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Minnie Evans *Untitled (Faces at Median)* ca. 1960 Luise Ross Gallery, New York



Untitled (Landscape with angels) 1967 Luise Ross Gallery, New York



New Art MY NIGHT IN CHELSEA by N.F. Karlins

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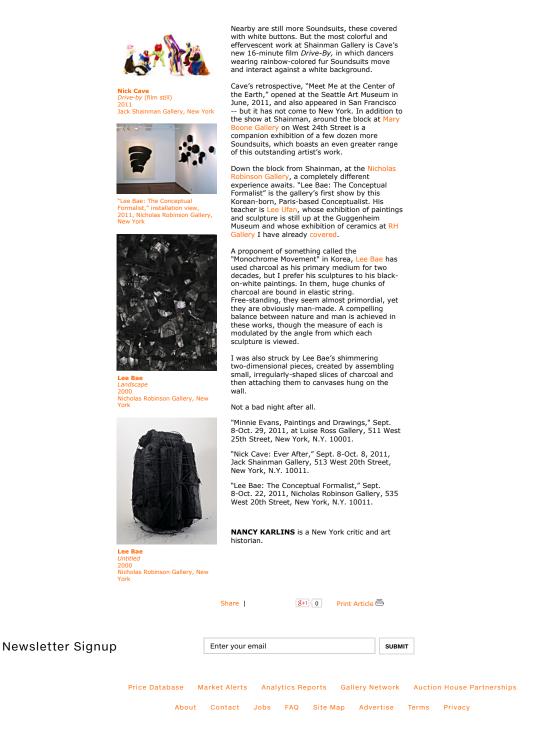
I think half of New York was making the rounds on Sept. 8, 2011, as hundreds -- or maybe it just seemed like hundreds -- of Chelsea galleries burst open for the start of the fall season. We could do without the humidity and the crowded, pokey elevators, but in the end it's all worth the trouble.

Especially exuberant is "Minnie Evans, Paintings and Drawings, 1938-1980," a survey of some of the best works by the self-taught master, on view at Luise Ross Gallery on West 25th Street. A black woman who only got to sixth grade before being forced to go to work, Minnie Eva Jones Evans (1892-1987) produced colored crayon drawings, such as *Untitled (Faces at Median)*, ca. 1960, with a richness of color and a complex spirituality and moodiness that has been linked to that of the Surrealists.

Minnie Evans even had a show at the Whitney Museum of American Art in 1975. I keep hoping that the museum's current curators will give some attention to contemporary self-taught artists, who are now mostly ignored -- and since the American Folk Art Museum has sold its building, we need a lot more exhibition space for them.

In the wide-ranging show at Luise Ross, you can see works from early in her career, like a small, delicate colored-pencil abstract drawing filled with faces, flowers, and dot patterning all merged into an intriguing design from early in her career (priced at a bargain §5,500) and later work like Untitled (Landscape with Angels) from 1967 with





English (US)

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