JOHN EVANS
Marcel Proust, who knew a great deal about beauty and even more about remembrance, tells us that, “the real voyage of discovery consists not in seeing new landscapes, but in having new eyes.”

In fact, our most familiar landscapes are precisely the ones that oblige us to revise our vision in order to see them anew.

In the foreground of animated sequence, a series of big, heart-shaped leaves are each limned with a single continuous silvery brushstroke, which is executed seamlessly so that each outline seems to have no beginning and no end. The device—which translates as “pictures of the floating world”—identified the Japanese woodblock that graced the walls of Monet’s home. Celebrating Ukiyo-e painting pleasures, Ukiyo-e images offered an Asian precedent for Impressionism’s unflagging pursuit of the evanescent moment.

Although myriad horizontal and vertical lines cross the ambitiously conceived painterly collage entitled Got away, the topographic image omits a visible horizon. In the foreground, diagonal slashes of variegated greens, gold, pink and orange counterpoint the work’s rigorous rectilinear structure. They reference reeds and rushes and variegated greens, gold, pink and orange counterpoint the work’s rigorous rectilinear structure. They reference reeds and rushes and oblique plane, up, up and away. Because water mirrors its surroundings, in this through-the-looking-glass world we find the mud below, the sky above.

Watching the stars brings to mind a gargantuan Petrob debris horizoning life. Cerulean and cobalt blue fills this elliptical pond, but generally Evans’ watery world is rendered in a palette that is muted like the walls of Monet’s home. Celebrating life’s passing pleasures, many landscape paintings effectively represent a form of portraiture that strives to capture a sense of place. John Evans’ recent utterance consists not in seeing new landscapes, but in having new eyes.

Many landscape paintings effectively represent a form of portraiture that strives to capture a sense of place. John Evans’ recent "Aquatic Gardens" is a collaborative enterprise, but then so is memory itself.

The artist is adept at comingling opposites: rigorous pictorial construction meets the fluidity of water, and the convincing fiction of a receding ground-plane is balanced by the omnipresent evidence of the picture’s flat reality. His skill is rarefied at odds with freshness. In the foreground of Animated Sequence, a series of big, heart-shaped leaves are each limned with a single continuous silvery brushstroke, which is executed seamlessly so that each outline seems to have no beginning and no end. The device—which is easy to grasp, but hard to execute—recalls the broader black outlines that John Evans’ blossoms and buds bloom in the waters of the mind. Aquatic gardens constitute an artist's subject matter; but his real subject is our meandering stream of consciousness.

Many landscape paintings effectively represent a form of portraiture that strives to capture a sense of place. John Evans’ recent works seek a place of sensibility that sun-drenched spot where we might observe emotion recollected in tranquility. Where we discover, in lieu of beauty observed, beauty remembered, and therefore distilled. We find as well the profound and perhaps disquieting truth that memory is largely an act of invention which involves creating plausible links between vividly recollected bits of data. Too a great extent, we surmise what we think we recall. No, this is not Giverny, but neither is Louisiana, nor Florida, nor Maine. John Evans’ blossoms and buds bloom in the waters of the mind. Aquatic gardens constitute this painter’s subject matter; but his real subject is our meandering stream of consciousness.

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Empress, Oil on Canvas, 60” x 60”

The Exclamations Get Away, Oil on Canvas, 64” x 50”
Surprise Party, Oil on Canvas, 42" x 62"

Elegant Lady, Oil on Canvas, 72" x 60"
John Evans

Selected Solo Exhibitions:
- 2012 Gallery Henoch, New York, NY
- 2011 Gallery Henoch, New York, NY
- 2010 Sue Greenwood Fine Art, Laguna Beach, CA
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- 2008 Gallery Henoch, New York, NY
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- 2003 Gallery Henoch, New York, NY
- 2001 Hakon Fjeldheim Gallery, San Francisco, CA
- 1999 Allan Stone Gallery, New York, NY
- 1997 Allan Stone Gallery, New York, NY
- 1996 Ganesh Pattnaik Gallery, Santa Fe, NM
- 1995 Allan Stone Gallery, New York, NY

Selected Group Exhibitions:
- 2012 Dallas Art Fair, TX
- 2011 Dallas Art Fair, TX
- 2010 Dallas Art Fair, TX
- 2009 Dallas Art Fair, TX
- 2008 Dallas Art Fair, TX
- 2007 Dallas Art Fair, TX
- 2005 Dallas Art Fair, TX
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- 1995 Dallas Art Fair, TX

Selected Reviews & Publications:
- 2011 "John Evans," Greg Lindquist, ARTnews, September
- 2010 "Coastal Spaces," Joshua Rose, American Art Collector, December
- 2006 "Fifth Time Around the Block, Art20 Keeps Getting Better," Regina Kolbe, Antiques and the Arts Online, December 5
- 2005 "John Evans," American Art Collector, October
- 2004 "Allan Stone Collection," Daphne De Grivel, Paris, France
- 2002 "John Evans," Gerald Hapgood, ARTnews, Summer
- 2001 "John Evans," Gallery Henoch, New York, NY
- 1999 "John Evans," ARTnews, Summer

Selected Public Collections:
- Smithsonian American Art Museum, Washington, DC
- Museum of Fine Arts, Boston, MA
- Fogg Art Museum, Cambridge, MA
- Harvard Art Museums/Fogg Art Museum, Houston, TX
- DeCordova Museum, Lincoln, MA
- Rose Museum, Brandeis University, Waltham, MA
- Boston Public Library, Boston, MA
- A&F, New York, NY
- Chase Manhattan Bank, New York, NY
- Bank of Boston, Boston, MA
- PaceWildstrom, Boston, MA
- Yale Fine Arts Library, New Haven, CT
- W.W. Grau Co., Dallas, TX
- Diamond Shamrock Co., Dallas, TX
- American Bank, Dallas, TX
- Wellington Management, Boston, MA
- Sotheby’s, Bermuda
- David J. Wolman Co., Boston, MA
- Merrill Lynch, Boston, MA
- Loews Sonesta & Co., Boston, MA
- Allen Stone Collection, NYC
- Nancy Marks & Geoffrey Henschel Schacham, NYC
- Carol & George M. Milne, Nashua, NH
- Paul Hackett, Greenwich, CT
- Mary & Howard Frank, Miami, FL
- Stephen Zarin, New York, NY
- Jackie Myers, Boston, MA
- Chris & Mark Black, NY, NY
- Tom Weisel, Ross, CA
- Robert P. Kogod, Washington, DC
- Leigh Riddle & B. Michael Chalk, NYC
- Peter Montgomery & Edward Jones, Wellesley, MA
- Olivier de Grivel, Paris, France
- Gherkin Building, Zurich, Switzerland
- Inhabed Mansion, Mumbai, India

Selected Private Collections:
- Allan Stone Collection, NYC
- Nancy Marks & Geoffrey Henschel Schacham, NYC
- Carol & George M. Milne, Nashua, NH
- Paul Hackett, Greenwich, CT
- Mary & Howard Frank, Miami, FL
- Stephen Zarin, New York, NY
- Jackie Myers, Boston, MA
- Chris & Mark Black, NY, NY
- Tom Weisel, Ross, CA
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Animated Sequence, Oil on Canvas, 72“ x 60”