

FineLifestyles

WINTER 2017 | VOLUME 3 ISSUE 4

SANTA FE & ALBUQUERQUE

VENTANA FINE ART PRESENTS

DICK EVANS

Soulful Mystery

NM CANCER CENTER'S APPROACH
TO COMPASSIONATE CARE

LISTENING HORSE:
THERAPEUTIC EMPOWERMENT

QUELAB'S COMMUNITY OF CREATIVES

VENTANA FINE ART PRESENTS

Dick Evans: Soulful Mystery

By Emmaly Wiederholt

“A painting without mystery is a painting without soul,” Dick Evans likes to say. “My whole career, I’ve wanted to ask questions more than give answers. A work of art should not give the answer; it should give a compelling reason to search. I like the idea that people might see aspects of the world around them a little differently after looking at my paintings.”



Dick Evans, Portrait by Kate Russel

The native New Mexican is acclaimed for his abstract paintings and landscapes, though he defines the term “landscape” broadly. Evans jokes that, to him, even the food on a plate resembles a landscape. He composes and designs in his mind’s eye, continually looking at relationships between color and shape. The light, space and hues of the southwest especially appeal to him.

Growing up in a rural community, Evans had no exposure to art before college. In pursuit of an architecture degree, he found himself in an art class, ultimately discovering his life calling. He received his BFA in drawing and painting, and his MFA in ceramics and sculpture. Evans enjoyed a long university teaching career across many states, including at Texas Tech, University of Tennessee-Knoxville, University of New Mexico and University of Wisconsin-Milwaukee. He returned to the Land of Enchantment in 1990 with his wife, Susan, a sculptor. Prior to his current devotion

to acrylics, Evans had a career in ceramics. His work can be found in 17 art museums and a dozen corporate collections, and he has exhibited in over 30 solo shows. His art can additionally be seen in several books, periodicals and publications. In Santa Fe, he is represented by Ventana Fine Art on Canyon Road.

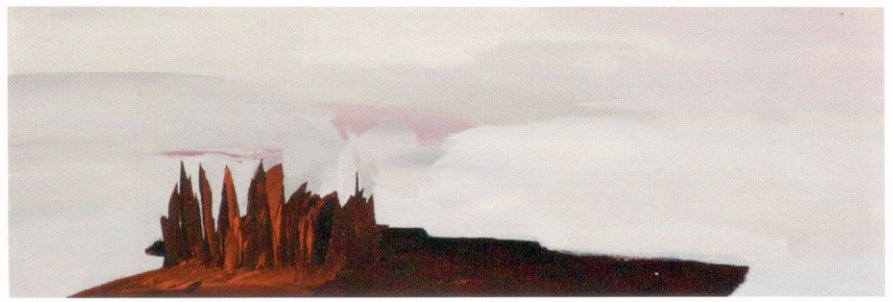
Evans rarely paints plein air, as he finds it makes him see the world too literally. When he starts to paint in his studio, his lived experiences and emotions come to the surface, unbounded by what’s in front of him. He usually has no preconception of what a new painting will be. He waits to see what color or brush appeals to him, and starts with a stroke. From there, he builds an image based on intuition.

Evans often includes an element of foreboding in his work. He relates how, “People oftentimes say to me, ‘I really love your painting, but what is that ominous feeling?’ I respond: ‘That’s

part of life.” The artist particularly enjoys going out into the wilderness to fly fish. “When I’m removed from civilization, I’m struck by the fact that life is on the edge. That feeling comes with an intensified awareness of space and myself in it, which I find more exciting and meaningful than the humdrum of everyday life. When I sit down to do my art, I try to put those feelings into it.”

For example, *Island of Memory* (2017, 12” x 36,” acrylic on clayboard panel) includes beautiful groupings of shape and color, as well as a question about what’s happening beyond the cliff-like edge. Evans finds it has a compelling moody mystery. Or consider one of his personal favorites, *Occurrence in the West* (2016, 36” x 48,” acrylic on clayboard panel), which is reminiscent of a summer monsoon within abstract patterns.

A recurring theme in Evans’ work is a square within a square, like in *Along the Way* (2014, 30” x 48,” acrylic on canvas). It’s a contrast against the abstract nature



Island of Memory, 2017, 12” x 36,”
acrylic on clayboard panel



Along the Way, 2014, 30” x 48,”
acrylic on canvas



Occurrence in the West, 2016, 36” x 48,”
acrylic on clayboard panel



Edge of Light, 2016, 24" x 24,"
acrylic on clayboard panel



Glorious Day, 2017, 12" x 12,"
acrylic on clayboard panel

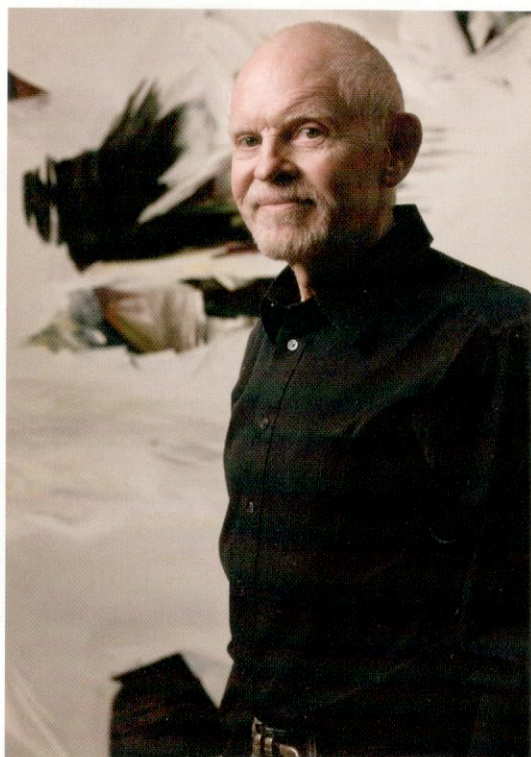
“I have the feeling that most of us edit and categorize what we see, I’m hopeful that some of my paintings are ways of looking at things differently.”

that dominates many of his paintings, and could be interpreted as a dwelling or icon. The horizon is also present in many of his paintings, including cloudscape. This drama of landscape is particularly present in *Edge of Light* (2016, 24" x 24," acrylic on clayboard panel).

“I have the feeling that most of us edit and categorize what we see,” Evans muses. “I’m hopeful that some of my paintings are ways of looking at things differently.” His small painting, *Glorious Day* (2017, 12" x 12," acrylic on clayboard panel), could be interpreted as clouds and trees, but he’s had viewers comment that it evokes a fish leaping out of water, or monks on a pilgrimage. Evans likes that his work can be interpreted in many ways.

“I’ve always done weird stuff, and I’ve been so lucky that there are those who respond to it,” Evans says of his body of work. To which his wife Susan replies, “It’s not something people have learned to like; it’s something they feel.”

Ventana Fine Art
400 Canyon Road
Santa Fe
505-983-8815
VentanaFineArt.com



Portrait by Bill Stengel