpretation is delayed. Influenced by Jacques Derrida and Umberto Eco, I approach the image as an open, temporal field, inviting embodied, durational negotiation between sight and presence.



These intimate fabric pieces mark the starting point of my material inquiry into sublimation transfer. Using photographs of shadows, I began by intuitively folding polyester into irregular shapes prior to printing. The resulting fragments are soft and unresolved—image-objects in formation. Rather than aiming for compositional clarity, these studies foreground chance, gesture, and the material encounter between image and textile. Initially difficult to contextualize in exhibition, they remain essential as raw articulations of process—where photography becomes a haptic and spatial negotiation.

Shadow Fragments (Studies) (2023)

Sublimation image transfers on folded polyester.
Dimensions variable (approx. 10–12 cm each)



***Encounters Through Glass* (2023)**

Two sublimation image transfers on polyester and mounted between acrylic glass.

Dimensions: 30 × 21 × 2 cm and 20 × 20 × 3 cm.

These early photographic fabric pieces are recontextualized within thick plexi glass housings—transforming ephemeral image fragments into luminous, floating artifacts. The transparent rigidity of the acrylic sharply contrasts the textile's softness, evoking both containment and permeability. The visual effect recalls light waves brushing against the sensitive film plane inside a camera, emphasizing the photograph as an event rather than an object. This presentation offered one of the first provisional answers to the question of exhibition—holding the image in tension between material intimacy and formal clarity.



Membrane Series (2023)

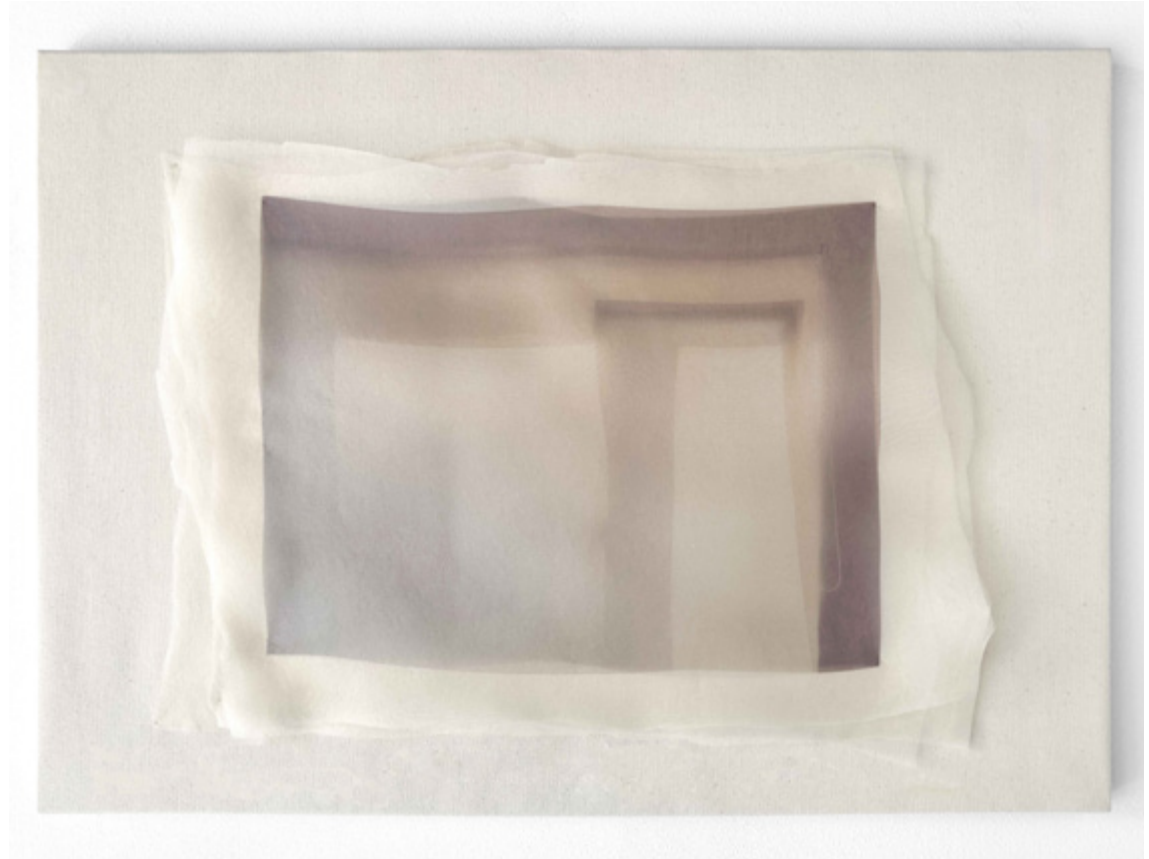
Shown in *Conditioner*, MFA Group Exhibition, ZHdK (2023)

This series marked a pivotal stage in my engagement with sublimation as both technique and tactile labor. Working directly with wood and fabric, I built stretcher frames and layered my own sublimation-printed textiles over them. Each piece carries multiple transfers of a single photographic image—stitched, untrimmed, and deliberately uneven. The outer folds, left raw from the printing process, underscore the work's procedural origins. These soft surfaces operate like membranes: sites where light, shadow, and material memory intersect. The stretched form provides a provisional structure—framing the image without fixing its meaning.



Membrane Series_01 (2023)

Sublimation image transfers on layered polyester; hand-stretched over wood frame.
Dimensions: 40 × 30 × 2 cm.



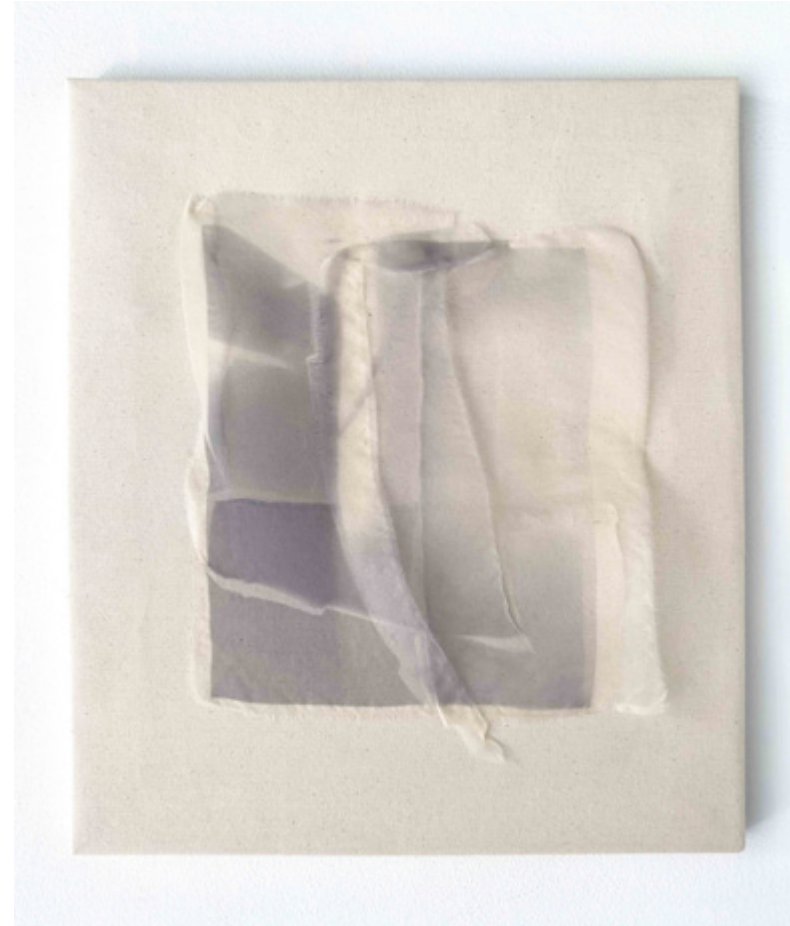
Membrane Series_02 (2023)

Sublimation image transfers on layered polyester;
hand-stretched over wood frame.
Dimensions: 50 × 70 × 2 cm.



Membrane Series_03 (2023)

Sublimation image transfers on layered polyester; hand-stretched over wood frame.
Dimensions: 40 × 30 × 2 cm.



Membrane Series_04 (2023)

Sublimation image transfers on layered polyester; hand-stretched over wood frame.
Dimensions: 50 × 40 × 2 cm.



In this layered composition, textile becomes a temporal surface—one that holds and releases light. Using three overlapping sublimation transfers, the piece presents a visual sediment of gesture and image. The threads used to attach each layer are visible, reminding the viewer of its construction. When light strikes the surface, cast shadows multiply the work into its environment. It is both a vessel and a lens, capturing light while exposing its own support system—a precursor to the spatial ruptures explored in the works that follow

Shadow Plane (2024)

98 × 72 × 4 cm

Three sublimation image transfers on textiles, stitched and stretched on wood.



Brackets (Soft) #1 (2023/2024)

Installation: 150 × 130 cm

5 sublimation image transfers on layered polyester; overall dimensions: 95 × 75 cm

5 wooden frames: 1 × (83 × 63 × 3 cm), 2 × (63 × 53 × 3 cm), 2 × (53 × 43 × 3 cm)

Pedestal: 80 × 60 × 50 cm

Photo documentation in exhibition space, 2024.



The earliest work in this ongoing series, **Brackets (Soft) #1** investigates the photograph's spatial behavior when dislodged from the flatness of the wall. Multiple open frames rest across a pooled sublimation print, staging an image in transition—folded, supported, and partially withdrawn. The installation resists both compositional fixity and interpretive closure. The frame here acts not as a limit but as a permeable structure: a bracket that holds without enclosing.

Brackets (Soft) #1 (2023/2024)
Close up view.



Brackets (Soft) #2 (2024/2025)
Experiments with single frame draping.

A continuation of the inquiry initiated in #1, this work further explores the instability of photographic framing through layered sublimation prints draped across open wooden structures. The translucent textile acts as a soft image carrier—both surface and volume—where the image slips between visibility and material presence. The frame operates not as a boundary but as a bracket: a loose, supportive gesture that reconfigures the viewer's encounter with photographic space.



Brackets (Soft) #2 (2024/2025)

Two sublimation image transfer on polyester, layered and mounted on wooden frames.

Dimensions of image prints: 142 × 107 cm each.

Frames sizes: 83 × 63 × 3 cm and 53 × 33 × 3 cm.

Overall arrangement dimensions: 140 x 110 cm.

The Thing Itself (2025)

Suspended sublimation print on polyester.

2 panels, each 1.12 x 11.4m.

Installation height 3m; total width variable

The Thing Itself extends my investigation into the photograph as a spatial, shifting presence. Two lengths of sublimation-printed polyester suspend a recurring image — the upward view into a 19th-century French staircase. Lightly hung several metres above the floor, the work trades the stability of the fixed frame for a state of continual re-composition. Air, gravity, and movement transform the image, displacing the idea of a singular vantage point. Here, the photograph behaves less like a static record and more like a body — responsive, porous, and open to time.





The Thing Itself (2025) Detail views.



The Thing Itself (2025)
Installation view, MFA graduation exhibition.

Close folds fracture the staircase into shifting geometries; unfurled lengths scatter its form. Shadows drift across the textile, multiplying the image. In this mutable state, surface and image are inseparable — colour embedded in fibre, edges unbound. The work invites the viewer to navigate its tactility and instability, encountering each as contingent and in motion.

CV

Tatiana Johnson
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CONTACT

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EDUCATION

2022-2025

Master Fine Arts

Zürcher Hochschule der Künste, Zürich, CH

2022-2022

Gestalterisches Propädeutikum

Zürcher Hochschule der Künste, Zürich, CH

1996-2005

Associate of Arts* - graduated with *high honors

College of DuPage, Glen Ellyn, Illinois, U.S.A.

INCLUSIONS

2022 ***New this week*** artwork selected for inclusion in curators' collection at Saatchi Art; [click to view](#)

2019 ***The Natural Curiosities: Inspired by the Outdoors*** artwork selected for inclusion in curators' collection at Saatchi Art; [click to view](#)

2019 ***100 Prints*** artist included in a UK-based project featuring international female artist ; [click to view](#)

EXHIBITIONS

- 2025** ***All Dimensions*** MFA graduation exhibition, Zürcher Hochschule der Künste, Zürich, CH
- 2024** ***Espace de Refusé.e.x.s.*** at Espace Libre, Biel/Bienne, CH
- 2024** ***At the premises of*** at ENTERPRISE, Zürich, CH
- 2023** ***ICFM photography competition*** 1st.place winner, represented the ZHdK MFA program, Zürich, CH
- 2023** ***Big, small, and many*** group exhibition, Zürcher Hochschule der Künste, Zürich, CH
- 2023** ***Conditioner*** group exhibition, Zürcher Hochschule der Künste, Zürich, CH
- 2022** ***2nd. Quanzhou International Image Biennial*** Fujian Huaguang Photographic Art Museum, Huaguang, China
- 2021** ***Berührung*** graduation exhibition (Propädeutikum) Galerie 2, Zürcher Hochschule der Künste, Zürich, CH
- 2021** ***photoSCHWEIZ'20*** at Halle 550, Oerlikon, CH
- 2020** ***Japan: imprints on my soul*** solo exhibition at Amami am Walensee, Walenstadt, CH
- 2010** ***Chicago Art Open 2010*** at River East Art Center, Chicago, U.S.A.

PUBLICATIONS

- 2020** ***Ein Hauch von Japan am Walensee*** review of solo exhibition in Sarganserländer. Issue from 10.01.22, page 3.
- 2016** ***B&W shorts: SEAT*** self-published artist book, ISBN 978-1-36-439583-4
- 2017** ***Ora Nui*** Issue #3, four artworks featured in literary journal, Auckland, New Zealand, ISBN 799439049307