

Franklin Evans has created paintings and large-scale painting installations that evoke a living studio — a network of complex, interwoven relationships. His works juxtapose the present with an ever-shifting past, often grappling with the subject of time. Notable projects include *timecompressionmachine* (MoMA PS1, New York, 2010), *timepaths* (Nevada Art Museum, Reno, 2013), *XLtime* (Abrons Art Center, New York, 2017), and *perpetualstudio* (MAXXI Museum, Rome, 2022).

Evans's installations also foreground the artists who inspire his practice. From their influences he builds a multidimensional “brainspace” — a vibrant index of artists past and present. Figures as varied as Alma Thomas, Joan Brown, Dana Schutz, Hector Hyppolite, John Dilg, and Henri Matisse populate this generous, living landscape of inspiration, which doubles as an oblique autobiography. Critics have noted the restless energy and layered complexity of his work.

Writing in *Hyperallergic* in 2021, John Yau observed: “Evans recognizes that we live in a world where we must constantly translate what we see. It is this chaotic plethora of images and the confusion of competing messages and distortions that he addresses in his work. You might think it is art about art, but it is much more than that.”

Robert Moeller, in *Art New England* (2014), reflected on Evans's exhibition *juddrules*: “It begins here with Judd and transforms itself fully into Evans. What Judd allows, Evans expands upon. Judd's rules become markers in Evans's story. It's not a question of primacy but rather the natural accrual of information and influence and its reinvestment in new work.”

Jerry Saltz, reviewing a 2012 New York exhibition in *New York Magazine*, wrote: “Walk into Franklin Evans's sumptuous new show ... and your perceptions are thrown into a topsy-turvy, skewed polyphonic dumbfounded glee.... It's a living representation of a relentless, restless mind always at work, breaking it all down and putting it back together.”

Earlier, in *Art in America* (2009), Lyra Kilston described his work as “a chaotic, obsessive, freewheeling pursuit that is decidedly, and contagiously, joyful.”

Born in Reno, Nevada, in 1967, Evans has lived and worked in New York since 1993. He holds a BA from Stanford University (1989) and both MA and MFA degrees in Painting from the University of Iowa (1992, 1993). Since 2017 he has been an adjunct professor at Cooper Union School of Art in New York.

He has presented nearly thirty solo exhibitions internationally and participated in group exhibitions at institutions including MoMA PS1 (New York), MAXXI Museum (Rome), Nevada Museum of Art (Reno), deCordova Sculpture Park and Museum (Lincoln, MA), DiverseWorks (Houston), RISD Museum (Providence), Weatherspoon Art Museum (Greensboro, NC), Figge Art Museum (Davenport, IA), Futura (Prague), Museum Ivan

Bruschi (Arezzo, Italy), El Museo del Barrio (New York), The Drawing Center (New York), and Yerba Buena Center for the Arts (San Francisco).

Evans's work is represented in international museum and private collections, including the Orlando Museum of Art; Yale University Art Gallery; Nevada Museum of Art; The Bronx Museum of the Arts; El Museo del Barrio; Weatherspoon Art Museum; Pizzuti Collection; The Progressive Art Collection; Roanoke College; Fondation Salomon pour l'art contemporain (Annecy, France); Collection AGI (Verona, Italy); and Marval Collection (Milan, Italy).

He is the recipient of numerous awards and fellowships, among them the Pollock-Krasner Foundation Grant, NYFA Fellowship in Painting, PM Foundation, Tribesice, MacDowell, Yaddo, The Marie Walsh Sharpe Art Foundation Space Program, and LMCC Workspace Program.