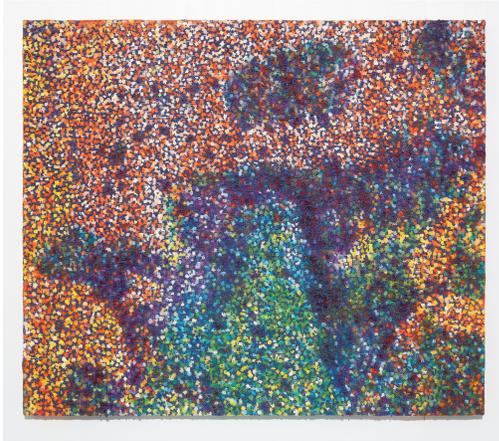


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PRESS RELEASE



Evan Nesbit “Pebble Dash”
September 6 to October 18, 2025
Gallery Hours: Thu to Sat 12:00-5:00PM
and by appointment
Reception: September 6, 4-6PM

Left:
Evan Nesbit “Whistle Top” 2025
Acrylic, dye and burlap
36 x 42 inches

James Harris Gallery is pleased to present our third solo exhibition with Evan Nesbit title “Pebble Dash”. For over a decade, Nesbit has worked with burlap as the primary support material for his paintings. This exhibition demonstrates his explorations of how texture, color and tone can be used to build complex abstract compositions. Burlap was used as an alternative to linen or canvas in the late 19th century. Cost was a factor in its use, but many artists after the turn of the century used burlap because of its unique qualities; its coarse weave and texture. Gauguin, Leger, Klee, Miro, Burri, Tàpies and others chose burlap because of these inherent qualities.

Nesbit’s choice of burlap is twofold; it enables his investigation into the threshold of painting that exists between perception and visual systems; and it allows for a performative gesture of pushing acrylic paint through the weave to create a heavily textured surface. For this exhibition, he has abandoned big gestures of color and form to narrow his focus back to the optical effect of paint and its application process to investigate the luminosity of color. He begins by applying dye with a brush onto white burlap to create swaths of varying color. Once the abstract structure of composition is intuitively resolved, he flips over the burlap and begins to add small dots of contrasting color, creating areas of pointillist activity. This pictorial technique of chromatic juxtapositions creates strong contrasts and intensifies colors. He also purposely leaves portions of weft and weave of the burlap open. After the dots of pigment of have dried, the artist then pushes acrylic paint through the backside side creating an accretion of paint that has been extruded through the fabric’s openness of the weave. Working front to back and vice versa, the resulting image seamlessly integrates the medium with the support creating an aesthetic pictorial organization. The raw pigments retain their natural brilliance, and striking chiaroscuro and colorful contrasts reverberate throughout the painting.

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Nesbit practice is more than a re-examination of the medium; he has developed a distinct visual language through his use of materials. The viewer is asked to engage in a complex relationship to the work, as both a physical confrontation through which they are interpolated by an object/image that disavows its referentiality, and as a conceptual exercise that questions our culturally embedded preconceptions of the medium of painting itself. The power of the work lies in this multiplicity of conflicting interpretations and resistance to resolution, for the artist and viewer alike.

Evan Nesbit received a BFA from San Francisco Art Institute and an MFA from Yale University in New Haven, CT. He shows nationally and internationally. He is represented by Roberts Project Los Angeles, Van Doren Waxter, New York, and Koki Arts in Tokyo. Select recent exhibitions include "Latest and Greatest: New Work at Laguna Art Museum, Laguna, CA;" "Color Fields," Long Beach Museum of Art, Long Beach, CA and "Marbled and Bewildered," Van Doren Waxter, New York, NY. His work is represented in the permanent collections of the Crocker Art Museum, Sacramento, CA; Long Beach Museum of Art; The Frederick R. Weisman Art Foundation, Los Angeles, CA and The Pizzuti Collection of the Columbus Museum of Art, Columbus, OH, among others.