

CATHERINE EVANS: COPIOUS

NK Gallery
450 Harrison Avenue #61
Boston

March 2 through 22

IT STARTED INNOCENTLY ENOUGH.

"My granddaughter was in Girl Scouts, and one day she came home and said, 'Do you know how to do gimp, Grandma?'" recounted Catherine Evans, who had somehow escaped the childhood rite of passage of playing with plastic craft lace. Undeterred, she hopped online, learned a few stitches, and like millions before her, fell in love with the movement of the material.

Twenty-plus miles of gimp later, she's still going.

Once Evans, who works out of a studio at ArtSpace Maynard, becomes entranced with an object, she'll work with it obsessively. "I was raised on a farm and had to amuse myself," she explained.

"Clementine," a wall-sized collection

of discarded orange boxes drenched in white paint, takes up an entire wall outside her studio. "It was the first piece I made; making it I realized you really have to follow the art," she said. "The boxes are so beautiful; all of them are different because they're made so poorly. It was like trying to staple Jell-O."

Evans likes working with multiples of things. "I did a series for six years with rubber bathmats," she said. "I love working with grids and it has a built-in grid."

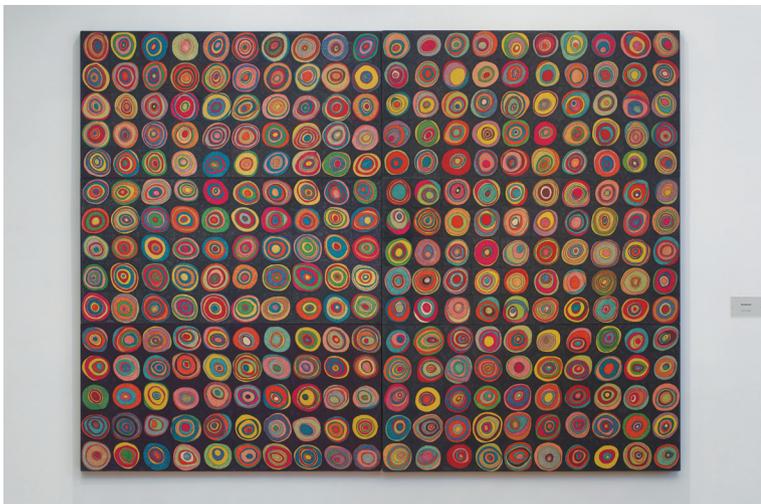
Gimp was the next step.

"When I started doing this, my granddaughter had just moved in with us," Evans said. "It was the beginning of having to sit and talk, chaperone and being with, so doing this was real soothing to me. It's tranquil and peaceful."

Evans started working with gimp in the fall of 2009. "It's organic," she said. "I went from one, to two, to 65 strands. The first piece, '14.2 Miles of Gimp,' was displayed at the Danforth



20 Miles of Gimp, hand-braided plastic gimp, empty spools, 11' x 22'.



Multiplicity, marker on panel, 8' x 6'.

(Museum of Art in Framingham). For Regis College, I increased it by 30 percent — to '19.2 Miles of Gimp.' Now it's '20-Something Miles of Gimp.'"

From a side angle, the collected strands become a massive wall of color; over time, as room and sunlight changes, different colors and patterns come into focus. To add to the presentation, Evans hangs strands of string resembling drips of paint in-between each of the clusters.

The most recent addition, "Nomura," integrates glow-in-the-dark pony beads and resembles jellyfish. "Each 'strand' is composed of 10 or 11 spools of gimp, 100 yards each," Evans said. "You know sounds that are deafening? I want the same thing with this show. I want people to walk in and say, 'Oh, my God!'"

The NK Gallery exhibit also includes "Multiplicity," a large marker-on-MDF-fiberboard work whose hundreds of colorful swirls were made with Sharpies — "hundreds and hundreds of Sharpies!" Evans said proudly.

Part of the NK Gallery exhibition will travel to the Cambridge Art Association's (CAA) University Place

Gallery, 124 Mount Auburn Street in Cambridge, Mass. for "Gathering Clouds," a CAA show featuring Evans (who is the organization's program director), Bob Hesse, Madeleine Lord and Ruth Rosner, which will run from April 4 through May 8.

Since gimp is made in nearby Pepperell, Mass., you would think Evans would make regular pilgrimages to the Pepperell Braiding Company. While she's driven past it, she instead purchases it through Michael's and A.C Moore, 10 or 20 rolls at a time. "I bet I've gone through 500 rolls," she said.

"I want everyone to know this work is made by putting loop through loop through loop by hand," Evans said. "My work used to be a repetition of objects; now it's a repetition of process. One of the things I hate most of anything is when it ends. With this installation, there is no end to it — it grows and grows. It's endless."

| Brian Goslow

THIS I BELIEVE REVEALED: Scott Indermaur

March 31 – May 20, 2012

Reception: Friday, March 30, 5 – 7 pm



Scott Indermaur
Samuel White *REVEALED*, 2009
Archival pigmented print.



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