

# JAMES HARRIS GALLERY

604 SECOND AVE  
SEATTLE, WA 98104

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JAMESHARRISGALLERY.COM

## PRESS RELEASE



Evan Nesbit

“Ever Dissonant Futures”

March 1 to April 21, 2018

Reception for the Artist:

Thursday, March 1<sup>st</sup>, 6-8PM

Left: **Evan Nesbit**

“Intercontinental Office Blue” 2018

Acrylic and Inkjet Print on Vinyl

53” x 37”

Gallery Hours:

Wednesday-Saturday, 11am-5pm

Tuesday by appointment only

Images are available upon request.

James Harris Gallery is pleased to present our second solo exhibition with California artist Evan Nesbit entitled “Ever Dissonant Futures.” The artist continues his investigation of the material support of the painted object, the substrate of painting, and its gestural deviations through process.

In Nesbit’s previous exhibition at the gallery, the artist’s primary focus was spatial abstraction where his burlap canvases were meticulously crafted through a process of dying, sewing and extrusion of acrylic paint pressed through the weave of the material. By dying the support structure and driving the pigment medium through it, the artist seamlessly integrated the medium with the support, creating an aesthetic teleology of flatness and pictorial organization.

For this exhibition, Nesbit continues his use of pushing pigment through the reverse side of the substrate, and now photographic images have been introduced by printing on a vinyl matrix. His markings compliment and disrupt the physical traces of reproduced photograph, trapping the image between the mechanical and the painted gesture. Nesbit’s new paintings allude to the inevitable commodification of the digital image but through his use of highly saturated color and neon tones of paint, the works situate themselves between the historical and contemporary painting antecedents in which artists incorporated found or mechanically produced images.

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In one painting, entitled “Intercontinental Office Blue” (2018), intense expressionistic hues of electric blue and neon yellow obfuscate petals on an arrangement of lilies. Vertical gestures of bright red, pink, green and white are repeated throughout the work, echoing the window framing behind the still life. These disparate gestures hybridized the composition creating a vibration between foreground and background, surface and depth. In another work “Perishable Gestures 2,” images of Styrofoam-wrapped fruit in a Japanese market have been overlaid with squiggles of green, yellow, red and white paint. The overall effect creates an ambiguous sensory experience of divergent visual outputs.

Nesbit’s goal is to fuse painting aesthetics with the semiotics of media-drenched contemporary reality. The artist’s application of paint disrupts the visual photographic cues that either emphasize or collapses their perspectival relationships. His new work seeks to merge the visual peculiarities of the photograph with constructs of the language of painting.

Evan Nesbit (b. 1985) lives and works in Grass Valley, CA. Nesbit received his BFA from San Francisco Art Institute in 2009 and his MFA from Yale University in 2012. He has been awarded the Yale University Ely Harwood Schless Memorial Fund Prize for painting. Other recent solo exhibitions include: Van Doren Waxter, New York, Annarumma Gallery, Naples, Italy (2017); Koki Arts, Tokyo, Japan, Roberts and Tilton, Los Angeles, CA, 11R, New York, NY(2016). His work has additionally been included in numerous group exhibitions, such as: Sargent’s Daughter, New York NY (2017) 88 Projects Berlin, Germany Praz-Delavallade, Paris, France (2015).