



NICHOLAS EVANS-CATO Unearthing Beauty

Ofentimes there is a place or object that becomes a constant muse for an artist and it appears in their work repeatedly. Nicholas Evans-Cato's playground is Brooklyn, New York—a location where he is captivated by the iconic bridge and the bird's-eye views around the city. However, it isn't just Brooklyn that has continued to draw in Evans-Cato, but also specific weather conditions that affect the atmosphere.

1
Keyboard, oil on canvas,
24 x 44"

2
Brontosaurus, oil on
linen, 24 x 72"

3
The Edge, oil on linen,
25 x 31"



In particular, Evans-Cato paints fog and snow, which allows the edges of man-made structures to fade into the distance. The artist also paints on location, so he waits for just the right conditions to bring out his canvas. "[T]here is a lot of planning ahead in my work because I work outside on site," he elaborates. "I tend to not know exactly which painting I'm working on until I know what the weather is going to be like."

From May 15 to June 9, Evans-Cato will present a collection of New York City scenes in a new show at George Billis Gallery. The works will highlight some of the most well-known structures as well as lesser-known sites.

One of the most recognized landmarks that Evans-Cato paints is the Brooklyn Bridge, which he has captured in various seasons, atmosphere and perspectives. Two examples are *Brontosaurus* and *Lattice*, which were painted from his friend's rooftop. The difference between the two is

Brontosaurus is a more narrow, panoramic view, while *Lattice* shows more of the sky with a low horizon line that is similar to 17th-century Dutch landscape paintings.

One of his around-town works is *Keyboard*, which is a view looking out at a bus parking lot and repair yard right after a snowstorm. "There was something quite wonderful, I thought, about the resemblance between the buses and a piano," he shares. In another scene, *The Edge*, the fog is the central component, as the city in the background seems to drift in and out of focus.

"I guess the way I think about [my work] is, if I return to a spot repeatedly, it's because there is something I feel I still haven't captured yet," Evans-Cato remarks. "I've always had a feeling that an artist doesn't need fresh places, but rather fresh eyes." ●

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