

VAN DOREN WAXTER

FOR IMMEDIATE RELEASE

Evan Nesbit: Cellophane Grip
September 13–October 28, 2017
23 East 73rd St., New York, NY, 10021



Evan Nesbit, *Manifold Painting (Cat Atlas)*, 2017. Acrylic and inkjet on vinyl. 53 x 74 inches. Courtesy Van Doren Water, NY.

Van Doren Waxter is pleased to announce *Evan Nesbit: Cellophane Grip*, a solo exhibition of new works by Evan Nesbit, on view September 13–October 28, 2017 at the gallery's 23 East 73rd Street location. The show features four acrylic-on-burlap paintings from Nesbit's *Porosity* series, as well as six paintings from his *Manifold* series made using acrylic and ink jet on perforated vinyl fabric. Presenting these two bodies of work together for the first time, the exhibition explores the artist's investigation into texture and material in a practice that engages how the body mediates surfaces and the tensions they contain. Accompanying the show is a fully illustrated catalogue with an essay by Alex Bacon.

Both series are ongoing projects for Nesbit, reflecting his resistance of monoscopic modes of perspective and appeal to an embodied sense of vision. In Nesbit's *Porosity* paintings, he squeegees vibrant acrylic paint through the verso of dyed burlap, which is cut into irregular pieces and re-sewn into dynamic grid-like compositions. As he pushes the paint through the pores of the fabric, swaths of tactile protrusions emerge out of the substrate in a chiastic reordering of elements. Variations in both the density of the acrylic and the intensity of pressure

in which it is applied create subtle shifts in three-dimensional texture. Nesbit's *Porosity* series pulsates with tactile energy.

Building off of the set of concerns established in his *Porosity* series, Nesbit's *Manifold* paintings are similarly made by manipulating acrylic paint through the backside of vinyl screen prints. Whereas in *Porosity* the paint is distributed in a more ubiquitous, expressive fashion, in *Manifold* it is applied in a controlled and mechanical manner that isolates and masks particular regions of the photographic image, employing a more chromatically varied palette. Compressing and collapsing pictorial space and material presence into one surface, Nesbit's *Manifold* paintings comprise a suite of dense, haptic images that promotes multiplicitous ways of viewing.

Nesbit's practice references the Capitalist Realism of Sigmar Polke; the Gutai works of Kazuo Shiraga and Shozo Shimamoto; the Arte Povera of Alberto Burri; Supports/Surfaces artists André-Pierre Arnal and Patrick Saytour; as well as the Neo-Geometric Conceptualism of his former Yale professor Peter Halley.

About Evan Nesbit

Evan Nesbit was born in 1985 and lives and works in Nevada City, California. He holds a BFA from the San Francisco Art Institute (San Francisco, CA) and a MFA from Yale University (New Haven, CT), where he received the Ely Harwood Schless Memorial Fund Prize. Nesbit has held solo exhibitions at James Harris Gallery (Seattle, WA), Koki Arts (Tokyo, Japan), Weiss Berlin (Berlin, Germany), Annarumma Gallery (Naples, Italy) and Roberts & Tilton (Culver City, CA). His work has been presented in group exhibitions at Praz-Delavallade (Paris, France), Brand New Gallery (Milan, Italy), Sean Kelly (New York, NY), among others.

Contact Information

23 East 73rd Street
New York, NY 10021
Tel: 212-445-0444
info@vandorenwaxter.com
www.vandorenwaxter.com