

Interview Frame Lines Magazine.  
Ned Evans

1. Tell us about your background, where are you from, where do you live and work now?

I came from one of the many valleys in Southern California, raised on oranges and walnuts, I crossed over the mountains to the ocean at seventeen years of age, never to return home. I live and work in Venice, California.

2. How did you come to be an artist?

Utter dumb luck. I really sort of stumbled into it at an early age in order to avoid going nuts. I was sort of an only child that had too much time on his hands to dream. Making art became my own private universe to get lost in.

3. What were your first experiences of surfing and the ocean?

Where I grew up was hot, dry and full of tumbleweeds. I used to sneak rides to the ocean with my older brother and try to sand my nipples off canvas mat surfing at Zuma beach all day long.

4. What would you define Surf art as?

Anything that makes you want to go surfing.

5. Is there any similarity in emotion when you surf and when you paint?

It's all about losing our gravitational pull.... just for a moment.

6. Do you like to experiment with different art mediums and techniques?

One forms affinities for certain materials. It depends on personal traits and desires. My preference leans to any water-based medium. I have done and sometimes do oils and resins, but I always come back to water. Some people like to command their materials. I like it the other way. I want to be confounded on a daily basis.

7. I've seen your work described in many ways, and always passionately. How do you describe your work?

I actually try *not* to describe my work. I once had a teacher who sat

and listened patiently after reviewing my paintings as I rambled on endlessly about them. When I finally finished my oration she turned to me and said, " If you know so much about these paintings why do you paint them? " Painting has it's own language and it often doesn't involve words.

8. Are there any other artists that inspire your work?

I like all of the faithful that just keep working, while people are ignoring them, no matter how good, bad or ugly their work is. There are certain personality types that are perfect for the art world and some that get destroyed by it. There is not one way to approach it. I have artists that I truly respect that are almost like hermits with their work. This is absolutely fantastic work that barely sees the light of day. An artwork does not exist unless it is seen. On the other hand, I also know a lot of artists that are so over exposed you can only see their skeleton. Everything else, including their work, has been chewed up and spit out and it shows.

9. At what stage in your career did you start getting wider exposure?

If you hang around long enough , and you have something, anything, going on, people eventually see that you are not going away. It's like, "Is that guy still making art", well maybe we should take a peek. You gotta' have determination in this game.

10. Any advice for up and coming artists

Get to work.

11. What does the future hold for your art?.

There is no future and there is no past. I am trying my best to stay in the now, because that's really all there is. Wherever I go, my work goes.