

***The Huffington Post***  
**Haiku Reviews**  
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**Peter Frank**



*Oscillation/Fluctuation Series #15, 2011*

**John Pearson**, British-born, has been working in Ohio for the past several decades, and one is tempted to lump his vivid, complex, eccentrically formed geometric paintings in with the Op Art activity that has been coming out of the Cleveland area since the 1960s. But, eye-popping as they may be, Pearson's abstractions are not eye-fooling, and rely - increasingly - on a wry, graceful fluidity and a contrasting symmetry that is almost heraldic in its motivic counterpoise. A shape - a silhouette, really, described by a thick, firm border - sets upon a background of contrasting stripes, its exact double set equidistantly from the center of the vertically composed painting. All the while, the painting - not just its contents, but its contour - is undulating, the stripes along with it. The colors are intense and handsome, jammed one against the other in this dense schema so that they border on discord. Finally, though, the colors are not arguing with one another as simply talking loudly amongst themselves. Pearson's paintings, sexy and intelligent, are the hard-edge lives of the party. (Sam Lee, 990 N. Hill Street #190, Los Angeles; through October 29. [www.samleegallery.com](http://www.samleegallery.com))