

MARGARET
EVANGELINE

HOLEY SPACE

Edward Lucie-Smith

MARGARET EVANGELINE approaches painting as an act of exploration and invention. In spite of the fact that she was trained in an era that announced “the death of painting”, her work has the bite and elegance earned by an artist who genuinely believes in the importance of the continuity of painting as a human activity, understands what painting can accomplish in contemporary terms, and who has given herself to the arduous and lengthy discipline that it takes to master the medium.

Mastery, in the traditional sense, is not the goal of Evangeline’s art. Her work is, instead, an ongoing dialogue between the purposeful and the playful, the known and the unknown, and marked by the continual exploration of new materials and techniques. She pursues paintings’ distinguished tradition through untraditional means, and has pushed her painterly sensibilities into the realms of sculpture, video and installation. Her goals, her obsessions, and her violations are clearly outlined here in Edward Lucie-Smith’s contextual essay tracing Evangeline’s evolution from her Louisiana roots to her chosen home of New York City, and in a lively dialogue with her partner, the art critic and professor Dominique Nahas.

Evangeline’s work, like contemporary art itself, is complex and pluralistic. It unfolds within a logic of its own, but is still inspiringly open to the endless possibilities stemming from the belief that the only consistent methodology in a life dedicated to creative growth is to embrace the constant evolution forged by continuous change. Heraclitus would agree.

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