

UPCOMING SHOW

Up to 20 works on show
Oct. 10 thru Nov. 11, 2006
George Billis Gallery
511 W. 25th St., Ground Floor
New York, NY 10001
(212) 645-2621

SHOW LOCATION NEW YORK, NY

NICHOLAS EVANS-CATO

The visual rarity of quiet, empty New York streets.

Nicholas Evans-Cato doesn't mind painting alone. In fact, he's used to it by now.

As an artist who specializes in painting during adverse weather conditions, Evans-Cato feels that the solitude and emptiness of deserted city streets allows him a chance to really concentrate on the work in front of him and capture the details of each particular scene.

"Not a lot of people are out painting during a blizzard," says Evans-Cato. "One of the benefits of painting in crummy weather is you don't have people lingering. It's a nice experience when the streets of Brooklyn are perfectly quiet."

This also remains true no matter the weather condition. And, Evans-Cato enjoys all of them, the worse the weather, the better for him.

"My city is one alternatively described by nearly blinding summer glare, thick warm fog or heavy rain and snow," says Evans-Cato. "The beauty of its oppressive weather invites consideration in its own right."

Evans-Cato also believes that the mere difficulty of painting during such conditions has left this unique subgenre of landscape painting largely untouched throughout art history.





PARAPET, OIL ON LINEN, 26 X 78"

"It is the opacity of these fugitive conditions, whose empirical depiction is largely without precedent in the history of the Cityscape genre, which transforms my paintings from mere traditional windows onto the everyday into delicate and deliberate geometric screens of the exceptional, through which the American vernacular exterior seems both an apparition and an anchor."

And, of course, it could only happen

in New York.

"It's where I'm from and I'm not sure I could do them in any other city," says Evans-Cato. "New York is the city that I'm most familiar with and the most attached to. But these paintings are about much more than just the depiction of the world's most famous place."

New York also offers some unique characteristics of urban cityscapes that

can't be found in any other city.

"Tight box-like canyons of space at street level present motifs best framed in a square format," says Evans-Cato. "While aerial rooftop views explode them and the distortions of curvilinear perspective capture trajectories mirroring the dome of the sky."

To take advantage of such detail and to maximize the effects of these weather conditions in the city, it is important for



12 FEBRUARY 2006, OIL ON LINEN, 15 X 16"

BOW, OIL ON LINEN 15 X 16"



AMPHITHEATER, OIL ON LINEN, 42 X 70"

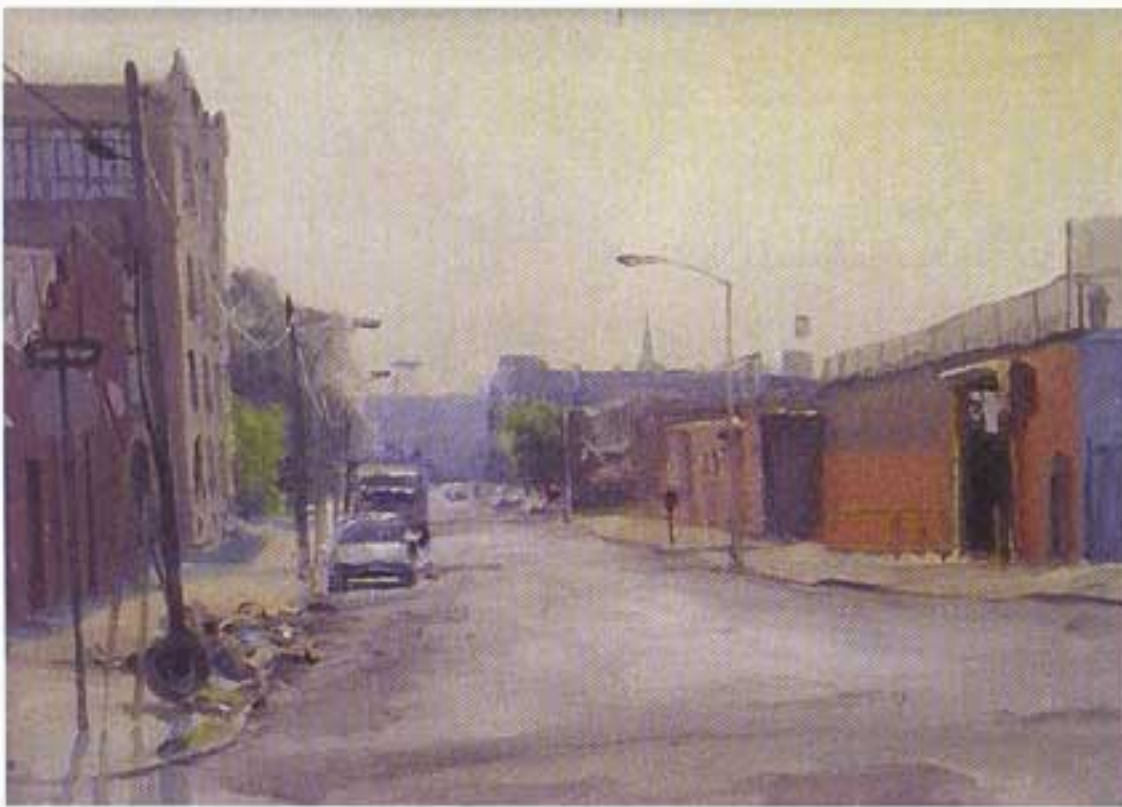
The Gallery Says . . .

"Nicholas Evans-Cato's ability to transform a familiar street corner into a work of art through lighting and perspective encourages viewers to be more aware of the beauty in their own surroundings. His persistence in painting plein air in rain and snow, in an effort to veil the harsh edges of the urban landscape, is indicative of his love for the city. Anyone who loves both the grit and glamour of New York will appreciate Nicholas Evans-Cato's work."

—*Tamar Holton-Hinshaw, Associate, George Billis Gallery*

WEB, OIL ON LINEN, 30 X 70"





MIDDAY, OIL ON LINEN, 8 X 11"



ANTENNA, OIL ON LINEN, 8 X 10"



CARPET, OIL ON LINEN, 8 X 17"

Evans-Cato to be selective in choosing the places in the city where he paints. To him, framing the composition and setting up the design of each painting is just as important as doing the painting itself.

"Of course, I'm interested in showing people what I see," says Evans-Cato. "But, more than making them just a visual of exhausted locations and monuments, these are primarily based on geometric formal concerns and shapes of certain places. It's a matter of choosing where to stand, how to compose a specific place. To me, it's painting about the city as an idea, it's what the city is to me."

And, even though some of the paintings can be quite large Evans-Cato does a lot of the work on site.

"Some are even done exclusively on site," says Evans-Cato. "And, when I do work in the studio, it is from memory. I'm very interested in the idea of using memory as a process."

Evans-Cato credits some of his interest in these weather conditions to a serious car accident he was involved in as a child. The result for him was spending years in and out of various medical offices.

"I spent a lot of time drawing interiors, too much, really," says Evans-Cato. "So now I feel like I need to be outside, even if in a blizzard. So, I'm really rediscovering these places." ●

For a direct link to the exhibiting gallery go to



www.americanartcollector.com

Price Range Indicator

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

	2006
Small	\$1,500
Medium	\$7,500-\$10,000
Large	\$12,000-\$18,000