



Why does one color or shape *zing* while another appears *flat*? The reason is the existence of a powerful force or energy. Many cultures have studied this phenomenon. The Chinese call it *chi*. Neolithic tribes such as the Druids built stone circles in sacred sites which emit this energy. We now call the sites and their connections to one another *ley lines*. In the sixties hippies hummed with the *vibe*, in the seventies Luke Skywalker was be-knighted in the ways of the *force*.

Whatever the name, *chi*, *vibe* or *force*, this energy is mysterious and elusive. It exists in Rothko's hovering color and Hepworth's chiseled voids. It is this power that I experiment with and cultivate in my art. I call it *zing*.

Observation of the land feeds my art. From the landscape I gather materials such as stone, barn wood, color and light. Each material inspires me.

Three hundred pounds of granite moves and feels differently than three hundred pounds of blue. I combine these materials with elements, sky, water or the color of dirt. How much color, how simple a shape, how I move them next to each other, this is what brings my work to life. I work the material to a place of tension or peace. I am like a dowser looking for an aquifer hidden but present. The longer I practice the more I strive for a subtler touch or a simpler conveyance.

Zing exists within all shapes, textures, colors and materials. Tapping this force is like tapping and splitting a stone. This is the mystery and the magic. This search for *zing* drives my work.

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