



NICHOLAS EVANS-CATO

## Visual Cues

**A**rtist Nicholas Evans-Cato is acutely aware of his surroundings that he translates into his paintings. He does on-site observations and drawings, works from memory and notes, and relies on his experiences to capture the atmosphere and overall feeling of a place.

He elaborates, "It takes much more time to make a painting than [the time of] a certain kind of weather in a certain season. Leaves fall from trees and clouds blow away before a large painting can be finished. I rely on my familiarity with certain places that I observe repeatedly over years before painting them. I love painting in the snow, though there is less of it each winter than there used to be. When it falls I take notes and make sketches."

Beginning May 19, George Billis Gallery in New York City, will showcase around 30 Evans-Cato's new works, with many of them featuring his frequent muse of the metropolis itself.

The artist is quick to add, though, that the painting location isn't chosen strictly because of the architectural elements, and he is rather drawn to the natural occurrences. "The Brooklyn Bridge is wonderful, yes. But I see it as an active part of a composition," he says. "In *Frigate* it becomes a focus of attention not merely because of its landmark silhouette, but because the overcast sky around it is visually quiet."





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1  
*Ironclad*, oil on linen,  
7 x 18"

2  
*Amphitheater*, oil on  
linen, 36 x 52"

3  
*Frigate*, oil on linen,  
8 x 8"

4  
*Carpet*, oil on linen,  
28 x 48"

Another one of his paintings, *Carpet*, is from a higher vantage point, showing the sky above the roofs of buildings. "I'm after capturing a sense of brilliant midsummer heat," he explains. "In bright sun the colors in shadows can be more saturated than in sunlight, which bleaches them."

Works such as *Amphitheater* and *Ironclad*

show the Manhattan Bridge—located minutes from the Brooklyn studio the artist has occupied for 25 years—but the main focus is the asymmetrical composition with the expanse of sky. *Ironclad* is a sunnier view, while *Amphitheater* is from winter. "To me [the Manhattan Bridge] is like an elaborately woven tapestry of cables and

trusses," he says. "It took two years of planning to paint [*Amphitheater*] during New York's now regular warm spell in the middle of January, which produces thick fog." ●

#### George Billis Gallery

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