

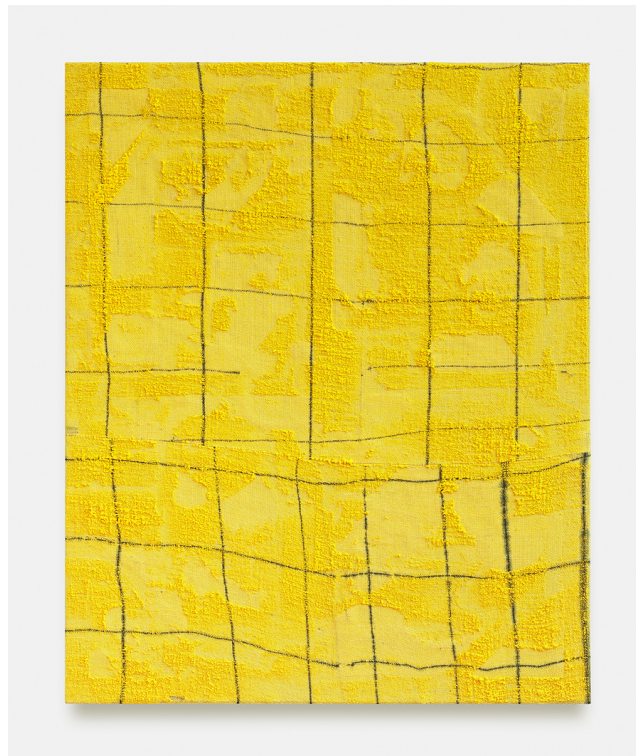
In Brief: Evan Nesbit at Weiss, Berlin

A tactile show in Berlin of the California-based painter refreshes colour-field abstraction for our digital age of infinite screen time

BY [LOUISA ELDERTON](#) IN [REVIEWS](#) | 17 APR 19

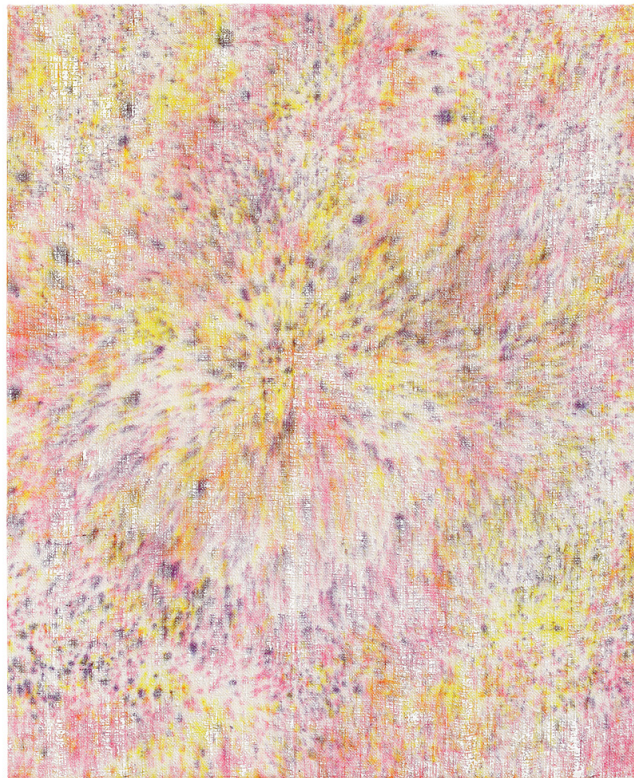


With Evan Nesbit's paintings, the memory of 20th-century colour-field abstraction seeps into the present. His mid- to large-scale canvases are made of burlap, which he stains, dyes or bleaches, before using his paintbrush and hands to *press* paint – as one might in a garlic press – through the material's warp and weft. This performative action has sculptural results; pigments are secreted as slender filaments from fibrous pores. In this show of eleven works at Weiss Berlin, paintings including *Fragile Style Light Farm* (2019) reference the grid, with canary yellow oozing through an uneven network of black lines. Its variegated surface is topographic.



Evan Nesbit, *Fragile Style Light Farm*, 2019, acrylic and ink on dyed burlap, 110 × 90 cm. Courtesy: the artist and Weiss Berlin

Nesbit lives in Grass Valley, US, a slow-paced town in the western foothills of the Sierra Nevada, and has cited an interest in California's anti-establishment Funk Art scene – the zany colours of Maija Peeples-Bright, for example. His multi-coloured tie-dye 'Porosity' series (2017–19) winks at the movement's bohemianism. The tactility of Nesbit's paintings begs to be physically experienced – his response to the inevitability of today's infinite screen time and scrolling. His practice implores: what will slow us down; how will we appear on the other side of digital culture? Squeezed individuals, once connected.



Evan Nesbit, *Porosity (Too Far Away To Be Seen)*, 2019, acrylic on dyed burlap, 110 × 90 cm. Courtesy: the artist and Weiss Berlin

'Evan Nesbit' runs at Weiss Berlin until 25 May 2019.

Main image: Evan Nesbit, Modal Painting (detail), 2019, acrylic and ink on dyed burlap, 2.0 × 1.8 m. Courtesy: the artist and Weiss Berlin

LOUISA ELDERTON

Louisa Elderton is a writer and editor based in Berlin, Germany. She was the Project Editor of Phaidon's survey books *Vitamin T: Threads & Textiles in Contemporary Art* and *Vitamin C: Clay + Ceramic in Contemporary Art*, and is Content Editor of their upcoming publication *The Art Book: Women Artists*, due for publication Autumn 2019