

The logo for Easton Cain, featuring the name in a white, stylized, cursive font on a black rectangular background.

*Easton
Cain*

Dear Friends,

I wanted to take a moment to thank you for the care and attention you've shown my work over the past years, and especially for the way these four paintings from Atmosphere (2023–2025) have been placed and received. This group of works represents a closed chapter in my practice—one that taught me a great deal about structure, material, and patience. It's a period I'm deeply proud of, and I'm grateful these paintings are now in thoughtful hands.

Over the coming months, I'll be working more quietly and deliberately as I prepare the next body of work, with major exhibitions ahead in New York (Fall 2026) and Switzerland (Spring 2027). This is not a pause from painting, but a period of focus—of building something carefully and with intention.

Enclosed you'll find the certificate of authenticity for each work, along with information about a new documentation and provenance system now in place for my paintings. My hope is that this makes ownership simpler, clearer, and more secure for everyone who lives with the work over time.

Thank you again for your support, your trust, and for being part of this chapter. I'm excited for what comes next and grateful to have you along for the journey.

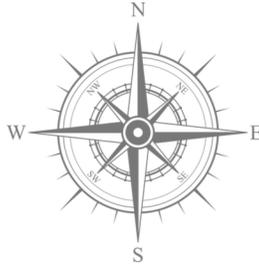
Warmly,
Easton Cain

Easton Cain



A T M O S P H E R E

Selected works from 2023 – 2025



ARTIST EASTON CAIN

CONTEMPORARY AMERICAN PAINTER | NARRATIVE REALISM AND THE NEW REGIONALISM

Body of Work

Atmosphere (2023–2025)

Atmosphere marks a focused and formative period in Easton Cain’s practice, one rooted in a revival of American Regionalism scaled to the dimensions of memory, weather, and interior life. These Northern California landscapes are not records of place so much as instruments of feeling—constructed to make permanence visible and time tangible.

Cain’s skies do not hover above the land; they press into it. His cities do not decorate nature; they negotiate with it. Streets, trees, bridges, and cloudbanks become structures of emotional weather, shaping how the viewer moves through each scene. The paintings resist simple classification as either landscape or narrative. Each canvas operates instead as a threshold—between the familiar and the uncanny, between recollection and invention.

Working through a disciplined, analog process, Cain privileges material presence over spectacle and duration over immediacy. The images unfold slowly, rewarding sustained attention rather than instant recognition. In this way, Atmosphere proposes a different relationship to time—one in which memory, place, and perception remain fluid rather than fixed.

Seen together, the paintings in Atmosphere (2023–2025) form a coherent chapter in Cain’s evolving practice—one that closes a period of exploration and establishes the foundation for the work to come.



Artist Statement

“I paint to situate lived experience within a visual narrative—to make place feel like memory rather than mere geography. My work thrives on the tension between the familiar and the uncanny. It isn’t just about what you see, but what you remember feeling.”

— Easton Cain

Cain’s practice emphasizes authenticity over trend and material presence over digital spectacle—a position that continues to shape both his working method and the way his paintings are encountered.

Easton Cain and the Analogous Art Movement

The Analogous Art Movement, often referred to as Analogism, emerged in Northern California in the late 2010s and is characterized by its emphasis on physical presence, material space, and direct, embodied experience. Rather than centering on a fixed style or medium, the movement is unified by a shared concern with architecture, absence, and spatial perception as primary artistic questions.

Easton Cain is widely regarded as one of the central figures in the development and recent reframing of Analogism. Over the past year, his work and writing have played a significant role in clarifying the movement's emphasis on material presence, structural discipline, and the experience of space as a primary artistic concern. Rather than treating Analogism as a reaction against digital culture alone, Cain has helped articulate it as a sustained inquiry into how art is encountered in physical time and space.

This perspective informs not only his exhibition practices, but also the measured, architectural sensibility of the Atmosphere paintings themselves.

Selected Exhibitions

Parabolic (Los Angeles, 2026)

A one-hour, invitation-only presentation of thirteen large-scale works, placed prior to public viewing. Conceived as an experiment in duration, focus, and direct encounter.

Upcoming Exhibitions

New York — Fall 2026

Switzerland — Spring 2027



San Francisco Summer, 2023

oil on canvas

16.5 x 25



Bay Area Culture, 2024

oil on canvas

21.5 x 20



Bay Bridge, 2024

oil on canvas

21.5 x 20



Lombard Street, 2025

oil on canvas

20 x 24



Dolores Park, 2025

oil on canvas

26 x 14



“Cain’s paintings are more than landscapes or figures — they feel like emotional thresholds, familiar yet uncanny.”

— Bay Area Art Watchch

“His work resists trend and spectacle... instead favoring direct encounter and material intensity.”

-John C., Colossal

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