

DION PICKERING ZWIRNER

The Edge of Seeing

DAVIDSON GALLERIES
Seattle, Washington



The Edge of Seeing. Oil on canvas. Signed, 2016-18, 36 1/2 x 36 1/2 inches.

Impressions of The Edge of Seeing

Dion Pickering Zwirner's paintings suggest landscapes without being representational. Her evocative style moves between realistic and abstract. She draws from contemporary Northwest and traditional Asian painting influences, composed with a rich tertiary color palette. Her use of color is often muted, yet comes further alive – sometimes floating like a mist within the glaze-like surfaces.

Zwirner rarely composes a formal sketch on which to base her paintings. She makes a first, sometimes tentative mark as if to begin a conversation. Working on canvas, on board, or archival papers, the first gesture might be a soft wash, suggesting an idea. Or she might offer a short line, inviting dialogue. Ideas wind their way through interactions between oil paint and a variety of materials, including acrylic paint, oil pastel, watercolor, graphite, solvents, and surfaces. Conflicting ideas are isolated, painted over, or scratched off – and finally resolved.

Previous essays in conjunction with Zwirner's solo exhibitions at Davidson Galleries include Ronald G. Glowen's observations about use of light and residual elements in worked surfaces (*Impressions of Lightfall*, 2002). In *Nature and Nuance*, 2011, Lyn Smallwood describes the tenuous equilibrium within the work and notes Zwirner's childhood influences, including growing up on Seattle's Capitol Hill and spending time with the Seattle Art Museum's Asian art collection.

Zwirner attended Cornish College of the Arts in Seattle in the mid-1960s. She returned as an older student in the mid-1990s, accepted into the San Francisco Art Institute. She completed her BFA in 1994, followed by an MFA in 1996.

While pursuing her MFA, she was swept up in the prominent Bay Area figurative movement, and inspired by well-known artists and/or instructors including Irene Pijoan, Julius Hatofsky and Bruce McGaw. Yet she did not feel grounded in her art. Returning for her second year, Zwirner changed from figurative work to landscape painting. She had found her voice – and since then has had almost twenty solo exhibitions in California and Washington, and numerous group exhibitions both nationally and internationally.

I first encountered Zwirner's paintings in the early 2000s, and followed her solo exhibitions at Davidson Galleries and Lisa Harris Gallery in Seattle. Her paintings have varied in size and format, as well as materials and chosen surfaces. Yet they remain cohesive and recognizable through the years. Zwirner, a self-described Modernist, remains devoted to the "craft of painting."

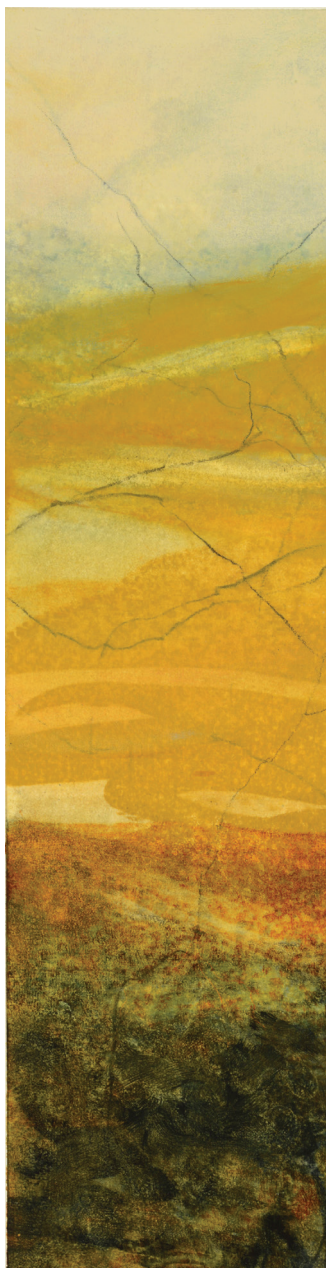
Descending Mist (2009-2010, oil on canvas) was one of the first paintings accepted into Bainbridge Island Museum of Art's (BIMA's) Permanent Art Collection. In 2017, BIMA featured a suite of her paintings -- both large and small-scale in *Revering Nature*, a group exhibition exploring nature's beauty and power.

The Edge of Seeing is both the title of a large painting in this current solo exhibition, and acts as a metaphor – a new overlook for this artist on her continuing journey. Enjoy Zwirner's invitation to discover and converse through the visual and physical language of painting.

Greg Robinson
Chief Curator, Bainbridge Island Museum of Art
2019



Elsewhere 9. Mixed media on paper. Signed, 2018, 3 1/2 x 11 1/4 inches.



Stratum 8. Mixed media on paper.
Signed, 2017-18, 16 x 4 inches.



Marsh Land. Oil on canvas. Signed, 2017-18, 26 1/2 x 32 inches.



Fenland. Oil on paper. Signed, 2018, 11 x 30 inches.



Stratum 4. Mixed media on paper.
Signed, 2018, 16 x 4 inches.



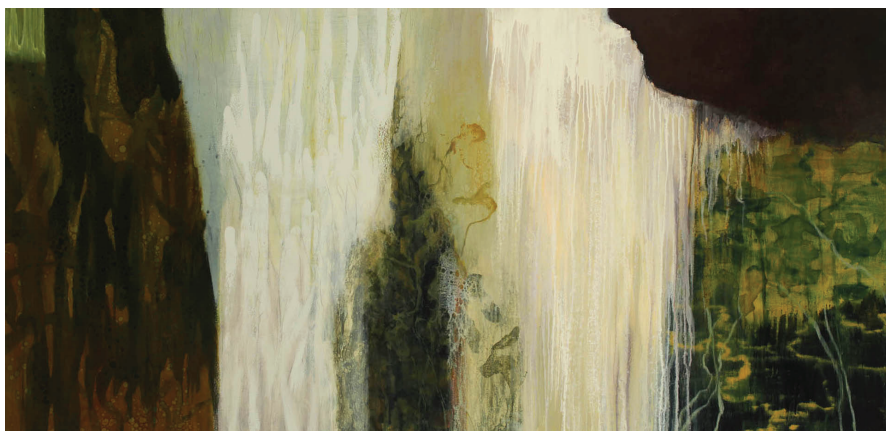
Golden Moss. Mixed media on paper. Signed, 2018, 7 1/4 x 13 inches.



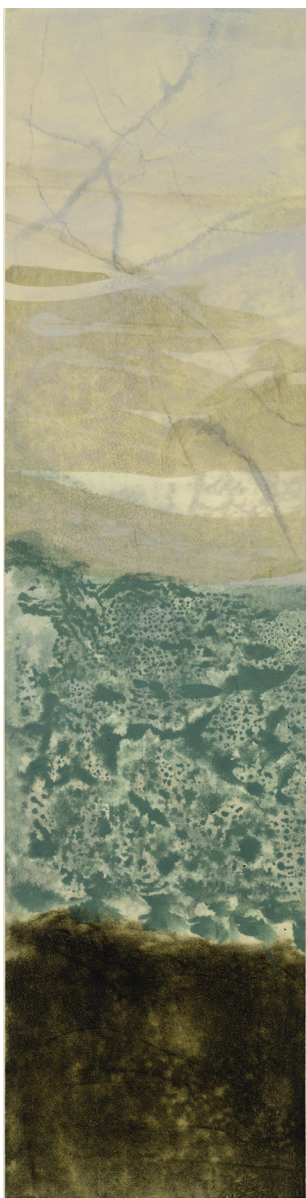
Twilight World 4. Mixed media on paper. Signed, 2018, 4 x 16 inches.



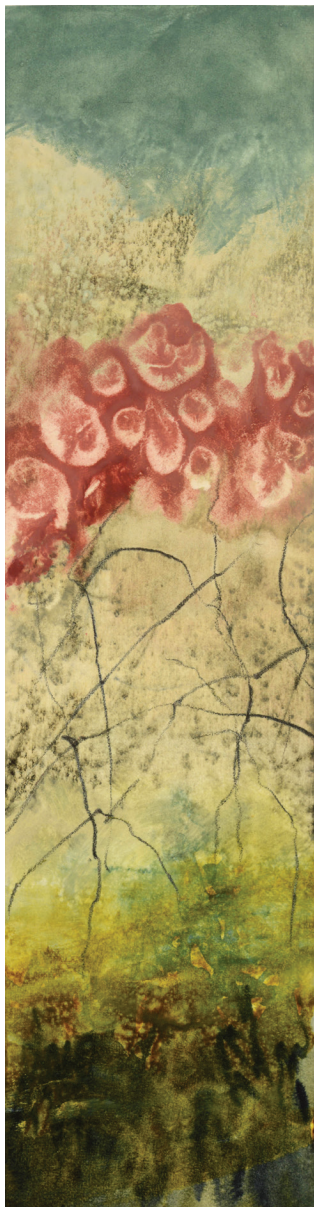
Ridge Line. Mixed media on paper. Signed, 2018, 4 x 16 inches.



Things Remembered. Oil on canvas. Signed, 2013, 33 x 68 3/4 inches.



Stratum 2. Mixed media on paper.
Signed, 2018, 16 x 4 inches.



Stratum 3. Mixed media on paper.
Signed, 2018, 16 x 4 inches.



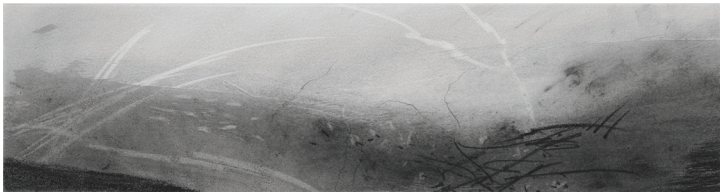
Ebb Tide. Mixed media on paper. Signed,
2018, 13 x 7 1/4 inches.



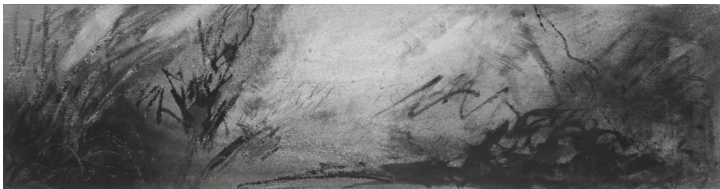
Garden Thicket in Dappled Light. Mixed media on paper. Signed, 2018, 11 x 24 inches.



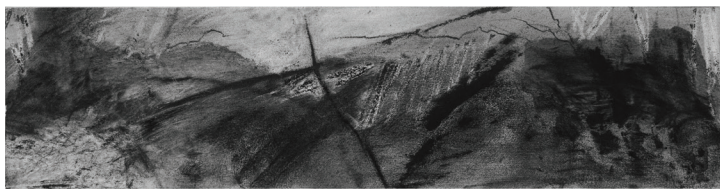
Stratum I. Mixed media on paper.
Signed, 2018, 16 x 4 inches.



Twilight World I. Mixed media on paper. Signed, 2018, 4 x 16 inches.



Twilight World 10. Mixed media on paper. Signed, 2018, 4 x 16 inches.



Twilight World 5. Mixed media on paper. Signed, 2018, 4 x 16 inches.



Tide Line. Mixed media on paper. Signed,
2018, 13 x 7 1/4 inches.



Dancing Trees. Mixed media on paper. Signed, 2018, 7 1/4 x 13 inches.



Stratum 9. Mixed media on paper.
Signed, 2019, 30 3/8 x 11 inches.



Stratum 10. Mixed media on paper.
Signed, 2019, 30 x 11 3/8 inches.



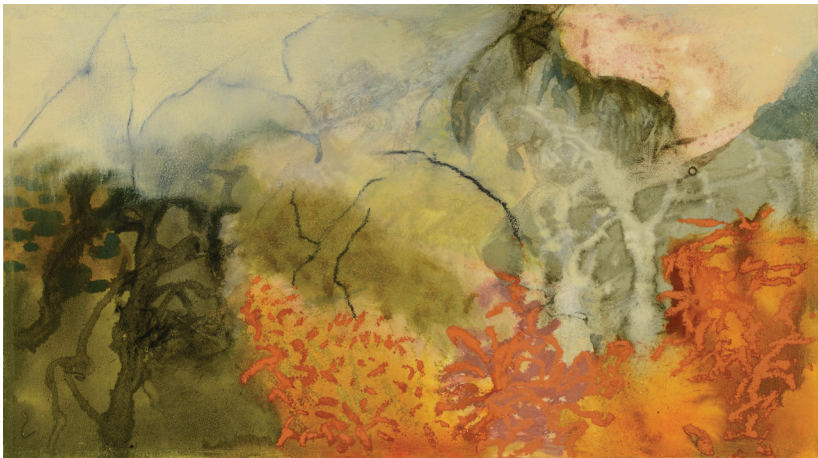
Elsewhere 2. Mixed media on paper. Signed, 2018, 4 x 16 inches.



Elsewhere 4. Mixed media on paper. Signed, 2018, 4 x 16 inches.



Elsewhere 6. Mixed media on paper. Signed, 2018, 4 x 16 inches.



Wild Garden. Mixed media on paper. Signed, 2018, 7 1/4 x 13 inches.



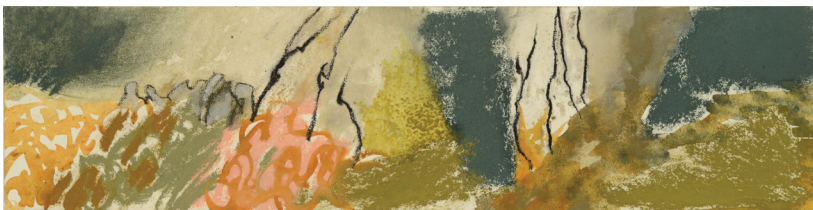
Elsewhere 3. Mixed media on paper. Signed, 2018, 4 x 16 inches.



Elsewhere 1. Mixed media on paper. Signed, 2018, 4 x 16 inches.



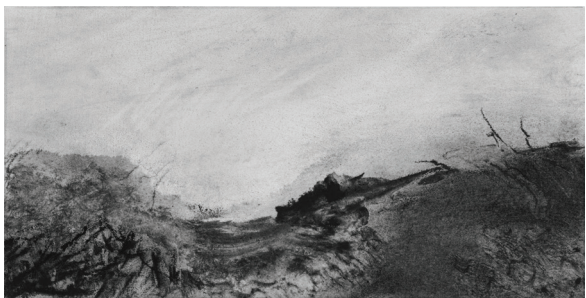
Elsewhere 5. Mixed media on paper. Signed, 2018, 4 x 16 inches.



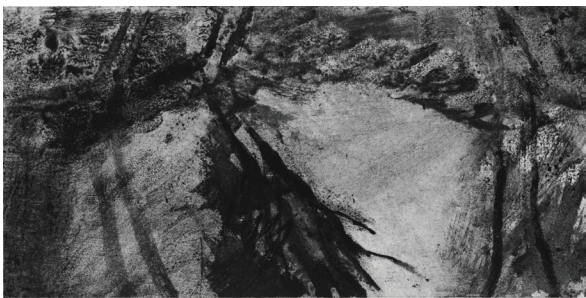
Elsewhere 7 (View of the Garden). Mixed media on paper. Signed, 2018, 4 x 16 inches.



Twilight World 9. Mixed media on paper. Signed, 2018, 4 x 8 inches.



Twilight World 6. Mixed media on paper. Signed, 2018, 4 x 8 inches.



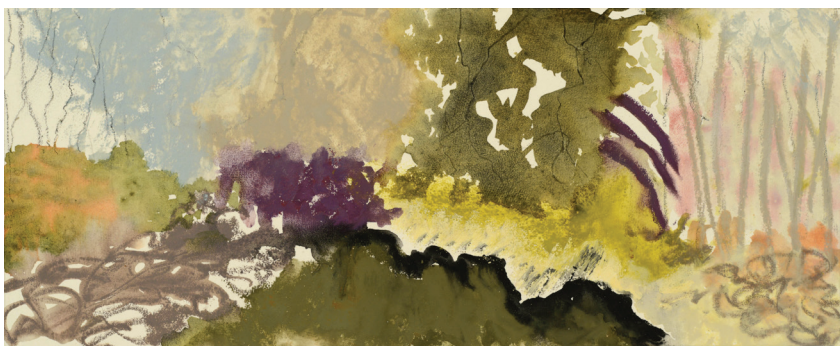
Twilight World 7. Mixed media on paper. Signed, 2018, 4 x 8 inches.

The Edge of Seeing

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 want to convey. Recognizable images do not interest me, I am more interested in drawing on memories evoked by landscape.

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

Dion Zwirner



Purple Hydrangea. Mixed media on paper. Signed, 2017, 6 3/5 x 16 inches.

Dion Pickering Zwirner

Born: Seattle, Washington 1947

www.dionpickeringzwirner.com

Education

- 1996 MFA, San Francisco Art Institute, San Francisco, California
- 1994 BFA, San Francisco Art Institute, San Francisco, California
- 1984 Heidelberg University, Heidelberg, Germany
- 1967 Cornish College of the Arts, Seattle, Washington

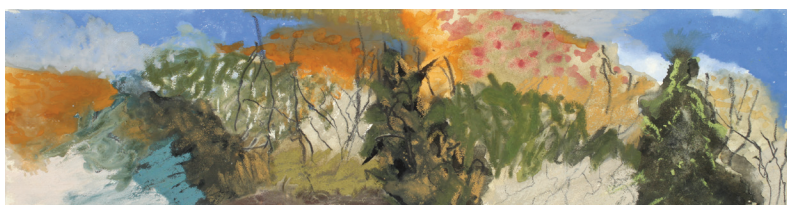
Solo Exhibitions

- 2019 Davidson Galleries: 2013, 2011, 2008, 2006, 2004, 2003, 2001
- 2016 *Winter Solos II*, Lisa Harris Gallery, Seattle, Washington
- 2014 *From the Gardens Edge: Paintings and Works on Paper*, Lisa Harris Gallery, Seattle, Washington
- 2004 The Bennett Galleries, Knoxville, Tennessee
- 2001 William Turner Gallery, Venice, California
- 2000 William Turner Gallery, Venice, California
- 1999 *Three Small Solos*, William Turner Gallery, Venice, California
- 1998 *Other Places*, Cornish College of the Arts, Seattle, Washington
- 1997 333 Bush Street, San Francisco, California
- 1997 Hultberg Gallery, San Francisco, California
- 1996 Ebert Gallery, San Francisco, California
- 1993 Ebert Gallery, San Francisco, California

Selected Group Exhibitions

- 2018 Davidson Galleries: 2010, 2002, 2001, 2000, 1990
- 2018 *Invisible* – Selections from the Permanent Collection, Museum of Northwest Art, La Conner, Washington
- 2017 Le Salon De Diego, Diego Rivera Gallery, San Francisco Art Institute, San Francisco, California
- 2017 *Revering Nature*, Bainbridge Island Museum of Art, Bainbridge Island, Washington, Greg Robinson, Curator
- 2017 Vasari21, Ann Landi, website featured artist
- 2017 Harris/Harvey Gallery, Seattle, Washington
- 2016 Pallazo Dell'Annunziata, Matera, Italy, Professor Pino Nicoletti, Curator, with catalog
- 2015 Bellingham National 2015 Art Exhibition, The Whatcom Museum, Bellingham, Washington, Scott Lawrimore, Director, Jacob Lawrence Gallery, University of Washington, Seattle, WA
- 2015 *Rear View*, Group Exhibition, Lisa Harris Gallery, Seattle, Washington
- 2013 Bainbridge Island Museum of Art, Inaugural Exhibition, Bainbridge Island, Washington
- 2013 Governors Mansion, Olympia, Washington
- 2013 *Fall Review – Invitational*, Roby King Gallery, Bainbridge Island, Washington
- 2010 *2010 Small Works Invitational Exhibition*, Roby King Gallery, Bainbridge Island, WA
- 2007 *Expressions West 2007*, Coos Art Museum, Coos Bay, Oregon, Amy Pence-Brown, Associate Curator of Art, Boise Art Museum, Juror, with Purchase Award

- 2006 7th Annual SU National Exhibition, Kauffman Gallery, Huber Art Center, Shippensburg Univ., Shippensburg, PA., Kathryn Markel, Kathryn Markel Fine Arts, NY
- 2005-06 Aqua Art Miami, Miami Beach, Florida
- 2005-06 Shenzhen Art Center, Traveling Exhibition, Shenzhen, China, with catalog
- 2004 *Summer Group Show I*, Nahcotta Gallery, Portsmouth, New Hampshire
- 2004 *Art of the Land*, Bennett Galleries, Knoxville, Tennessee
- 2004 Bryant Street Gallery, Palo Alto, California
- 2004 San Francisco Art Expo, Ft. Mason, San Francisco, California
- 2003 *Summer Stock: A Group Show*, Dennis Morgan Gallery, Kansas City, MO.
- 2003 San Francisco Art Expo, Ft. Mason, San Francisco, California
- 2002 Pacific Northwest Exhibition 2002, Rogue Gallery & Art Center, Medford, Oregon, Yuji Hiratsuka, Professor, Oregon State University and John Olbrantz, Director of Hallie Ford Museum of Art, Willamette University, Salem, Oregon



Elsewhere 8. Mixed media on paper. Signed, 2019, 4 x 16 inches.

- 2001 Michael Martin Galleries, London, United Kingdom
- 2001 National Drawing 2001, Mesa Art Center, Mesa, Arizona, Janice Pittsley, Associate Professor of Art, Arizona State University, Juror
- 2000 Michael Martin Galleries, San Francisco, California
- 1999 Second Annual Invitational Exhibition, Sonoma Museum of Visual Arts, Santa Rosa, California
- 1998 William Turner Gallery, Venice, California
- 1998 *Directors Choice, I*. Wolk Gallery, St. Helena, California
- 1997 Just Paper, SFMOMA Artists Gallery, Marian Parmenter, Director, Curator, San Francisco, CA
- 1997 Richmond Art Center, Richmond, California
- 1997 Arts Benicia Gallery, Benicia, California
- 1997 *Kaleidoscope of Blue*, Museum of Arts Downtown Los Angeles, Los Angeles, California
- 1997 *Directors Choice I*. Wolk Gallery, St. Helena, California
- 1996 125th San Francisco Art Institute Alumni Group Exhibition, Ebert Gallery, San Francisco, CA
- 1996 Faculty Exhibition, Napa Valley College, St. Helena, California
- 1996 MFA Graduate Exhibition, Ft. Mason, San Francisco, California
- 1996 *Science Imagined*, Berkeley Art Center, Berkeley, California, Susannah Hays, Curator
- 1995 Artist's Books Annual Group Exhibition, Walter McBean Gallery, San Francisco, California

- 1995 Berkeley Art Center Group Exhibition, Berkeley, California
 1994 Ebert Gallery, San Francisco, California
 1994 Arts Benicia Gallery, Benicia, California, Ruth Braunstein, Braunstein/Quay Gallery
 1994 Berkeley Art Center (BACA) 10th Annual National Juried Exhibition, Berkeley, California, Deborah Klochko, Ansel Adams Center; Tim Taylor, Richmond Art Center; and Valerie Wade, Crown Point Press, Jurors
 1994 Sebastopol Center for the Arts, Sebastopol, California
 1994 Richland Art Center, Richland, Washington - John Braseth, Woodside/Braseth Gallery, Seattle, WA
 1992 Ebert Gallery, San Francisco, California
 1991 University of California, Berkeley, Faculty Gallery, Faculty Jury, San Francisco, California
 1990 San Francisco Women Artists' Gallery, San Francisco, California, Fred Reichman, Juror

Awards and Grants

- 2007 Purchase Award, "Expressions West 2007", Coos Art Museum for Southwestern Oregon Community College Permanent Collection
 2002 Best in Show, Pacific Northwest Exhibition 2002, Rogue Gallery and Art Center, Medford, Oregon
 2001 Ragdale Foundation Residency
 2001 National Drawing 2001 Purchase Award, Mesa Art Center, Mesa, Arizona
 1999 Vermont Studio Center, Full Fellowship Residency
 Djerassi Resident Artists Program - Alternate

Teaching Experience

University of Minnesota, Kirkland Art Center, College of Marin, Napa Valley College, John F. Kennedy, University San Francisco Art Institute.

Reviews & Essays

- Upchurch, Michael, *Revering Nature* The Seattle Times, Sunday, 2017
 Upchurch, Michael, *Nature Rules in Lisa Harris Show*, The Seattle Times, 2014
 Upchurch, Michael, *Teasing Out Visual Rhythms From Nature*, The Seattle Times, 2013
 Smallwood, Lyn, *Nature and Nuance*, catalog essay, March 2011
 Koppman, Debra, *Preview: Dion Zwirner - New Works on Paper*, Artweek, Vol.39, Issue 2, 2008
 Kangas, Matthew, *Allusions to Clouds, Water, Earth*, Special to The Seattle Times, 2004
 Koppman, Debra, *Previews: Dion Zwirner*. Artweek, Vol.34, Issue 2. March 2003.
 American Art Collector - West, 2006
 Glown, Ronald G. *Impressions of Lightfall*. catalog essay, August 2002.
 Axelrod, Dee. *Landscape in the Abstract*. Bainbridge Review, July 31, 2002.
 Trafton, Robin. *Net Result: A Keeper*. The Kansas City Star. August 15, 2003.

Corporate and Institutional Collections

The Museum of Northwest Art, Permanent Collection, La Conner, Washington
 Tacoma Art Museum, Permanent Collection, Tacoma, Washington
 Bainbridge Island Museum of Art, Permanent Collection, Bainbridge Island, Washington
 Southwestern Oregon Community College Permanent Collection, Coos Bay, Oregon
 Masa Art Center, Permanent Collection, City of Masa, Arizona

As well as more than 20 corporate collections.



Terrain. Mixed media on paper: Signed, 2018, 13 x 7 1/4 inches.

Photography: Richard Nicol