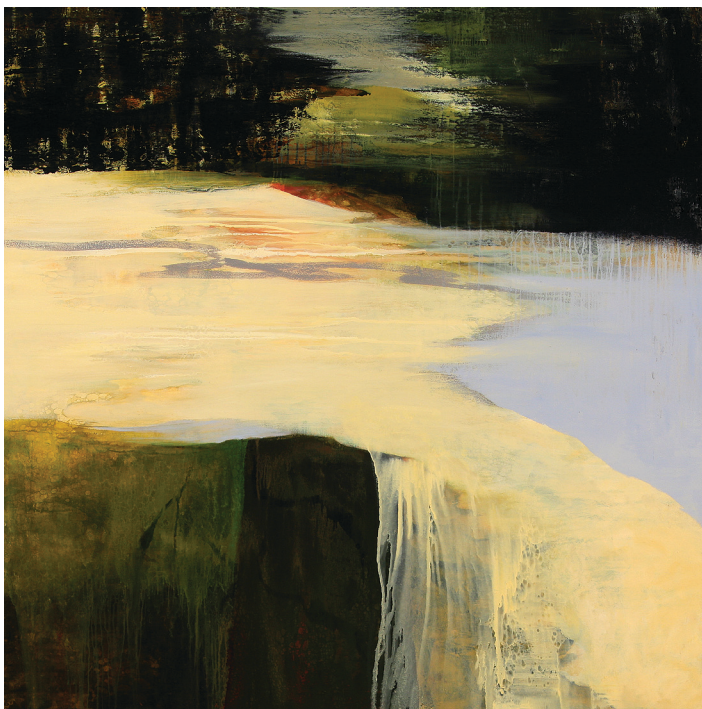


DION PICKERING ZWIRNER



PLACES

March 2011

COVER: *Veil*, 2008-10. Oil on canvas. 48 x 48 inches.



Haru 7, 2010. Mixed media on paper. 6 x 13-1/4 inches.

Nature and Nuance

With their swaths of mossy green, dusky gold and gray, Dion Zwirner's paintings inevitably suggest landscapes; but landscapes that have undergone upheaval. They're full of light and air but there is no solid ground.

Dion's imagery comes from the natural world, assembled out of fragments, perhaps only briefly held together in tenuous equilibrium, with parts barred off, tacked on or again scraped out, veiled in white, washed over. Just to describe them is to suggest that they have more to do with memory than with fact.

Dion grew up on Capitol Hill, just down the block from the Seattle Art Museum, and she spent a lot of time there as a child learning from the Asian art collection. Her own paintings now recall Chinese landscapes, with their stacked-up mountains, trees and clouds; her lines are nuanced as brush drawings; her surfaces suggest the earthy textures and colors of Japanese ceramics.

It is also possible to find echoes of the Northwest School Abstract Expressionist painters such as Mark Tobey, Guy Anderson, or William

Cumming (Zwirner studied briefly with Cumming at the Cornish School) as well as Bay Area abstractionists such as Clifford Still, Richard Diebenkorn, Julius Hatofsky and others who have come within the orbit of the San Francisco Art Institute, where she also studied. Dion also acknowledges her love for Monet's late paintings – the way they lose the horizon and plunge into watery depths, while the paint itself stays gorgeously stuck to the surface.

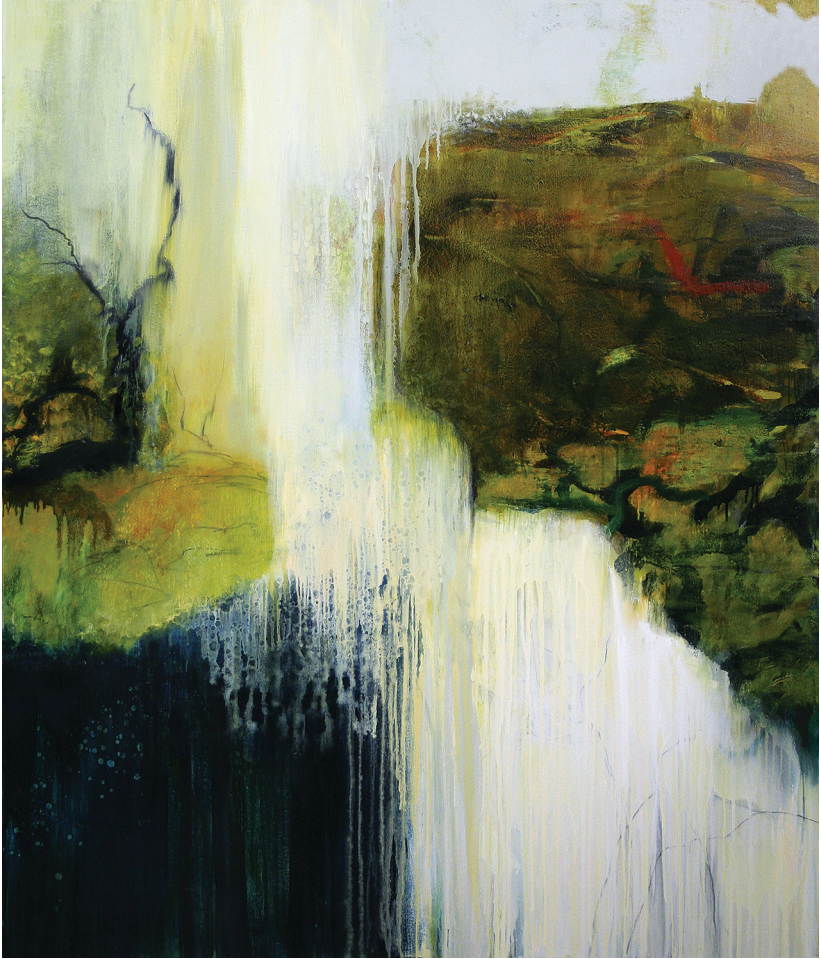
Drawing has always been an important part of Dion's regime. She has filled notebooks with exquisite, apparently offhand sketches that suggest branches, flowing water, the rift of a canyon overcome by fog. The drawings always come from memory. She describes them as "glimpses of things you might see every day but not even notice." Sometimes she cuts up her drawings and tosses parts of them out or recombines them. Her paintings suggest this kind of collage.

The current large paintings, where big dark and light shapes are driven together or washed away, seem to have less and less reference to things seen, and more about the history of their own making. As passages appear to drift together, dissolve and fade away, they suggest the expanse of time and, within it, precious experience that might have been lost, now found and redeemed.

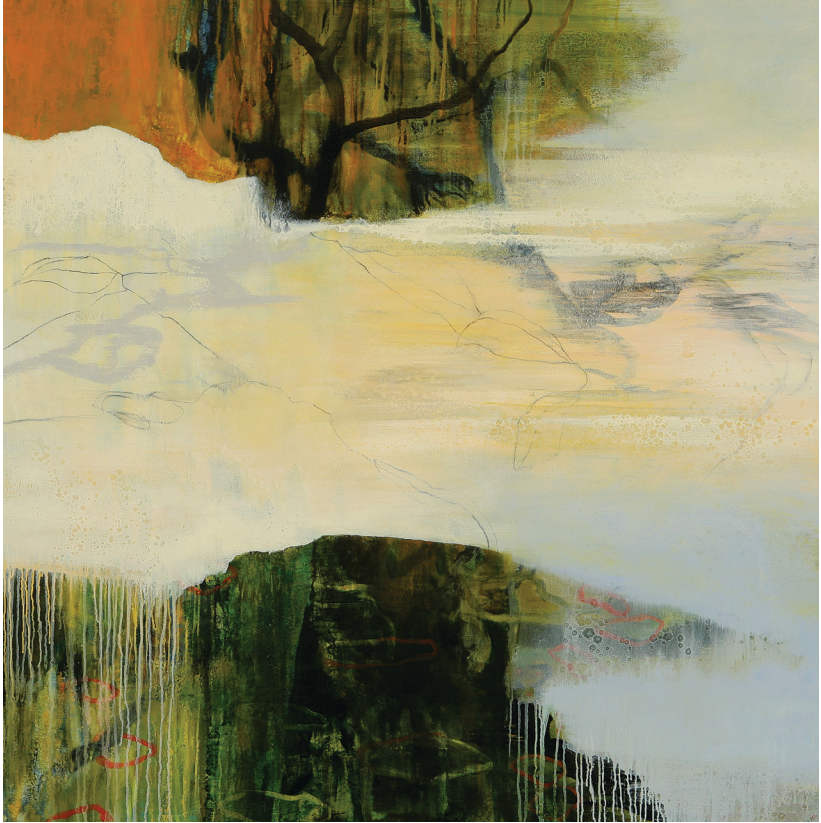
Lyn Smallwood, 2011



Moss Garden, 2007-11. Oil on canvas. 48 x 48 inches.



Descending Mist, 2009-10. Oil on canvas. 51 x 44 inches.



Hesperides, 2008-09. Oil on canvas. 48 x 48 inches.



Haru 4, 2010. Mixed media on paper.
13-1/4 x 6 inches.



Haru 3, 2010. Mixed media on paper.
13-1/4 x 6 inches.



Haru 1, 2010. Mixed media on paper. 11-3/4 x 10 inches.



Kolo, 2009-10. Oil on canvas. 37 x 48 inches.



Hehkua, 2010-11. Oil on canvas. 30 x 30 inches.



Glimmer, 2010-11. Oil on canvas. 30 x 30 inches.



A Distant Vision, 2009-10. Mixed media on paper. 48-1/2 x 19 inches.

DION PICKERING ZWIRNER

Born: Seattle, WA, 1947

Education

1996 MFA, 1994 BFA, San Francisco Art Institute, CA
1984 Heidelberg University, Heidelberg, GER
1967 Cornish College of the Arts, Seattle, WA

Solo Exhibitions

Davidson Galleries, Seattle, WA
2011, 2008, 2006, 2004, 2003, 2002, 2001
2004 The Bennett Galleries, Knoxville, TN
2001 William Turner Gallery, Venice, CA
2000 William Turner Gallery, Venice, CA
1999 "Three Small Solos", William Turner Gallery,
Venice, CA
1998 "Other Places", Cornish College of the Arts,
Seattle, WA
1997 333 Bush Street, San Francisco, CA
1997 Hultberg Gallery, San Francisco, CA

Selected Group Exhibitions

Davidson Galleries, Seattle, WA
2010, 2002, 2001, 2000, 1999
2007 "Expressions West 2007", Coos Art Museum,
Coos Bay, OR (with Purchase Award)
2006 "7th Annual Shippensburg University National
Exhibition", Kauffman Gallery, Huber Art Center,
Shippensburg University, Shippensburg, PA
2005-06 Aqua Art Miami, Miami Beach, FL
2005-06 Shenzhen Art Center, Travelling Exhibition,
Shenzhen, CHINA (with catalog)
2004 "Art of the Land", Bennett Galleries, Knoxville, TN
2003 "Summer Stock: A Group Show", Dennis
Morgan Gallery, Kansas City, MO
2002 "Pacific Northwest Exhibition 2002", Rogue
Gallery & Art Center, Medford, OR
2001 Michael Martin Galleries, London, UK
2001 "National Drawing 2001", Mesa Art Center, AZ
(with Purchase Award)
2000 Michael Martin Galleries, San Francisco, CA
1999 "Second Annual Invitational Exhibition",
Sonoma Museum of Visual Arts, Santa Rosa, CA
1998 William Turner Gallery, Venice, CA
1998 "Directors Choice", I. Wolk Gallery, St. Helena, CA
1997 "Just Paper", SFMOMA Artists Gallery,
San Francisco, CA
1997 Arts Benicia Gallery, Benicia, CA
1997 Richmond Art Center, Richmond, CA

Awards and Grants

2007 Purchase Award, "Expressions West 2007",
Coos Art Museum for Southwestern Oregon
Community College Permanent Collection,
Coos Bay, OR
2002 Best in Show, "Pacific Northwest Exhibition",
Rogue Gallery and Art Center, Medford, OR
2001 Ragdale Foundation Residency, Lake Forest, IL

2001 National Drawing 2001 Purchase Award, Mesa
Art Center, Mesa, AZ
1999 Vermont Studio Center, Full Fellowship
Residency, Johnson, VT
1999 Djerassi Resident Artists Program - Alternate,
Woodside, CA
1998 Villa Montalvo Artists Residency - Alternate,
Saratoga, CA
1994 San Francisco Art Institute Merit Scholarship, CA

Teaching Experience

2005 University of Minnesota, Split Rock Arts
Program, St. Paul, MN
2001 & '06 Kirkland Art Center, Kirkland, WA
1998-99 College of Marin, Art Department,
Kentfield, CA
1996-99 Art Instructor, Napa Valley College,
St. Helena, CA
1996-99 John F. Kennedy University, Arts in
Consciousness Mentoring Program, Orinda, CA
1996 Teaching Assistant, Int./Adv. Painting,
San Francisco Art Institute, CA

Lectures and Presentations

2006 Collectors Evening - Artist Talk, Davidson
Contemporary, Seattle, WA
2006 Nova Alternative High School, Seattle, WA
2005 Walker Art Museum, University of Minnesota,
St. Paul, MN
1998 Cornish College of the Arts, Seattle, WA
1998 Napa Valley College, Upper Valley Campus,
St. Helena, CA

Publications

Koppman, D. (March, 2008). Preview: Dion Zwirner
- New Works on Paper. *Artweek*, 39(2).
Kangas, M. (2004, December 17). Allusions to
Clouds, Water, Earth. *The Seattle Times*.
Koppman, D. (2003, March). Previews: Dion Zwirner.
Artweek, 34(2). Cover illustration & review.
Glown, R. G. (2002, August). Impressions of
Lightfall. Catalog essay.
Trafton, R. (2003, August 15). Net Result: A Keeper.
The Kansas City Star.

Corporate and Institutional Collections

Tacoma Art Museum, Permanent Collection, WA
Southwestern Oregon Community College,
Permanent Collection, Coos Bay, OR
Masa Art Center, Permanent Collection, Masa, AZ
Washington Mutual Corporate Collection, Seattle, WA
Swedish Hospital, Cherry Hill Campus, Seattle, WA
Clise Properties Inc., Seattle, WA
IBM Corporation, San Jose, CA



Woven Memories, 2008-11. Oil on canvas. 48 x 48 inches.

ARTIST STATEMENT

Because I express my response to the world primarily in visual terms, I have chosen to use the landscape as a container for the ideas that I am dealing with. I am less interested in recognizable images but am more interested in evoking a collection of memories of landscape.

In this new body of work I am continuing my search to translate seen or felt experiences into an independent realm of painted gestures. By fragmenting space and reality I hope to separate natural elements from their remembered surroundings allowing once again for intuition to replace logic. I want to stay at the edge of the visible - still seeking a negotiation between chance and calculation.

Dion Pickering Zwirner, 2011

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Photography: Richard Nicol, Gene McVarish
Design: Jenn Freeman, Gene McVarish

DAVIDSON GALLERIES

Seattle, Washington