

# FORM+CONTENT GALLERY

January 1, 2013 for immediate release

## FLOOD

### What

Solo exhibition of abstract painting collages by Jil Evans

### When

Thursday, April 4 through Saturday, May 11, 2013

Gallery hours: Thursday – Saturday

12:00 – 6:00 pm and by appointment, free and open to the public

### Opening Reception

Saturday, April 6, 2011; 6:00 – 8:00 pm, free and open to the public

### Where

Form+Content Gallery

Whitney Square Building

210 North 2<sup>nd</sup> Street, Suite 104

Minneapolis, MN 55401

Metered street parking until 6 pm

### Info

Gallery: 612/436-1151

Howard Oransky 651/592-1841

<http://www.formandcontent.org>

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### Description

Form+Content Gallery presents **FLOOD**, an exhibition of abstract painting collages by Jil Evans. In 2010 Evans recorded the Cannon River flood and has since developed a large body of work based on the images she captured. In this new series, Evans explores how scale and mixed media collage can build connections, create abrupt breaks, and hold complex spatial relationships and extreme perspectives together – thereby producing a “visual flood.”

Her abstract compositions contrast areas of atmospheric space with claustrophobic enclosures. Agitated gestures morph into gentle undulating waves. Using the white of the canvas or watercolor paper as a key element in the collages, the edges of the compositions are open and irregular. Unlike the more traditional reference for painting as a “window onto the world,” these painterly constructions appear to have come out of the ground on which they are built.

Writing on the work of Jil Evans, Christina Schmid, Professor, College of Visual Arts, wrote:

“The paintings, as if shifting phrase, range from the fleeting, airy and ephemeral to the vaguely ominous and earthy. Filled with dynamic brushstrokes, and dancing line work, they convey in their fixity, a maximum of movement. And yet, at the same time, the paintings serve as tangible reminders of the labor and patience involved in slowly layering paint, a process reminiscent of quasi-organic sedimentation. In the words of T.J.Clark, painting allows for ‘a structuring and sedimentation of experience’ itself.” (Christina Schmid, Ph.D., *Painting Experience/Painting Perception*, 2010)

### **Jil Evans Biography**

Jil Evans has exhibited her paintings and prints nationally and internationally in Minnesota, Chicago, New York, Michigan, Memphis, Washington D.C., California, Paris and Rome. Her work is in many private and public collections including the Minneapolis Institute of Arts, Halle Ford Museum of Art, Stanford University, Valparaiso University Museum of Art, Flaten Art Museum, Harry and Margaret Anderson Collection of Art, Healthmarc, Inc., Minnetonka Corp., Piper Jaffray and Hopwood, Central Lakes Colleges, Winthrop and Weinstein, Coca Cola, Inc., and Walker Art Center. She has received grants including: Jerome Foundation Grant, Arts Midwest/ National Endowment for the Arts, two Minnesota State Arts Board grants, the Pew Grant to study and paint in Italy and residencies at the American Academy in Rome and Atlantic Center for the Arts. Her work is featured in an upcoming documentary about four artists who work with the Minnesota landscape: ***Painting the Place Between*** by Kristen Lowe. The film, which is in production, was previewed in 2 short films at the inaugural opening of the new Minnesota Museum of American Art in St. Paul this past December. She currently lives in Minneapolis where she maintains a painting studio at Traffic Zone Center for Visual Arts and is a founding member of Form + Content Gallery.

### **Jil Evans Artist Statement**

*I am excited about the idea of metamorphosis and I find abstraction to be the perfect structure to explore this phenomenon. I start with observations of the natural world. In the process of composing and developing the imagery, I ask myself, how far can I push abstraction from direct observation before losing the content that initially drew my attention? The process of metamorphosis has its own internal logic and resists the tendency to evolve into just any form.*

*In this new series, **Flood**, I want to convey something of both the force of collision, and the vulnerability of being carried away. Working with collage I have the freedom to move actual ‘bits’ around the composition, and in doing so I experience the anticipation of bringing disparate parts together in a way that surprises me; not unlike our curiosity in staring at layers of flooded debris and looking for what can be found. This is not unlike what we experience in our inner life when we search for an underlying ground.*

### **Press Images**

The following press images and this press release are contained on the enclosed CD:

01-Evans  
Jil Evans  
*Flood Study I*, 2012  
Oil on Terraskin  
72 x 108 in.

02-Evans  
Jil Evans  
*Flood Study I*, 2012  
Oil on Terraskin  
72 x 108 in.

03-Evans  
Jil Evans  
*Flood #1*, 2012  
Mixed media collage on paper  
12 X 9 in.

04-Evans  
Jil Evans  
*Flood #1*, 2012  
Mixed media collage on paper  
12 X 9 in.

05-Evans  
Jil Evans  
*Flood #7*, 2012  
Mixed media collage on paper  
12 X 9 in.

06-Evans  
Jil Evans  
*Flood #7*, 2012  
Mixed media collage on paper  
12 X 9 in.

07-Evans  
Jil Evans  
*Flood #21*, 2012  
Mixed media collage on paper  
12 X 9 in.

08-Evans  
Jil Evans

*Flood #21, 2012*

Mixed media collage on paper

12 X 9 in.

**Mission Statement**

Form+Content Gallery will nurture diverse artistic practice and thoughtful dialogue. We value art as a catalyst for critical thinking. We value integrity and the artistic process. We aspire to link personal expression to broader social contexts. Form+Content Gallery is dedicated to moving the definitions and practice of culture forward in new and lively ways. Suggestions and ideas for cultural partnerships and programs are welcome.