

Howard Lonn

Nicholas Metivier

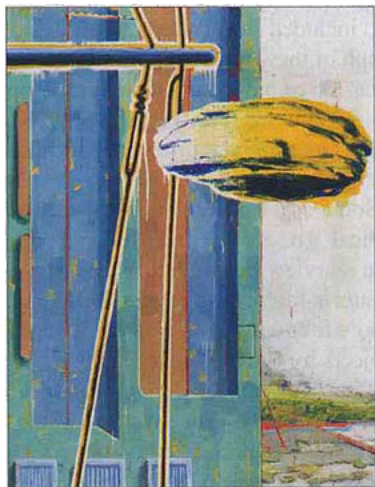
Toronto

The title of Howard Lonn's recent suite of paintings, "Silent Running," refers to the dystopian 1972 cult film. Despite the movie's over-the-top nuttiness, the artist finds its portrait of ecological blight prophetic. Lonn's own work captures a world of industrial ruin, where shipping containers, pieces of buildings, and other urban debris mix with boulders and take on a foreboding beauty.

His paintings imply landscape, but the elements are abstracted, manipulated, and disconnected: a door turned on its side, concrete steps leading nowhere, structural remnants, detached satellite dishes. Lonn's color choices and compositional balance are often exquisite. But he overthinks his material, and his re-workings sometimes give the work an air of hesitancy.

In *West World* (2007), one of his strongest works in this series, the beautifully sketched landscape in the lower right began the image. In the final version, it is just a small lyrical square almost obliterated by the heavy white sky, the rectangular blue-and-green structure, and the hovering rock that dominate the composition.

Reviews: International



Howard Lonn, *West World*, 2007, oil on canvas, 84" x 66". Nicholas Metivier.

In *The Headquarters* (2006), an imposing five-by-six-foot painting, various industrial elements sprawl across the picture plane. The upper portion is divided into black, gray, and pink sections, each defined as much by its directional brushstrokes as by its colors. In the foreground, shards of wreckage shiver below a looming disaster. Although Lonn reveals a world where nothing seems unified or steady, his paintings of disintegration are fully composed and clear.

—Kate Regan