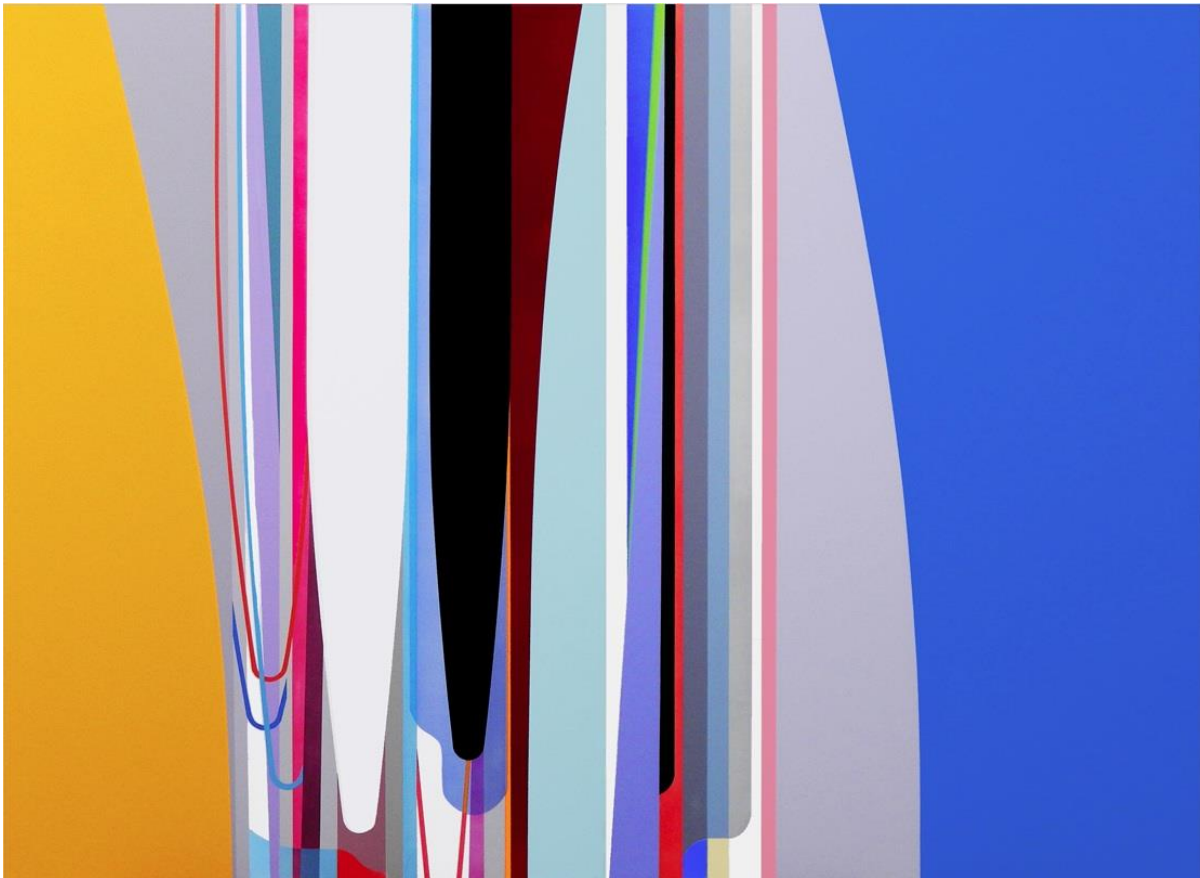


The Opposites of Art: This Artweek.LA (June 10, 2013)

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Bill Bush Publisher of Artweek.LA, a leading online magazine dedicated to the Los Angeles art scene



Dion Johnson: Vivid Slipsream | A new body of work of dynamic opposites; of expansiveness and compression, darkness and light.

In the tradition of Karl Benjamin and Lorser Feitelson, and their interest in the environment and landscape, Johnson uses color to evoke the contemporary urban, digital and natural landscape of Southern California. Influenced by the

architecture of Eero Saarinen and geometric gestures of Ellsworth Kelly, Johnson skews the vocabulary of abstraction into a hybrid techno-language.

Johnson begins his images with drawings on his Mac Book Air and then creates each work by hand. His compositions use broad open shapes with convex/concave edges against multi-planed bands, evoking atmospheric spatial shifts. The diagonal structures possibly allude to car windows or an opening retina, each exposing a radiant vastness. More, the ten-foot long Propeller work suggests both a day and night window with its black and white panels. Johnson's use of color is intuitive, historically much the same as John McLaughlin, though his Pop inspired vision comes from the commercial tangle of cities and billboards of Southern California. Johnson's work is a clear balance of the harmonic and dissonant qualities of our environment; whether observing the curvature of freeway interchange or bright noon daylight, the paintings mirror the complexity of sensations lived on the edge of the Pacific Rim.

[*Dion Johnson: Vivid Slipstream opens June 15 at Western Project*](#)