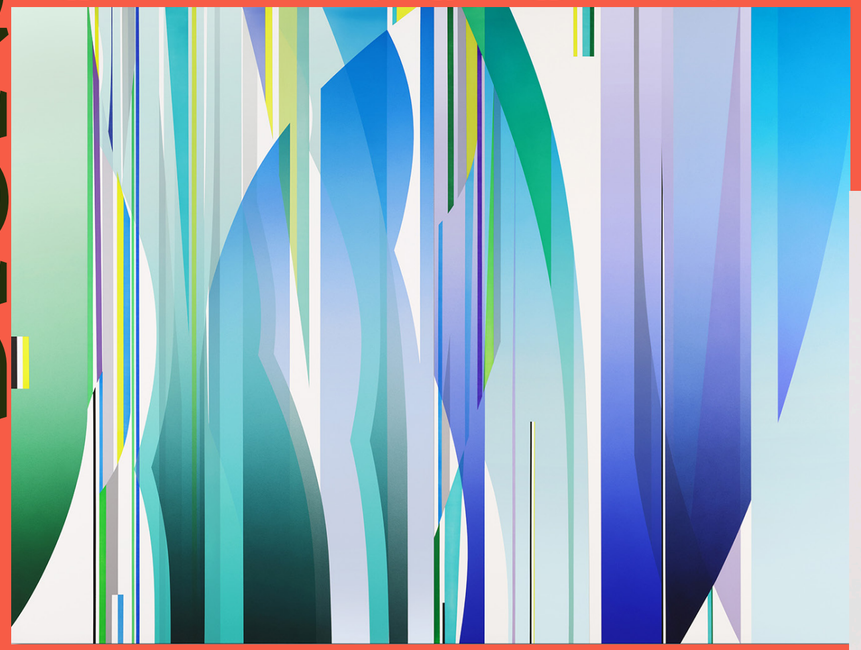
L A LOUVER

DION JOHNSON



MATT WEDEL



8 December - 18 December 2026

L A LOUVER

L.A. Louver is pleased to present a pop-up exhibition featuring artwork by **Matt Wedel** and **Dion Johnson**. The installation includes a colorful selection of new and recent ceramic sculpture by Wedel, and a vibrant series of paintings by Johnson. The exhibition will be on view to the public **December 8 - 18**, with a reception for the artists on **Tuesday, December 8, 6-8 pm**.

Exhibiting together for the first time in a two-person show, Matt Wedel and Dion Johnson's boundary-pushing practices are both intrinsically tethered to the artists' personal responses to the natural and physical worlds. As each artist mines their own lived experiences, harvesting memories and moments through the mediums of clay and paint, they form vivid, works of art that make sense of and challenge the rhythms of life.

These differentiated, though kindred practices, are uniquely kaleidoscopic in nature, bringing forth a mirage of color, histories, and extensional themes that shift in tone and understanding at every turn. The artists' ethereal use of color also introduces this harmonic, playful visual dialogue into the experience, further mirroring their grounded, yet imaginative sense of selves within.

Between the lines and shadows of each painting and sculpture, intense, yet poetic contrasting elements push the conventions of scale and color to form new and forgotten thoughts, experiences, and ideas. Within these dualities, the artworks showcase the artists' raw and courageous explorations of time and memory that are beautifully honest and naturally captivating.

Opening Reception:
Tuesday, December 8th, 6-8 pm

Exhibition:
8 December - 18 December, 2026

Gallery Public Days:
Tuesday-Saturday, December 8-12
Tuesday-Friday, December 15-18
Open hours: 10 am-6 pm

Title Page Artwork:
(left) Dion Johnson, *Cloud Tracer,* 2025 (DiJ25-001)
(right) Matt Wedel, *Flower Tree,* 2018 (MW18-120)

In this presentation, **Matt Wedel** exhibits twenty new and recently made sculptures from his celebrated *Flower Tree* series. The prismatic curation of rugged, botanical sculptures gracefully captures Wedel's heightened interest and exploration of memory, time, and the natural world.

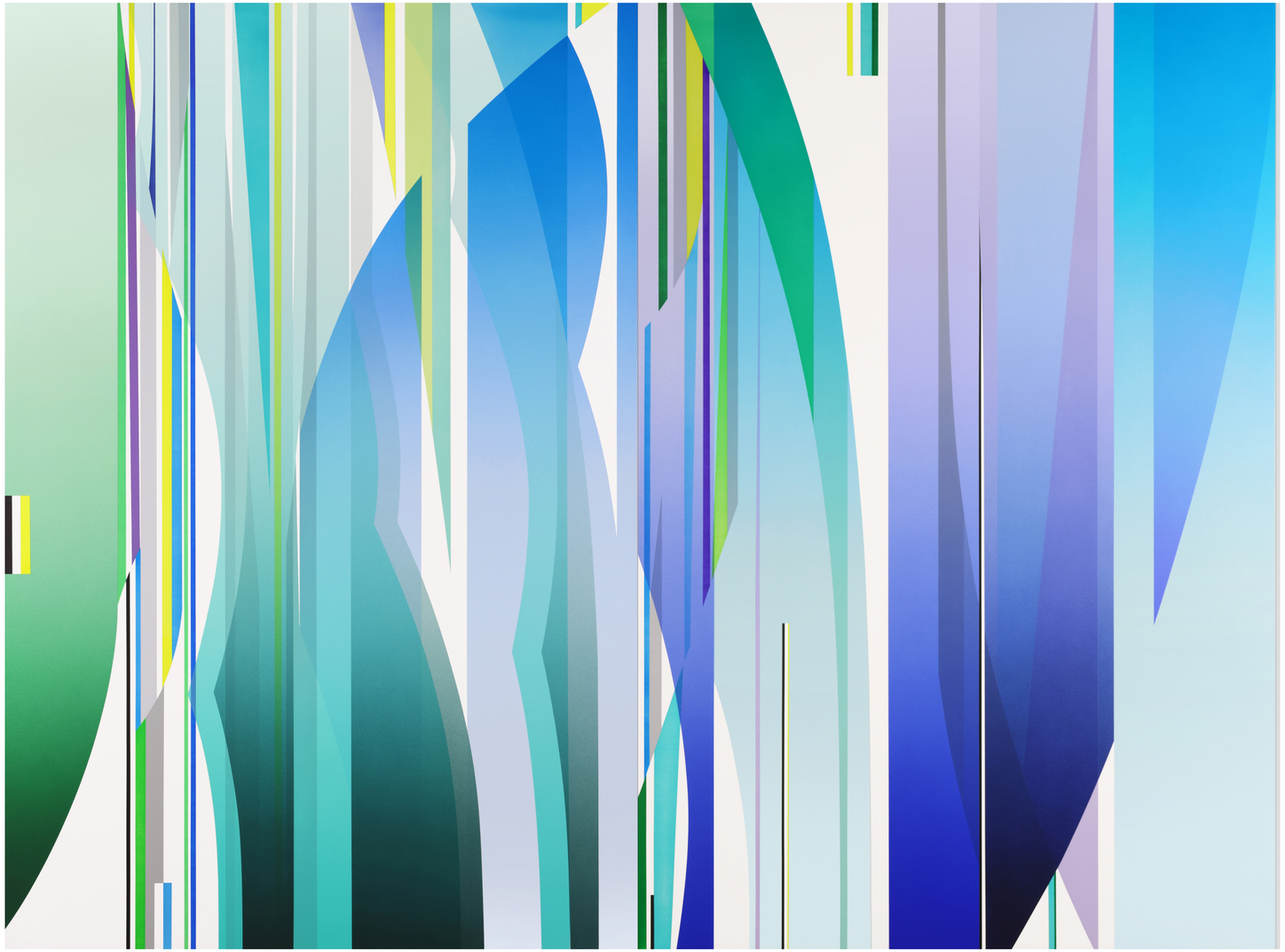
Taking influence from living ecosystems and the evolution of our physical world, Wedel manipulates and excavates ideas through earthen clay, delicately blurring the lines between representation and abstraction. "I am in love with the labor of making. It is exploration through form and the constant search for clarity about the world," says Wedel. Bold, blossoming flowers break from a weighty stone-like center and are coated in a thick, marble-y glaze, which is often perforated, bubbling above the petals.

Wedel's sculptures are gestural, static, fluid, and stationary all at once, constantly evolving at every take. Sections of the works are often left unglazed, revealing minute glimpses of the raw clay underneath. And some sculptures display thick drippings of ghostly glaze like frozen raindrops off the edge of petals. These rich, pastel-hued works exude an instinctual essence and vulnerability that can only be traced back to the artist's hand.

The seven large-scale paintings presented by **Dion Johnson** directly and indirectly capture the artist's personal transient experiences with light, sound, and color, like the fleeting moments of a sunrise escaping a mountain or the passing of a friend's smile on a swing set. As Johnson developed each painting, he grasped tightly to those memories that bring him joy, translating those visceral moments through color, tone, and shape onto the canvas.

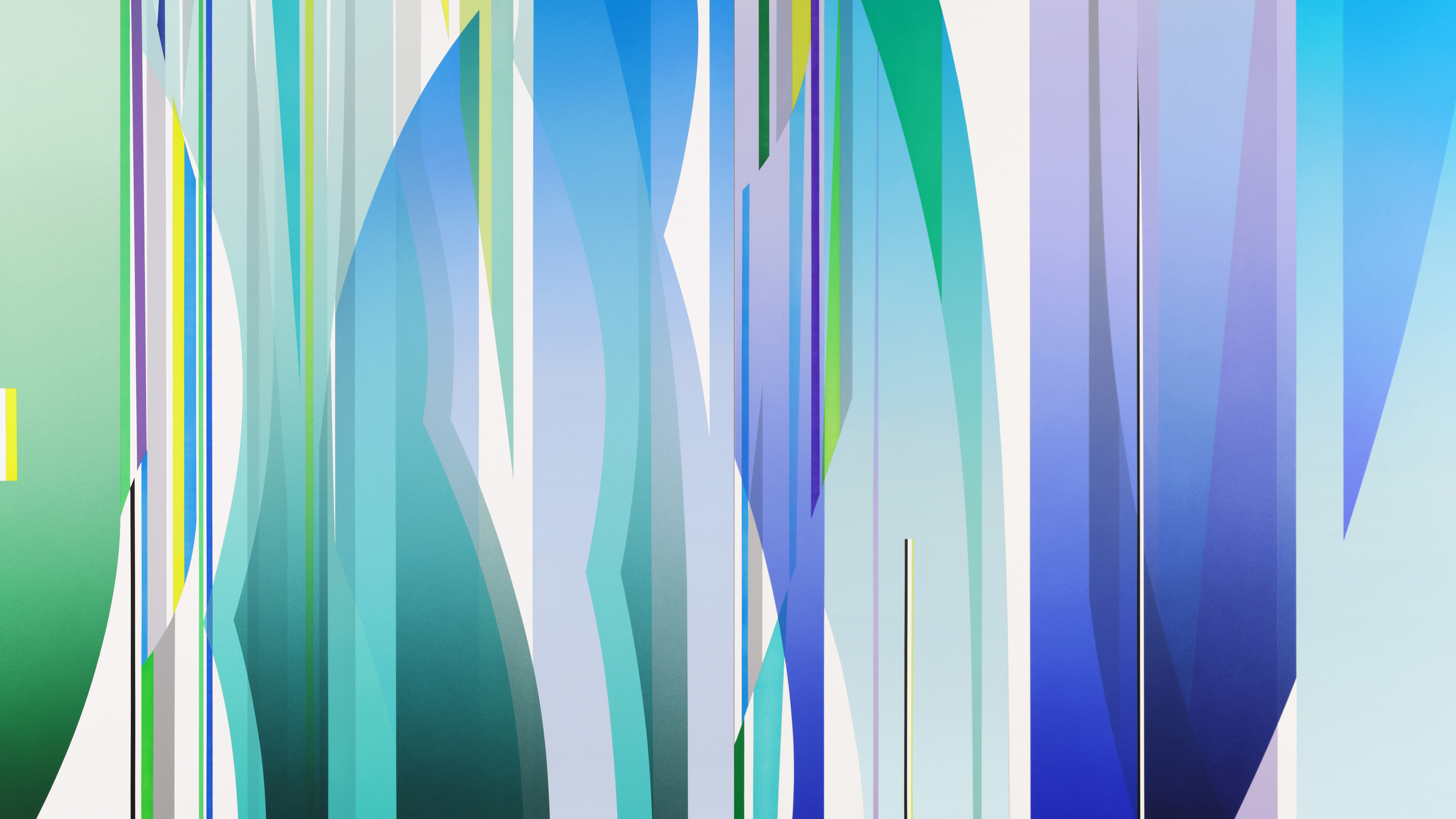
Sweeping gradients overlap illuminating color palettes with hard and soft angles that amplify each painting's atmospheric essence, introducing a unique, magnetic energy to the aesthetic narrative. The artist also pulled inspiration from the melodies of music or the composition and hues from iconic paintings, further enriching the overall emotive experience.

Johnson's ability to bring harmonic motion and kinetic energy into a material space is fully realized within these new works, all of which were completed in the last three years. Through the careful variation and placement of tone, line, and hue, color becomes energy, offering this sense of momentum within the works that brings a viewer on an immersive visual journey. Gradients of poppy red fold into layers of midnight blue, while orange peachy hues cascade into shades of rose-y daylight. As one sits with the work, the paintings transform into these moody, romantic reflections of time. And as the colors weave wildly in and out of the canvas, the paintings remain calm, rhapsodic, and confident.



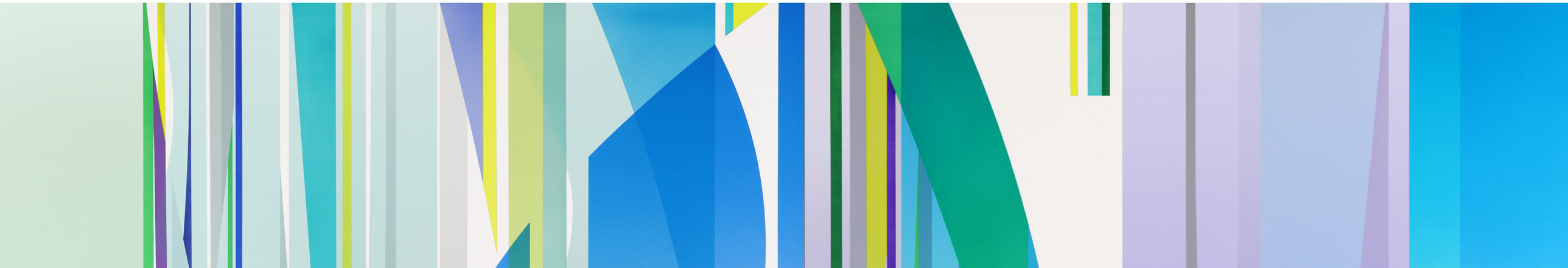
Dion Johnson
Cloud Tracer 1, 2025
acrylic on two canvases
60 x 80 in.
(152.4 x 203.2 cm)
(DiJ25-001)
detailed image to follow

DION
JOHNSON



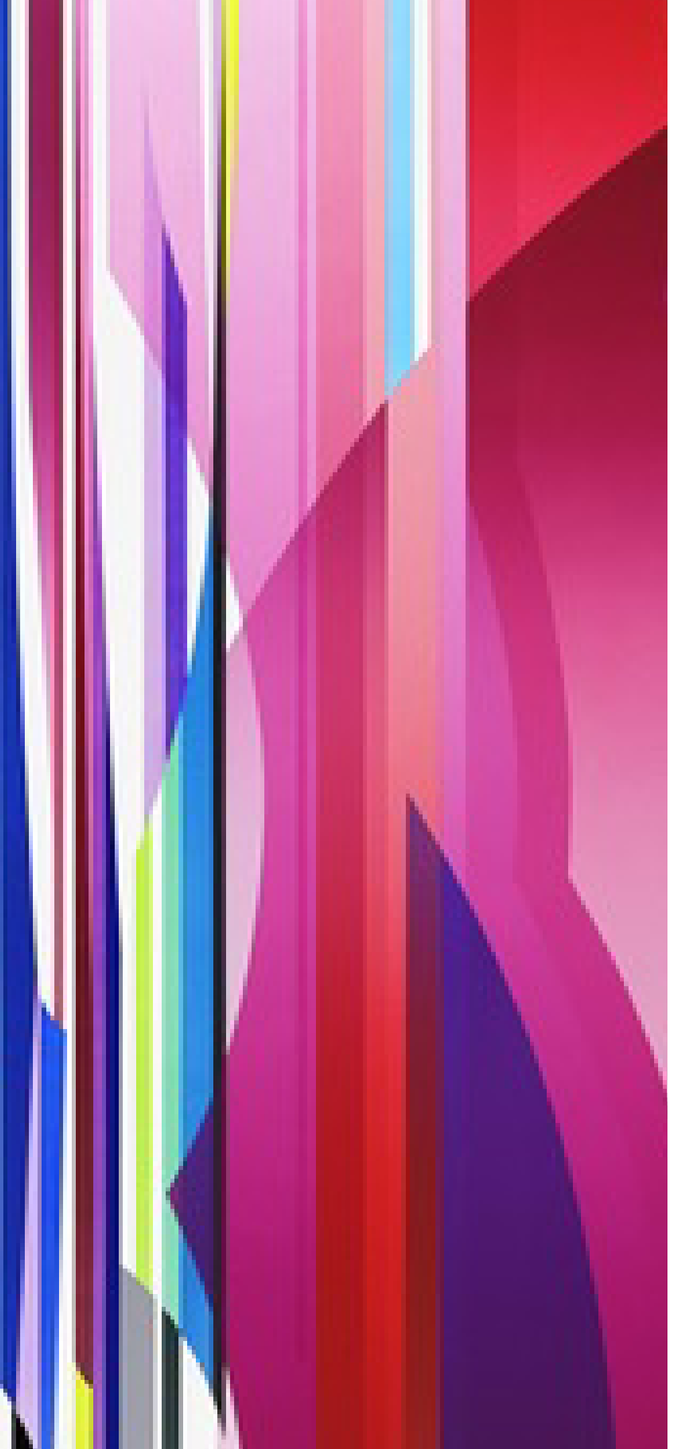
As Johnson developed ***Cloud Tracer 1***, one of three paintings in his *Cloud Tracer* series, Johnson recalled Casper David Frederick's *Sea Shore in Moonlight*, a painting he saw in Berlin in 2024. In *Sea Shore in Moonlight*, sunlight pours in through interlocking clouds that reflect subtly off a placid, rocky shore. This highly emotive, contrasting historical work was a big influence for Johnson, who carefully traced the natural flow of Frederick's clouds to create a simple, linear sketch of the wisping composition.

"It wasn't until I turned my cloud drawing 90° that I saw a way for it to become a new element in my paintings," says Johnson. Johnson brought in the cloud's subtle complexities, contours, and color changes into his *Cloud Tracer* series, infusing the composition with a cross-current of warm and cool colors. *Cloud Tracer 1* ebbs and flows with simple variations of a mossy green that fade naturally into pools of cyan, marine and evening blue, echoing that solemn, yet enlightening feeling one may experience when full immersed in the natural world.



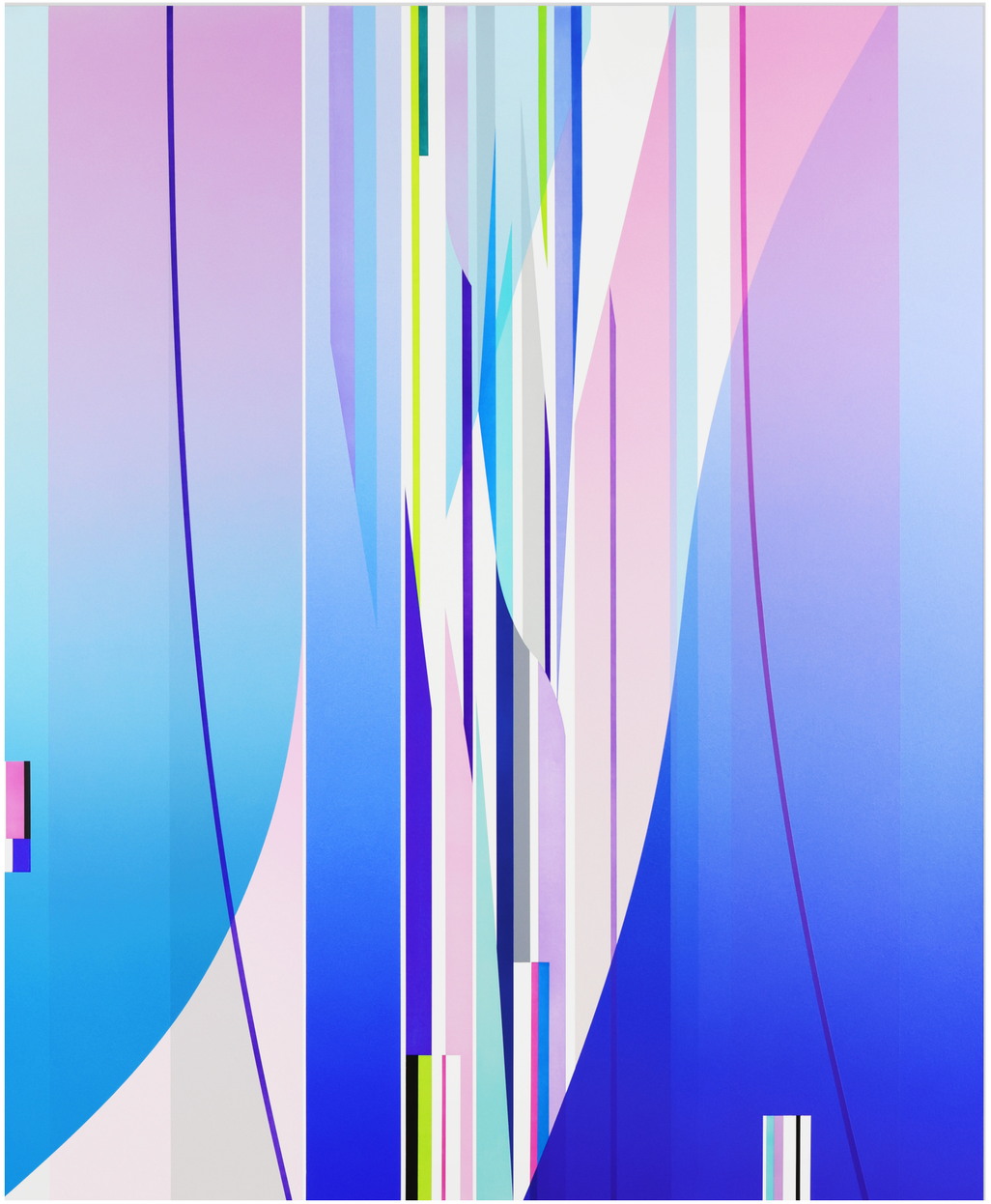


Dion Johnson
Harmonic Motion, 2024
acrylic on canvas
48 x 58 in. (121.9 x 147.3 cm)
(DiJ24-010)



In Johnson’s painting, ***Harmonic Motion***, shades of crimson and morning violet cascade into crisp layers of hot pink, sky blue, and cherry red, fading in and swaying out of the canvas like a chromatic percussion. This multisensorial work of art, completed in 2024, was heavily influenced by Henri Matisse’s 1908 painting, *Harmony in Red*. This historic painting, commissioned by Russian collector Sergey Shchukin for his Moscow dining room, captures an array of movement within its composition that is counterbalanced by hard-lined angles and flat surfaces. “I want my painting to have a color activated movement,” says Johnson. *Harmonic Motion*’s rich variations of the primary hue, as well as the painting’s beautiful symphonies of line of space were deeply inspired by Matisse’s courageous use of red, an often-difficult color to control, and his ability to introduce motion into an essentially static framework.

Harmonic Motion’s gentle gradations of rose and cranberry hues, within the notes of sea green and sandy pink bring to light Johnson’s innate ability to infuse emotion and personal memory into the experience of his paintings. The curvaceous, yet restricted nature within the composition keeps the visual journey peaceful, delightful, and never-ending.



Dion Johnson
Slide 3, 2024
acrylic on canvas
48 x 40 in. (121.9 x 101.6 cm)
(DiJ24-007)

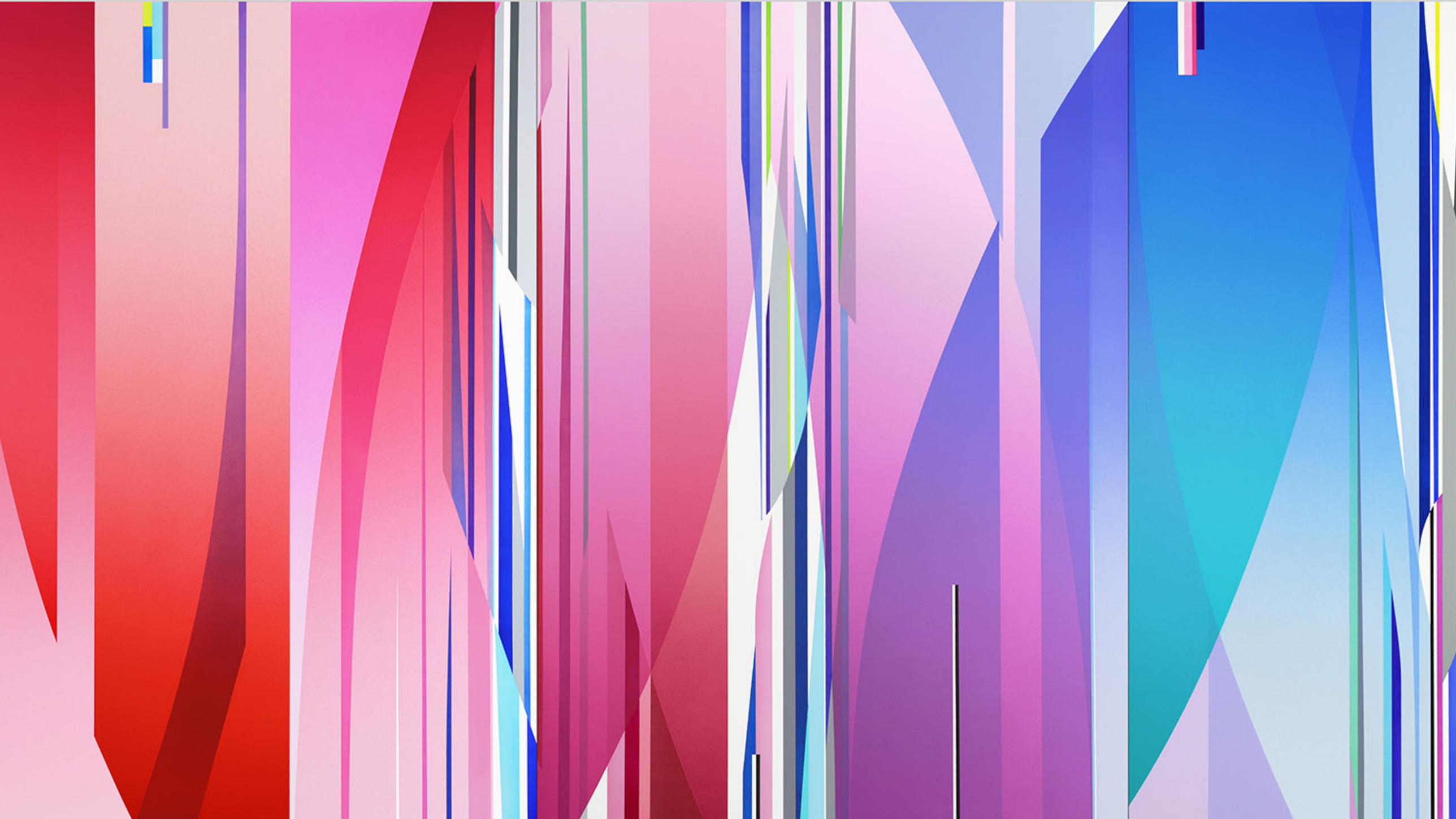
Slide 3 is third in a series of four paintings that capture Johnson's exploration and fascination with converging s-curves. The negative space between the s-curves' edges, the natural intersections that flow on repeat, and the line's often-rapid acceleration creates an energetic linear graphic, which Johnson placed within each painting in this series. As Johnson began studying the nature of s-curves, the playful essence of two lines curving provoked this sense of joy in the artist. As Johnson began infusing variations of blue with indigo and soft violet, the childhood memory of sliding down a large blue slide with his cousins resurfaced. "We loved this specific playground that had a big blue s-curve shaped slide. It was so wide that three of us could ride down side by side at the same time," says Johnson. Johnson held onto this memory as *Slide 3* evolved, gracefully capturing those elated moments through his compilations of color and fluid compositions.

As panels of warm, light lilac transcend down from the top edges of the painting, small strokes of bright yellow fall between the lines. These transient-like colors washing over a sea of blue remind one of those moments on a playground, where the sunlight drifts in and out of view, peering between the shadows, dancing over the playground in cadence with the wild childhood games in play- a sweet, relatable beat of time that Johnson naturally brings to life in *Slide 3*.





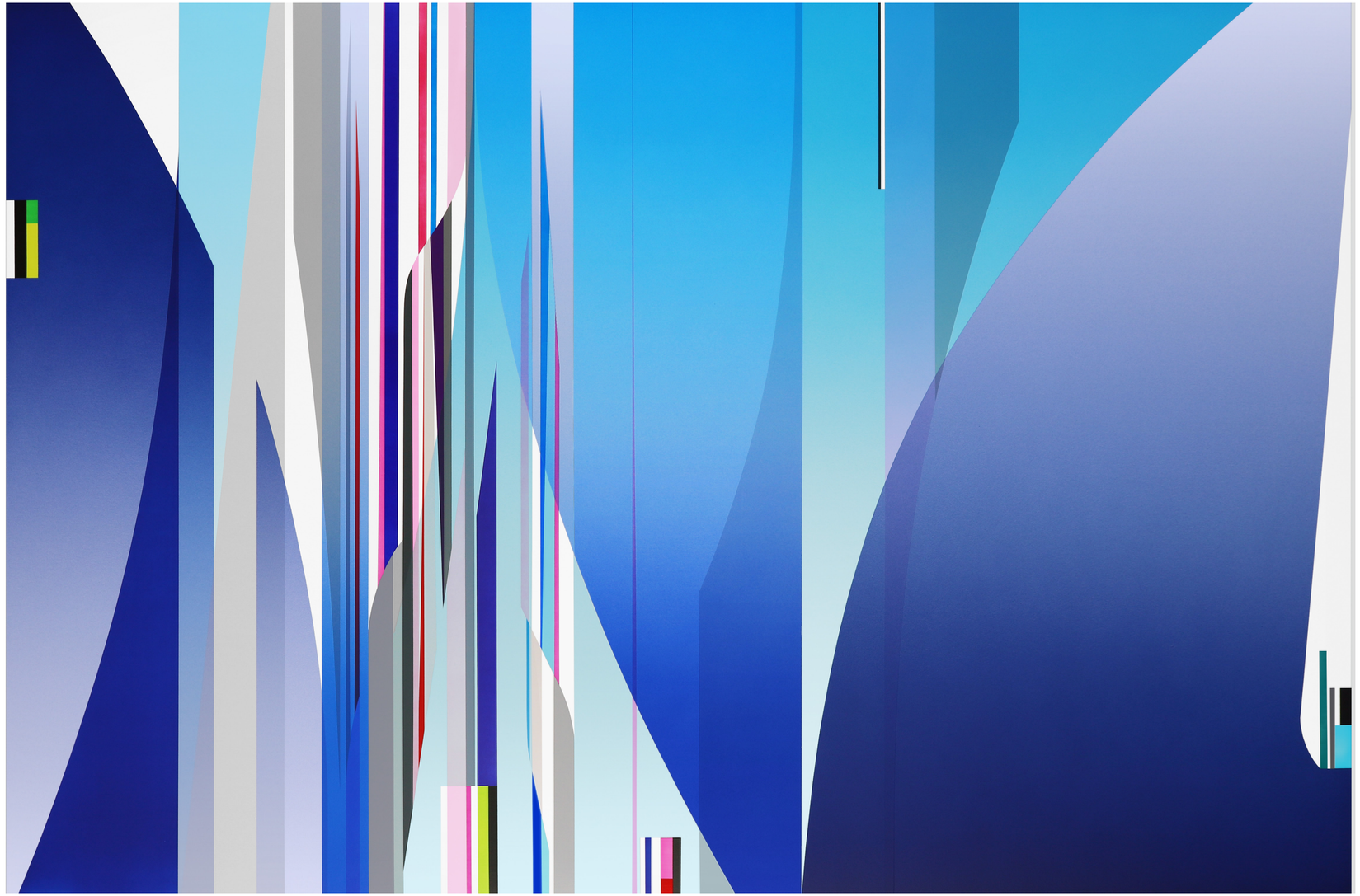
Dion Johnson, *Pendulum(blue-red)*, 2024, acrylic on three canvases, 60 x 120 in. (152.4 x 304.8 cm), (DiJ24-001), *detailed image to follow*



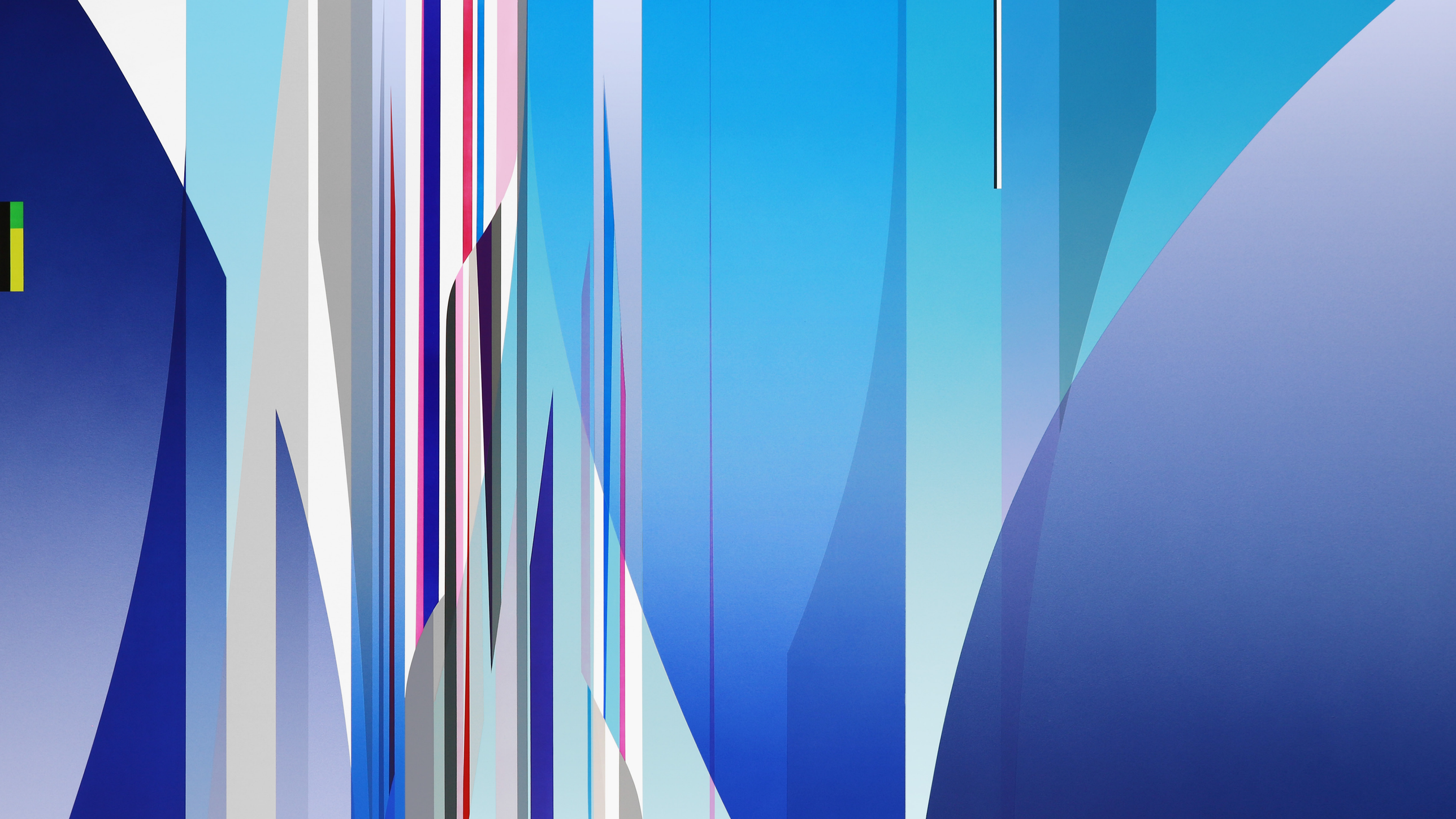


Pendulum stretches across three canvases and further captures Johnson's exploration of framing visceral moments from childhood into his work. Specifically, Johnson recalls the foundational memory of playing with cousins on a large blue slide and swing set at a park. "Glancing over I would see us all in a row, going at our own pace, moving in and out of sync with overlapping diagonal trajectories," says Johnson. The bright, colorful splendor of summertime and the laughter of his cousins intensified the kinetic experience that Johnson translated into this work.

Similar to *Slide 3*, Johnson's transient-like colors wash over vivid and subdued sunset hues, reminding us of those beautiful days, where the sky's light drifts in and out of view, peering between the shadows, gliding over the grass in cadence with the wind and wild childhood games at play- a sweet, relatable moment in time that Johnson uniquely brings to life in his work. "I love when a painting is like a time machine; I can be perfectly present in the moment gazing at its surface and color, and almost instantly, I'm transported back in time to a wonderful memory place," says Johnson.

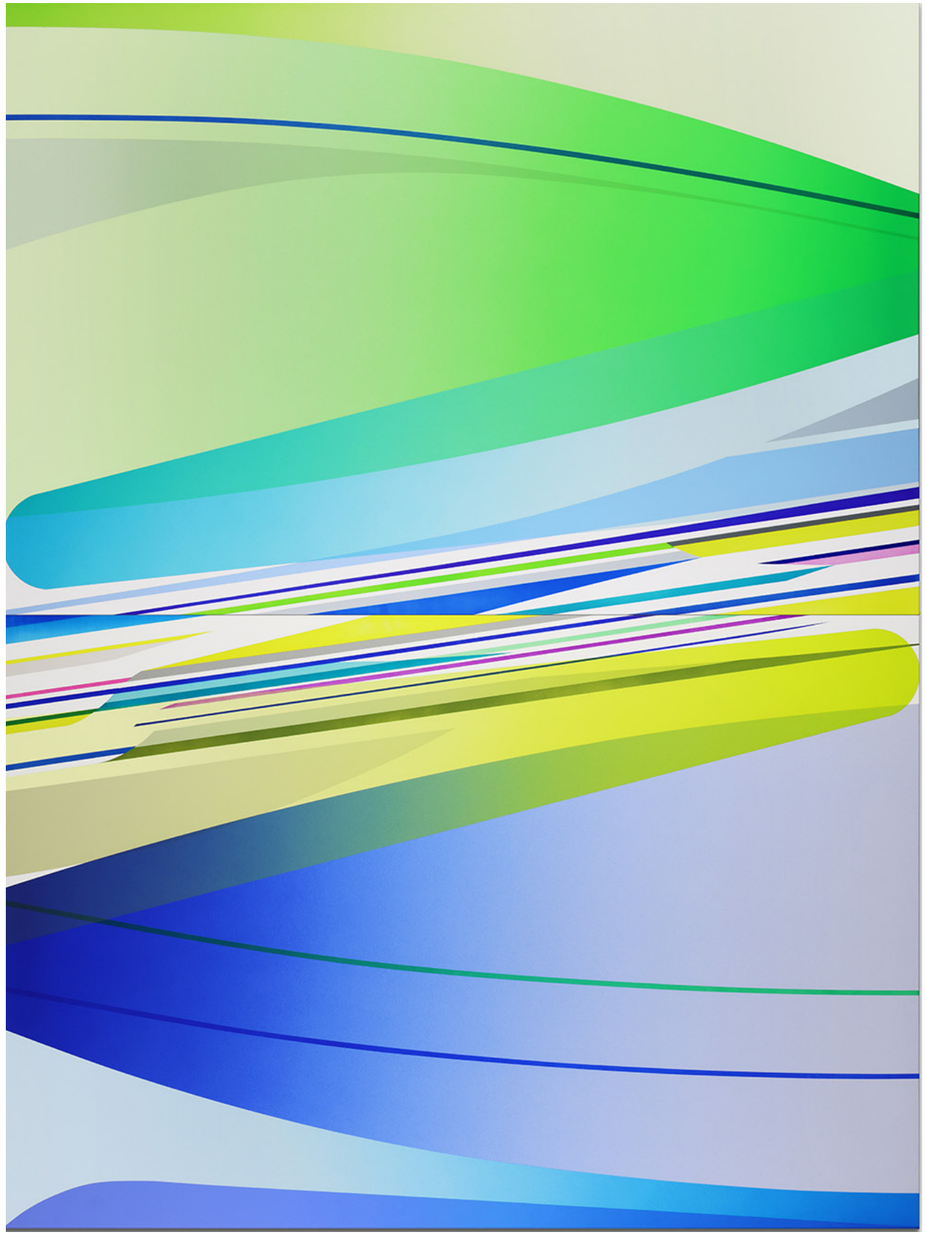


Dion Johnson, *Phantom*, 2023, acrylic on canvas, 40 x 60 in. (101.6 x 152.4 cm), (DiJ23-009), *detailed image to follow*



Influenced by James Turrell's light installations and Robert Irwin's fluorescent tube compositions, ***Phantom*** is like a sky view that pivots and twists throughout the painting, creating a vivid, participatory-like experience for the viewer. In *Phantom*, Johnson paints darkened swaths of blue that are almost foreboding in nature, like a storm cloud or veil waiting to be lifted to reveal the unknown.

Phantom's atmospheric essence and the artist's expressive use of color can be traced back to the artist's admiration for romantic landscape painters J.M.W. Turner and Caspar David Friedrich. Through scale and their delicate use of light and tone, Turner and Friedrich infused highly emotional drama and existential theories into their work. In *Phantom*, Johnson ventures into a more moody, melodramatic visual narrative, introducing a range of emotion through the painting's rapid shift in tone and mood. The pelagic palette of colors in *Phantom* slip in and out of the canvas, like a rip-tide, grasping and hinting at an unknown force.



Dion Johnson
Sonic Sky (blue-green), 2026
acrylic on two canvases
80 x 60 in. (203.2 x 152.4 cm)
(Inv# DiJ26-002)



Dion Johnson
Slipstream (blue), 2025
acrylic on two canvases
80 x 60 in. (203.2 x 152.4 cm)
(DiJ25-007)
detailed image to follow



Dion Johnson
Fluid Dynamic (violet-blue), 2025
acrylic on canvas
72 x 48 in. (182.9 x 121.9 cm)
(Inv# DiJ25-008)

Fluid Dynamic, Sonic Sky blue-green, and ***Slipstream (blue)*** have slender interlocking shapes that stretch from side to side through the center of the composition. These multi-color groupings are oriented on a subtle angle that implies a twisting motion, each portraying this playful inversion of a landscape that shifts ones' sense of gravity. "I was thinking of a spinning coin wobbling angular axis just before it reaches its horizontal resting point," says Johnson. The horizontal spaces are imbued with a momentum that invites viewers to gaze into a fascinating concentration of color energy.

Inspiration for Johnson is often indirect, coming from photographs of places, striking visual experiences, music and memory. The title *Slipstream (blue)* was inspired by the Pavement song, "Starlings of the Slipstream," which evokes the imagery a flock of starlings. Within this specific series, Johnson plays with the tension between static paintings and kinetic energy to create a dialogue between contrasting elements: rectilinear structures versus sweeping gradients, immediate versus ethereal, expanding versus contracting, and warm versus cool.



About Dion Johnson

Born in Bellaire, Ohio, Los Angeles-based artist Johnson attended Yale Norfolk Summer School of Music and Art, received his BFA from The Ohio State University and his MFA from Claremont Graduate University.

His work can be found in the permanent collections of the Museum of Art and History, Lancaster, CA; Creative Artists Agency, Los Angeles, CA; Columbus Museum of Art, Columbus, OH, among others.

Johnson teaches at Otis College of Art Design and works from his studio in Los Angeles, California.

Matt Wedel



Matt Wedel
Flower Tree, 2018
porcelain
7 x 11 x 10 in. (17.8 x 27.9 x 25.4 cm)
signed by artist
(Inv# MW18-104)









Matt Wedel, *Flower Tree*, 2018, porcelain, 7 x 11 x 10 in. (17.8 x 27.9 x 25.4 cm), signed by artist, (Inv# MW18-104)



Matt Wedel
Flower Tree, 2025
stoneware
10 1/2 x 14 x 13 in. (26.7 x 35.6 x 33 cm)
(Inv# MW26-008)



Matt Wedel, *Flower Tree*, 2025, stoneware,10 1/2 x 14 x 13 in. (26.7 x 35.6 x 33 cm) (Inv# MW26-008)



“Dealing with culture in the context of nature and landscape, these newer works are an extension of exploring paint as sculpture, as well as sculptural action." - Matt Wedel

Matt Wedel
Flower Tree, 2025
stoneware
10 1/2 x 14 x 13 in. (26.7 x 35.6 x 33 cm)
(Inv# MW26-008)



Matt Wedel
Flower Tree, 2025
porcelain
5 x 6 x 6 in. (12.7 x 15.2 x 15.2 cm)
signed on bottom
(Inv# MW25-026)









Matt Wedel, *Flower Tree*, 2025, porcelain, 5 x 6 x 6 in. (12.7 x 15.2 x 15.2 cm), signed on bottom, (Inv# MW25-026)



Matt Wedel
Flower Tree, 2025
stoneware
9 1/2 x 12 1/2 x 11 in.
(24.1 x 31.8 x 27.9 cm)
signed on bottom
(Inv# MW25-030)



Matt Wedel, Flower Tree, 2025, stoneware9 1/2 x 12 1/2 x 11 in. (24.1 x 31.8 x 27.9 cm), (Inv# MW25-030)



Matt Wedel
Flower Tree, 2026
stoneware
10 1/2 x 13 1/2 x 11 1/2 in.
(26.7 x 34.3 x
29.2 cm)
signed on bottom
(Inv# MW26-007)



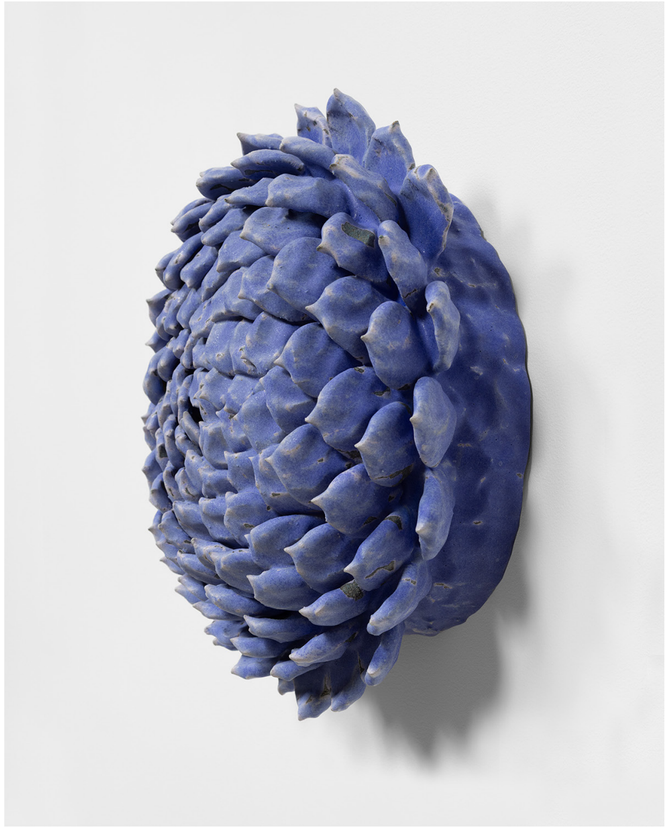





Matt Wedel, *Flower Tree*, 2026, stoneware, 10 1/2 x 13 1/2 x 11 1/2 in. (26.7 x 34.3 x 29.2 cm), signed on bottom (Inv# MW26-007)



Matt Wedel
Flower Tree, 2026
stoneware
7 x 17 1/2 x 18 in. (17.8 x 44.5 x 45.7 cm)
signed on bottom
(Inv# MW26-004)





Matt Wedel
Flower Tree, 2026
stoneware
7 x 17 1/2 x 18 in. (17.8 x 44.5 x 45.7 cm)
signed on bottom
(Inv# MW26-004)



Matt Wedel
Flower Tree, 2025
stoneware
28 x 28 x 26 1/2 in. (71.1 x 71.1 x 67.3 cm)
signed on bottom
(Inv# MW25-032)



"I am in love with the labor of making. It is exploration through form and the constant search for clarity about the world." - Matt Wedel

Matt Wedel
Flower Tree, 2025
stoneware
28 x 28 x 26 1/2 in. (71.1 x 71.1 x 67.3 cm)
signed on bottom
(Inv# MW25-032)



Matt Wedel, *Flower Tree*, 2025, stoneware, 28 x 28 x 26 1/2 in. (71.1 x 71.1 x 67.3 cm), signed on bottom, (Inv# MW25-032)



Matt Wedel
Flower Tree, 2024
stoneware
20 x 24 x 24 in. (50.8 x 61 x 61 cm)
signed and dated on bottom
(Inv# MW25-023)



Matt Wedel, *Flower Tree*, 2024, stoneware, 20 x 24 x 24 in. (50.8 x 61 x 61 cm), signed and dated on bottom, (Inv# MW25-023)



Matt Wedel, *Flower Tree*, 2025, stoneware, 8 x 10 x 9 1/2 in. (20.3 x 25.4 x 24.1 cm), signed on bottom, (Inv# MW25-035)



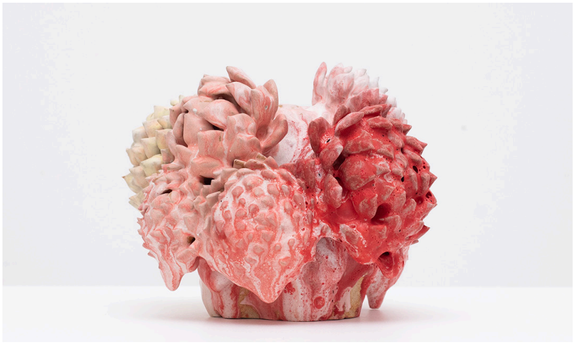










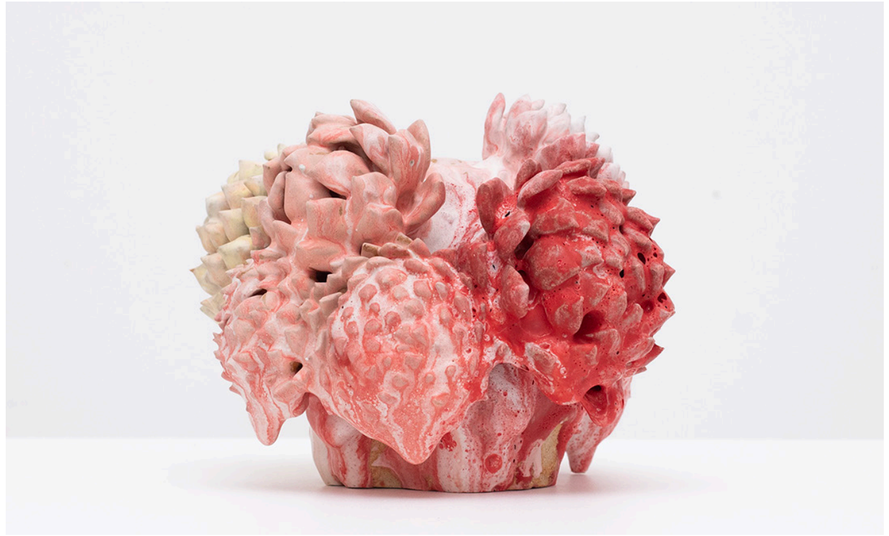


Matt Wedel, *Flower Tree*, 2025, stoneware, 8 x 10 x 9 1/2 in. (20.3 x 25.4 x 24.1 cm), signed on bottom, (Inv# MW25-035)









Matt Wedel, *Flower Tree*, 2025, stoneware, 8 x 10 x 9 1/2 in. (20.3 x 25.4 x 24.1 cm), signed on bottom, (Inv# MW25-035)



Matt Wedel
Flower Tree, 2018
porcelain
5 1/2 x 7 x 6 1/4 in.
(14 x 17.8 x 15.9 cm)
(Inv# MW18-120)











Matt Wedel
Flower Tree, 2018
porcelain
5 1/2 x 7 x 6 1/4 in.
(14 x 17.8 x 15.9 cm)
(Inv# MW18-120)



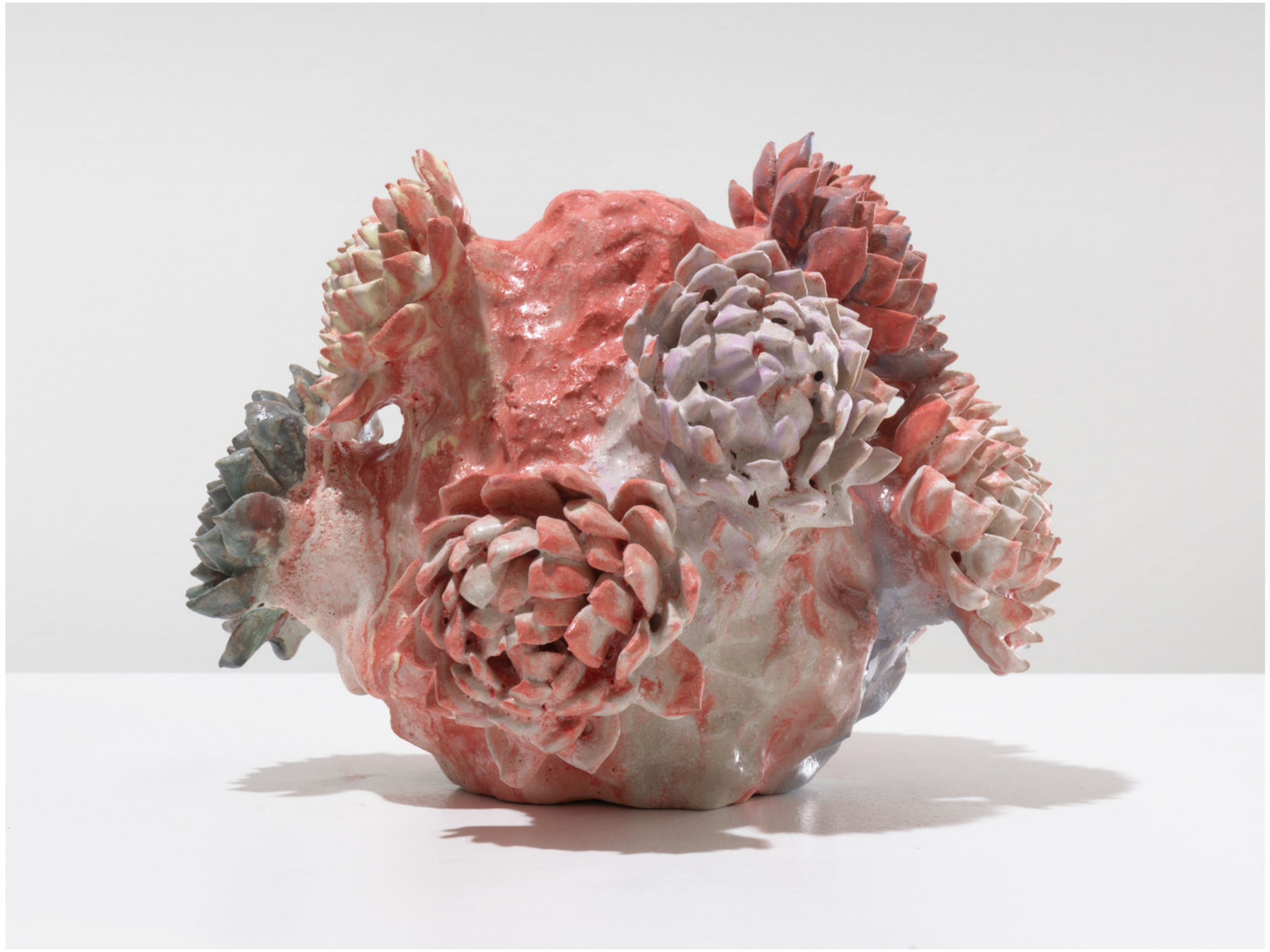
Matt Wedel
Flower Tree, 2025
stoneware
8 x 11 1/2 x 10 1/2 in.
(20.3 x 29.2 x 26.7 cm)
signed on bottom
(Inv# MW25-041)








Matt Wedel, *Flower Tree*, 2025, stoneware, 8 x 11 1/2 x 10 1/2 in., (20.3 x 29.2 x 26.7 cm), signed on bottom, (Inv# MW25-041)



Matt Wedel
Flower Tree, 2023
stoneware
9 x 12 1/2 x 13 in.
(22.9 x 31.8 x 33 cm)
(Inv# MW23-002)









Matt Wedel, *Flower Tree*, 2023, stoneware, 9 x 12 1/2 x 13 in., (22.9 x 31.8 x 33 cm), (Inv# MW23-002)



Matt Wedel
Flower Tree, 2025
stoneware
9 x 11 x 9 1/2 in.
(22.9 x 27.9 x 24.1 cm)
signed on bottom
(Inv# MW25-040)





Matt Wedel
Flower Tree, 2025
stoneware
9 x 11 x 9 1/2 in.
(22.9 x 27.9 x 24.1 cm)
signed on bottom
(Inv# MW25-040)



Matt Wedel
Flower Tree, 2026
stoneware
10 1/2 x 12 x 10 1/2 in.
(26.7 x 30.5 x
26.7 cm)
signed on bottom
(Inv# MW26-006)






Matt Wedel, *Flower Tree*, 2026, stoneware, 10 1/2 x 12 x 10 1/2 in. (26.7 x 30.5 x 26.7 cm), signed on bottom, (Inv# MW26-006)



Ever evolving, Wedel's sculptures are an exploration of clay as a fluid material that captures the relationship of the mind to a changing ecosystem.

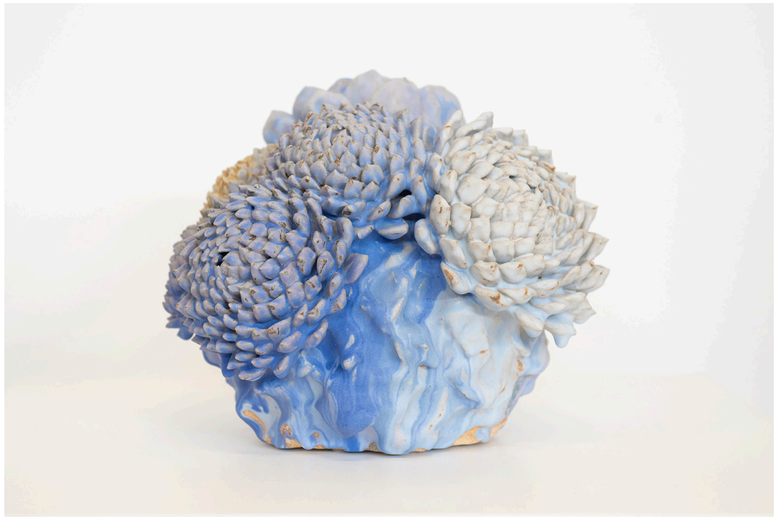




Matt Wedel
Flower Tree, 2026
stoneware
10 1/2 x 12 x 10 1/2 in.
(26.7 x 30.5 x
26.7 cm)
signed on bottom
(Inv# MW26-006)



Matt Wedel
Flower Tree, 2026
stoneware
10 x 13 1/2 x 11 1/2 in.
(25.4 x 34.3 x 29.2 cm)
signed on bottom
(Inv# MW26-005)








Matt Wedel, *Flower Tree*, 2026, stoneware, 10 x 13 1/2 x 11 1/2 in., (25.4 x 34.3 x 29.2 cm), signed on bottom, (Inv# MW26-005)



Matt Wedel
Flower Tree, 2024
stoneware
16 1/2 x 15 1/2 x 15 in.
(41.9 x 39.4 x 38.1 cm)
signed on bottom
(Inv# MW26-010)











Matt Wedel
Flower Tree, 2024
stoneware
16 1/2 x 15 1/2 x 15 in.
(41.9 x 39.4 x 38.1 cm)
signed on bottom
(Inv# MW26-010)



Matt Wedel
Flower Tree, 2026
stoneware
8 x 9 x 10 in.
(20.3 x 22.9 x 25.4 cm)
signed on bottom
(Inv# MW26-003)



Matt Wedel, *Flower Tree*, 2026, stoneware, 8 x 9 x 10 in. (20.3 x 22.9 x 25.4 cm), signed on bottom, (Inv# MW26-003)



Matt Wedel, *Flower Tree*, 2026, stoneware, 7 x 9 x 10 in. (17.8 x 22.9 x 25.4 cm), signed on bottom, (Inv# MW26-002)



Matt Wedel, *Flower Tree*, 2026, stoneware, 7 x 9 x 10 in. (17.8 x 22.9 x 25.4 cm), signed on bottom, (Inv# MW26-002)



Wedel’s natural skill with clay and his innate ability to navigate its’ unpredictability, brings a remarkable amount of depth and life to each structure, resulting in a magical, illusive body of work.

Matt Wedel, *Flower Tree*, 2026, stoneware, 7 x 9 x 10 in. (17.8 x 22.9 x 25.4 cm), signed on bottom, (Inv# MW26-002)



Matt Wedel, *Flower Tree*, 2026, stoneware, 7 x 8 x 9 in. (17.8 x 20.3 x 22.9 cm), signed on bottom, (Inv# MW26-001)



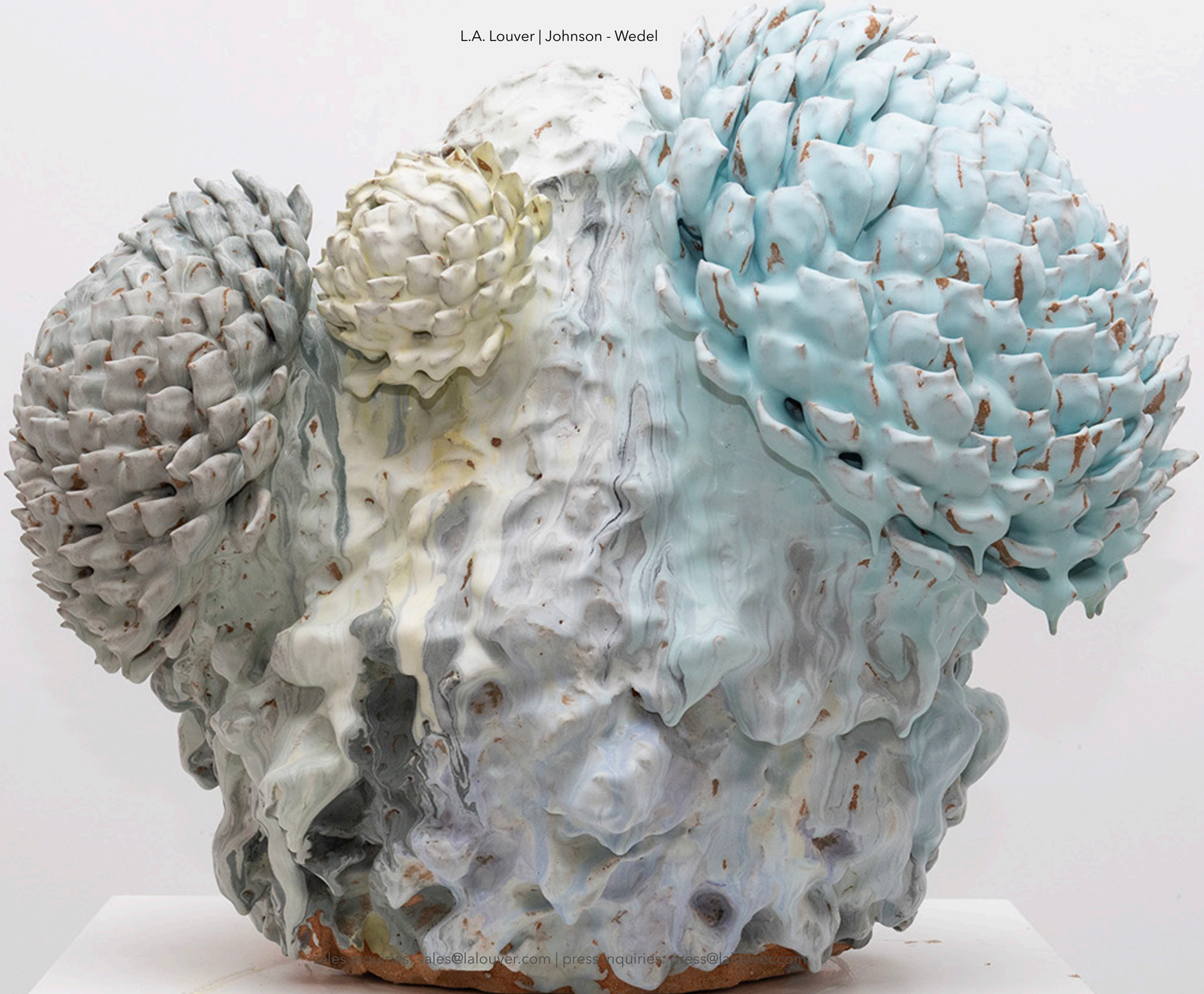


Matt Wedel, *Flower Tree*, 2026, stoneware, 7 x 8 x 9 in. (17.8 x 20.3 x 22.9 cm), signed on bottom, (Inv# MW26-001)





Matt Wedel, *Flower Tree*, 2026, stoneware, 7 x 8 x 9 in. (17.8 x 20.3 x 22.9 cm), signed on bottom, (Inv# MW26-001)



Matt Wedel
Flower Tree, 2024
stoneware
23 x 24 x 27 in.
(58.4 x 61 x 68.6 cm)
signed on bottom
(Inv# MW26-009)



Matt Wedel, *Flower Tree*, 2024, stoneware, 23 x 24 x 27 in. (58.4 x 61 x 68.6 cm), signed on bottom, (Inv# MW26-009)







Matt Wedel, *Flower Tree*, 2024, stoneware, 23 x 24 x 27 in. (58.4 x 61 x 68.6 cm), signed on bottom, (Inv# MW26-009)

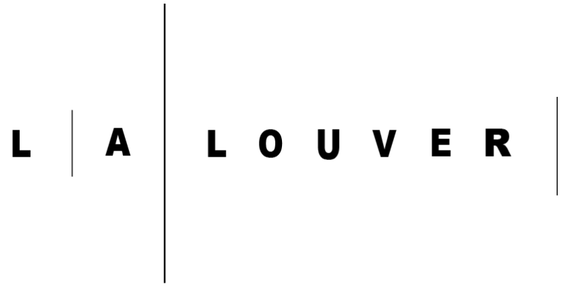


About Matt Wedel

Born in Palisade, Colorado, Wedel earned his BFA from the School of the Art Institute of Chicago and his MFA from California State University, Long Beach, studying under Tony Marsh and Kristen Morgin.

Wedel's artwork has been exhibited extensively throughout the United States and internationally, and resides in the collections of Toledo Museum of Art, Toledo, OH; Frederick R. Weisman Art Foundation, Los Angeles, CA; Long Beach Museum of Art, CA; Honolulu Museum of Art, Honolulu, HI; Clay Museum of Ceramic Art, Middelfart, Denmark; and Art Gallery of Nova Scotia, Halifax, Canada.

In addition to his studio practice, Wedel has been an educator, holding faculty positions at the Nova Scotia College of Art and Design, Rhode Island School of Design, and the University of Colorado, Boulder. Wedel maintains his practice in Athens, Ohio, on a rural farm that he shares his family.



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