

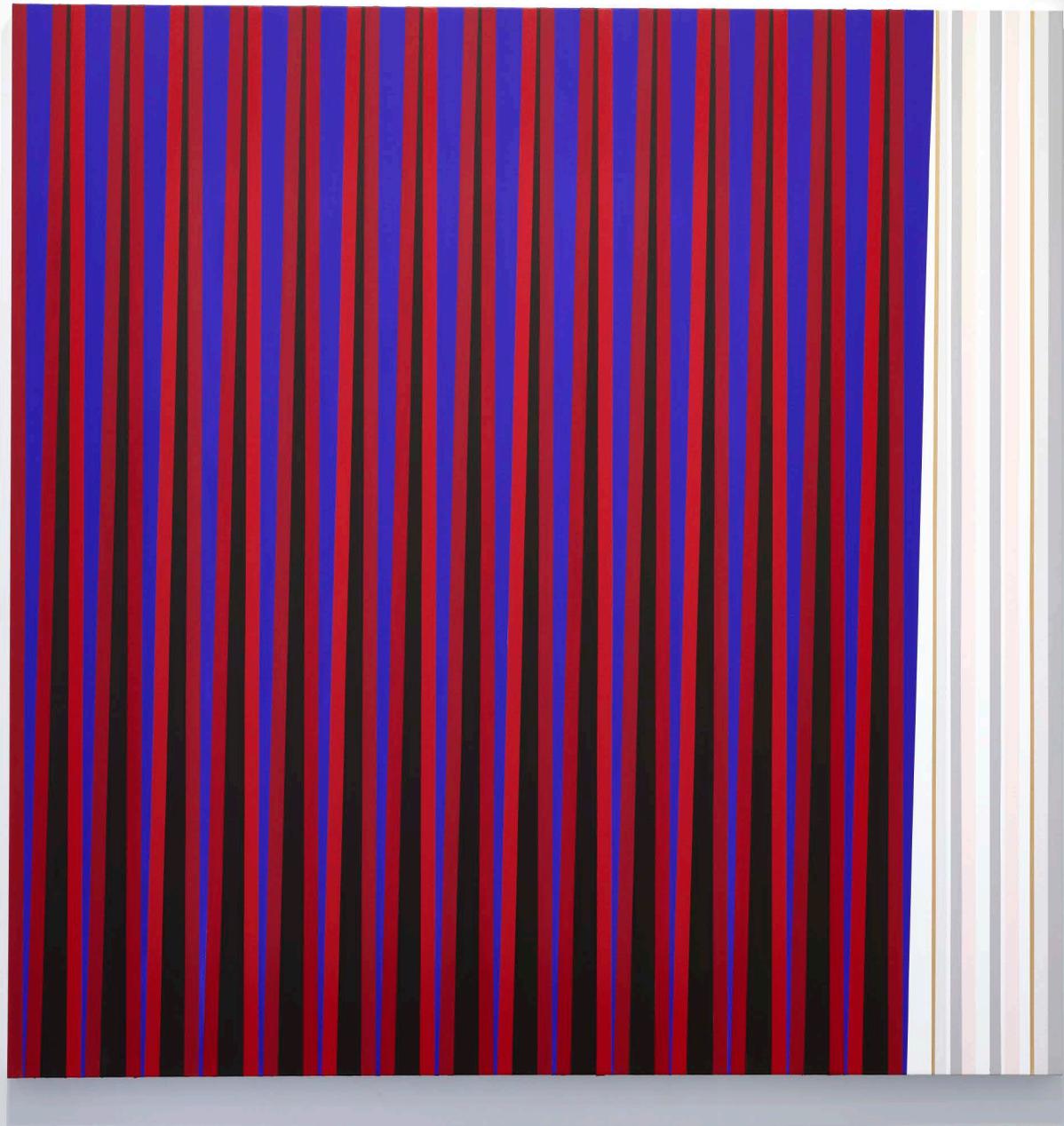


Gabriele Evertz

Gabriele Evertz
PATH

September 10 – December 17, 2022

M – N U S
S P A C E



PATH

Traveler, there is no path,

The path is made by walking.

– Antonio Machado (1875–1939)

The work on view in my exhibition *Path* originated in 2020 and continued until mid-2022.

It considers our restrictions, difficulties, and recent tragic events. It makes clear that we must learn to live with adversity, sorrow, and lasting distress. What to do now? Nature moves on, find a new dream–reality.

“In art, only color is true,” stated Theo van Doesburg (1883–1931). The moment calls for an extended palette that admits low-intensity colors which release a quiet light, bringing with it a sense of tranquility that is reminiscent of a world softened by shadows.

My research led me to umber, one of the early iron oxide pigments known as ochres. UMBER, from the Latin root *ombra*, meaning “shadow,” is one of the oldest known pigments found in caves, perhaps connecting us to the first artists. Raw umber is perfectly suited as a glaze and mixes well optically with blue hues.

Together with other adjacent primaries it achieves a high degree of luminosity that can encounter the bright light within the viewer. In this new work, color bestows a sense of strength that brings us together as a community. This is my new expectation of art.

Gabriele Evertz
Brooklyn
September 10, 2022

Gabriele Evertz's Song Cycle

By Leslie Roberts

Gabriele Evertz's new paintings are a song cycle in color. Some of her previous shows had singular emotional states as themes (*Rapture, Exaltation*); but in her solo show *Path*, six large square canvases arranged in the main gallery of Minus Space form a chromatic narrative—an emotional journey through the pandemic to the present. These works start in isolation and despair, move through night with glints of hope, break sharply, and conclude, not with an end to all sadness, but with new strength gained from a conviction of color's urgency in human life. Evertz, who might be called quintessentially modernist, sees her new work as neo-Romantic.

A viewer doesn't need historical context to sense a narrative progression. And Evertz doesn't suggest there's only one emotional reading of colors or of her work. But she's specific about how she represents emotion through color. In the first three paintings, the only prismatic hues are blues and greens. Ordinarily, reds and the rest of the spectrum are constants in the artist's palette, but during the grim time when she began the series, their brilliance felt unseemly to her, and she turned instead to earth colors. Evertz has worked extensively with grays, but umbers are new to her palette. She now explores them as flat color, as glaze, and as almost-black. She notes that earth colors exist in cave paintings older than written history. She uses metallic pigments too—partly for their reflective, chameleon quality, but there's a suggestion of the divine, especially when she explains that the single thin golden vertical, inconspicuously located near the left edge of the painting, is a response to poet Amanda Gorman's words, read during the 2022 presidential inaugural: "There is always light."

These paintings were begun in spring 2020, when

the artist was first able to resume work in her Brooklyn studio after lockdown. Six are arranged chronologically in the gallery. The initial painting, *Onward*, is limited to blues and greens with a few central threads of near-white. No warm tones, not even earth colors. But the close-value blues and greens shimmer. The painting appears nearly symmetrical, but the right side is on a green ground, the left on blue. The more you realize this, the more insistent that reversal becomes. In the second and third paintings, *Nocturnus* and *Temple*, umber is included with blues and greens. In Evertz's handling, the umber, surrounded by colors calibrated to merge with it in value, virtually reads as the red she's avoiding.

Note that Evertz's paintings can only fully be seen in person. Like Bridget Riley's, her work is close to being exclusively about color. In person, her paintings fill the room with electricity that's practically physical. At different viewing distances, you experience visual fluctuations: blurring of edges, optical mixture, fluting, afterimages. The paintings' scale, 6 x 6 feet, elicits a bodily response. In reproduction, the paintings look strong, but much of the voltage is lost, as are the multiple dimensions of the real-life experience. And some colors just can't be reproduced digitally.

These paintings also require time. Not only do you see color relationships unfold; you realize that the compositions, which look at first like vertical stripes, are full of slight tilts. In reproductions, the diagonals are a design subtlety. In person, the leaning edges can effect a change in light from top to bottom of a painting. It can take a minute to grasp that a complete color shift results from diagonals that are nearly imperceptible at first glance. You don't so much see the tilts as deduce and acknowledge them.

Path, the fulcrum of the show, contains this kind of gradual vertical color change, plus another arresting shift. It is installed on the rear wall with other works flanking it. In *Path*, the color red finally



emerges (three reds, to be precise), weighted with umber and sparring in vibration with ultramarine. On the left side begins a long repetition of chords of red/blue/red/umber. The pattern recurs until, a few inches from the right edge, the composition cuts sharply to a field of light value, as if slammed aside to reveal a completely different painting. You keep looking back and forth to resolve the sudden disjunction. While Evertz's work is never completely symmetrical, it generally has a strong sense of balance; this total shift near an edge is highly atypical. Asked if the asymmetry was an impulsive decision, Evertz said it was the opposite: a tough, resolute action taken to convey the intensity of the moment when she finally saw a positive way forward.

Viewing *Path* in Evertz's studio a few months ago, I was struck by its extreme asymmetry. At the time, its startling disruption brought to mind a Beatles song: I mentioned this to Evertz diffidently, fearing she might think a comparison to popular music trivialized her work, but she was delighted to have her painting connected to music. *I Want You (She's So Heavy)* ends with a sequence of crashing metallic arpeggios, played over and over, more and more loudly, until, after nearly eight minutes, instead of reaching a climax or fading away, the song ends abruptly with the literal cutting of the tape on which it was recorded. The sudden silence is an almost bodily jolt. In *Path*, the sharp shift from assertive red/blue to a very light passage is a similarly exciting shock.

After the seismic break of *Path*, the two final paintings present, at last, the full spectrum of hues. Violet appears in the open expanse of light stripes within *Intervention / Summer*. Yellow is withheld until the concluding painting, *Intervention*. It resembles the first work, *Onward*, in having a central light field framed by blues and greens. But *Onward* holds just a few rays of faint moonlight, while *Intervention* barely contains its brilliant polychromatic surge.

Seen in sequence at Minus Space, the six paintings suggest a different musical comparison. Franz Schubert's song cycle *Die Winterreise (Winter Journey)*, based on poems by Wilhelm Müller, chronicles a rejected lover's increasing despair. Much as Evertz avoids a full prismatic spectrum during the winter of Covid, Schubert avoids major keys to express the winter of a man's soul. His songs in minor keys are anguished, yet devastatingly beautiful. Even when Evertz excises bright hues to convey mourning, her paintings are quietly resplendent.

Unlike Schubert's journey, Evertz's path has light at the end. The act of painting was crucial in carrying her back to strength. Her paintings now offer us that vicarious experience.

Leslie Roberts is a Brooklyn-based artist and Professor Emerita at Pratt Institute, Brooklyn, NY.





Gabriele Evertz's Path

By John Yau

On March 20, 2020, when Rutgers University, where I was teaching, cancelled classes until further notice and sent everyone home because of COVID-19, I was one of many New Yorkers who took a cautious approach; I stopped seeing friends and seldom left the house. I learned to teach on Zoom and order most of what I needed online. Little did I know that more than two years would pass before any semblance of daily life would become possible, albeit with cautionary warnings and wariness. It is only very recently that I began to feel relatively relaxed about making a studio visit. The first person whose studio I visited was Gabriele Evertz; it was to see the paintings that she had made during the pandemic, when she lived and worked in almost complete isolation.

Three things stand out from that visit.

The first was the radical and expansive change that she had made to her palette. A prominent member of the Hunter Color School, which includes Vincent Longo (1923–2017), Doug Ohlson (1936–2010), Sanford Wurfel, and Robert Swain, Evertz is a perceptual abstract artist focused on color sensation. For years, her palette has consisted of the twelve hues of the spectrum, white, and different hues of gray. In response to the constrictions placed on her life, Evertz began using earth tones in her paintings. As with all of her work, the decisions she made were based on considerable research. This is how she described the process:

Research led me to umber, one of the early iron oxide pigments, known as ochers. UMBER, from the Latin root *ombra*, meaning “shadow,” is one of the oldest known pigments found in caves, perhaps connecting us to the first artist.

At a time when the world was turned upside down and everyone was feeling cut off from reality, a situation exacerbated by rumors and uninformed responses by America's leaders, the connection Evertz felt through color was deeply personal. At the same time, her use of different earth colors underscored her belief that art-making is far larger than the individual creating it.

Second, Evertz's knowledge of the history of color, color theory, and observations that artists have made about color and the roles it plays in their work is extensive. She can go from citing an observation made by Leon Battista Alberti, who wrote the first treatise on art theory in the West, *On Painting* (1435), to discussing Wassily Kandinsky's belief that “absolute green [...] can be compared [...] to an immovable, self-satisfied element. Limited in every sense and, in many ways, resembling a fat, healthy, immovably resting cow [...]” During my visit, as Evertz moved gracefully from one observation to another, always in passionate pursuit of some truth about color and color sensations, I followed her line of thought as best as I could.

By expanding her palette to include earth tones, Evertz felt that she was able to respond to the feelings of isolation, instability, and fragility brought on by the deadly pandemic. The change she was making was in response to the tumultuous change the world was undergoing.

Knowing and having written about her earlier work, I felt that Evertz had moved to a more somber, darker, earthbound palette. For her, color is not a purely objective phenomenon; it can stir up feelings on a deep, even inchoate level. This is what initially drew me to her work, and it also sparked my curiosity. I wanted to know more. While I was at Evertz's studio, she mentioned her admiration for Theo van Doesburg, which made a number of things about her work click into place.

Van Doesburg was—along with Piet Mondrian—one of the founders and theorists of de Stijl around

1917. In contrast to Mondrian's Neoplasticism, van Doesburg's Elementarism asserted the importance of tonal shifts and diagonals. His commitment to these possibilities would eventually precipitate a rupture with Mondrian in 1924 that was never to be healed. As Mondrian came to New York in October 1940, nine years after van Doesburg died, and lived in this city until 1944, his work has long overshadowed that of his fellow Dutchman, something I had not thought about until I was standing in Evertz's studio, admiring the paintings she was showing me.

Evertz's admiration for van Doesburg underscores what her paintings make apparent: she is not a stripe painter. Her use of diagonals, tapered bands, and precise tonal gradation distinguishes her from other artists associated with the Hunter Color School, as well as from artists, such as Gene Davis, who are considered part of the Washington Color School.

Third, in March 2020, when the potential devastation of the pandemic was becoming clearer, Evertz realized that she wanted to both continue and change. Although we did not discuss this—and I don't think we had to—these decisions were both necessary and a choice. For example, Evertz could have continued to make the work she had become known for without making any substantial change, or she could change from an abstract to a figurative painter, or she could find a way to make her pursuit of color sensations responsive to the radical change that had altered the world and how we live in it.

The seven paintings that I saw in Evertz's studio, all measuring 72 x 72 inches, and dated between 2020 and 2022, form an abstract chronicle of the artist's response to the citywide lockdown, while staying true to her belief in color's emotional power. The choice of scale is deliberate, as it is calibrated to human dimensions, and is larger than the paintings that measured 60 x 60 inches, which were in her last exhibition at Minus Space and which I reviewed

in August 2017. As with her previous work, standing in front of Evertz's recent paintings, we experience a visceral encounter with the *other* and a color reality that we are invited to reflect upon and to enter.

I cannot resist making a connection between the seven paintings, done over a three-year period, and the way we measure calendrical time. *Onward* (2020) is the earliest painting in the group. Consisting of different hues of blue, greens, grays, and white, the colors and light are crepuscular, evoking the transitional period when the sun has left the sky but night has not taken over. Contrary to the viewer's expectations, this changeover—of passing from daylight to nighttime—is not presented sequentially. Rather, something more complicated happens, and this is Evertz's particular strength, one of the many ways her work holds the viewer's attention. The composition can be divided into three distinct groupings.

Taking up the painting's left side, the color choices of blues, greens, and an unidentifiable color that seems to exist between blue and black are somber. There is a feeling that the light has left the world evoked by the painting, but that darkness (or the absence of light) has not fully taken over. Within proximity to the middle area, a single white line spans the canvas from top to bottom. In the middle of the canvas, we see a cluster of thin white lines, gray bands, and a black band set at a slight diagonal, going from right to left. The world has gone askew.

It is in the diagonals, and the careful placement of the bands, which do not run parallel to each other, that Evertz's painting define their singular domain. In her work, the optical disturbance takes on a metaphysical possibility.

The cluster of white, gray, and black bands become a space opening up the painting, even as it denies our entry. Our attention is drawn to a world of light, dark, and different tones of gray. The way forward



is neither clear nor guaranteed. On the right side, Evertz uses a light blue that marks a strong contrast with the blues on the painting's left side. The change in the palette from the left to right side underscore that change is unavoidable and that we cannot control what happens; we live in time and change. That consciousness is what sets Evertz apart from other perceptual abstract artists. Her work is never static. The optical changes always add an unexpected possibility into our reading of them, a sense that the visual rhythms are always subject to shifts. That acceptance of time infuses the work with a deep if not always namable feeling.

More importantly, the feelings stirred up by the paintings are not the same. Even as earth and oxide reds enter into her paintings, as in *Within These Gates* (2021), underscoring our connection to the past and materiality, I sensed in these works the persistent joy that Evertz feels in her use of saturated color and the nameless sensations they are capable of touching in us. What we see are intricate internal rhythms, the pleasure of seeing the way the painting embodies change and time, as we begin to explore what happens with her diagonals. It is in the differences, and how they are all held together, that the pleasure becomes simultaneously restrained and abundant. The particularities of that tension are unique to Evertz's paintings.

Consider what happens in one of the latest paintings, *Intervention / Summer* (2022), with the pale greens, blues, violets, and light grays that open the painting up, surrounded by darker bands on either side—colors that evoke that uplifting feeling that we could go outside without being as wary as we once were.

How could she know that this sense of joyful color and lightness would expand, as it does in the pinks, yellows, and oranges of the last painting in this group, *Intervention* (2022)? This is what it means to live in time.

In her work, Evertz has connected the meticulous

formal rigor of her research to the deep pool of her feelings by merging the two in paint. She has attained this openness to her existence in this world by taking the optical language bequeathed to her by Seurat, van Doesburg, Sonia Delaunay, and Richard Paul Lohse, and many others, and developed a fugal language all her own.

As the great 19th century English writer, Walter Pater wrote:

All art constantly aspires towards the condition of music. For while in all other kinds of art it is possible to distinguish the matter from the form, and the understanding can always make this distinction, yet it is the constant effort of art to obliterate it.

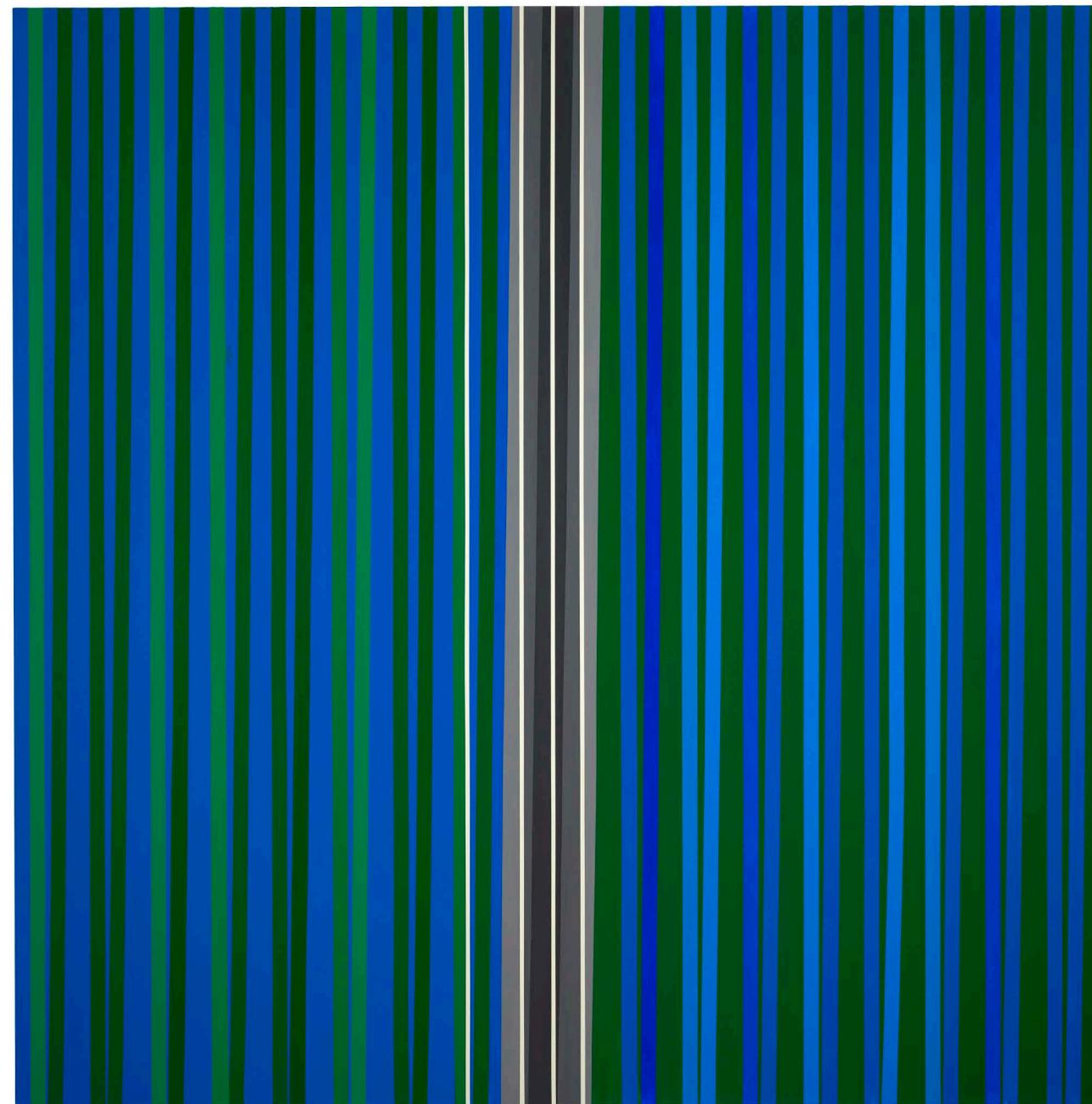
Evertz's paintings achieve the condition that Pater writes so eloquently about. They radiate with a music that is solely hers—and it is one that welcomes us all.

John Yau is an American poet and critic who lives in New York City. He has published numerous books of poetry, artists' monographs, fiction, and art criticism.

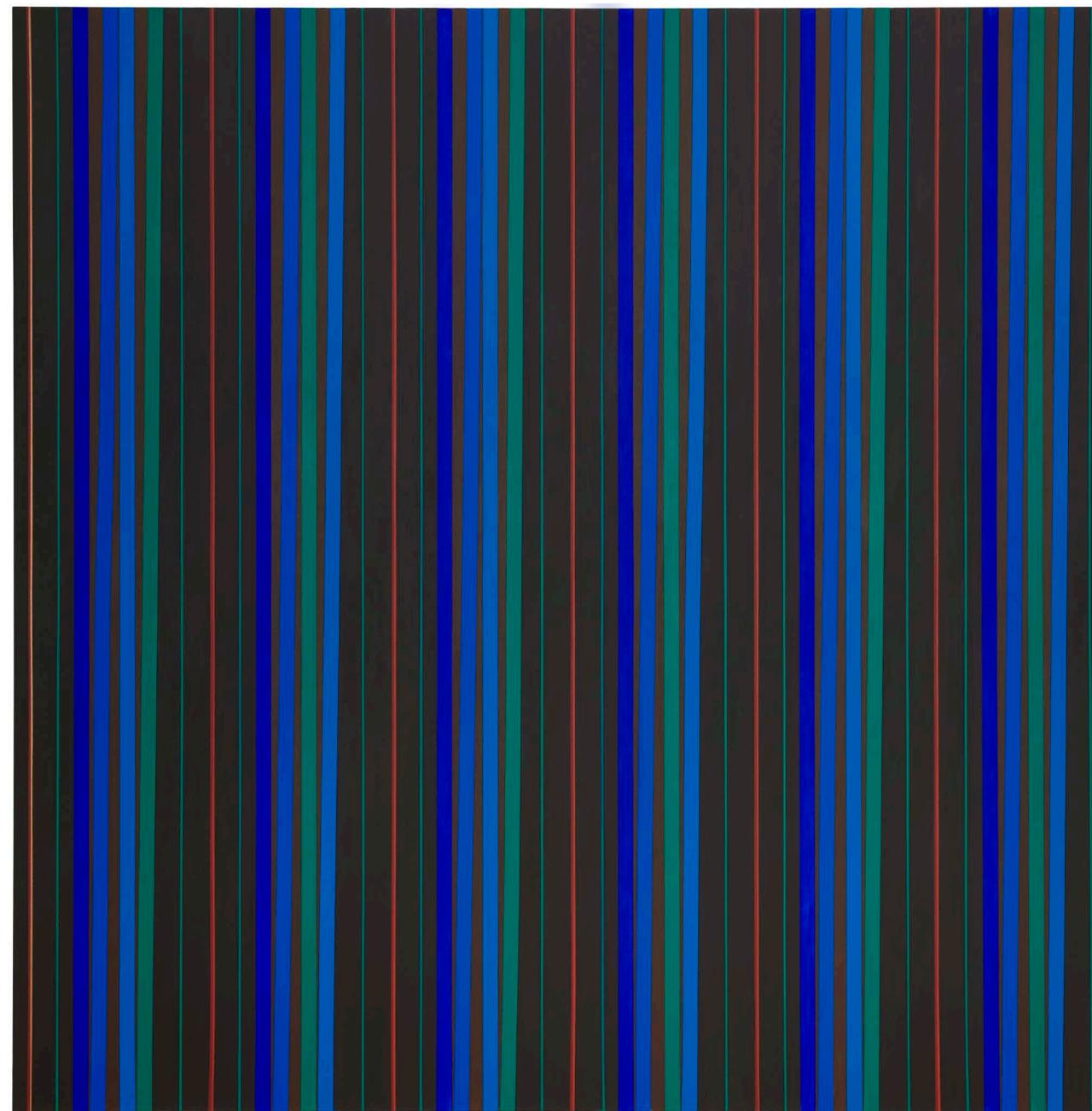




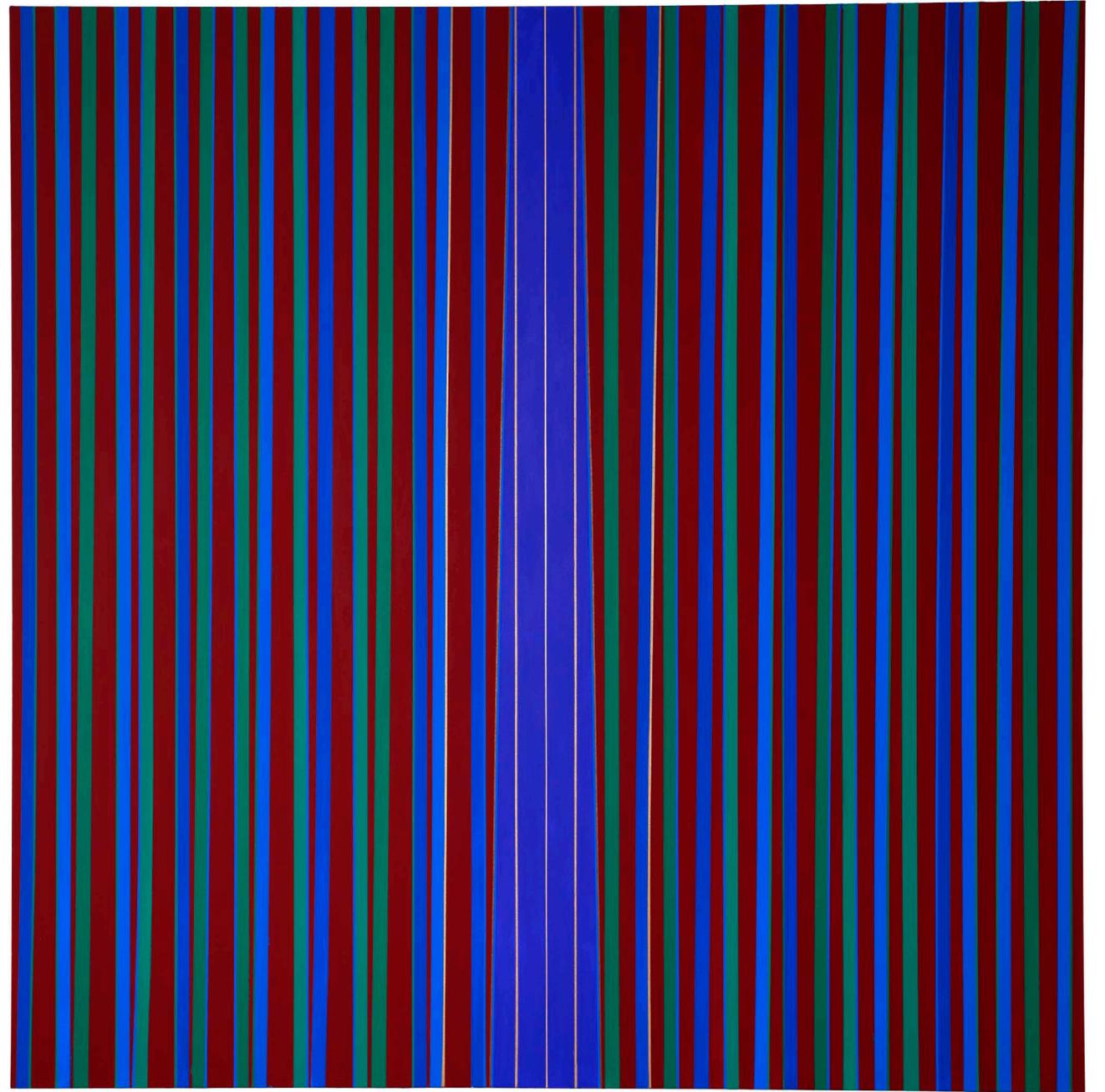
Onward, 2020, Acrylic on canvas, 72 x 72 inches (183 x 183 cm)



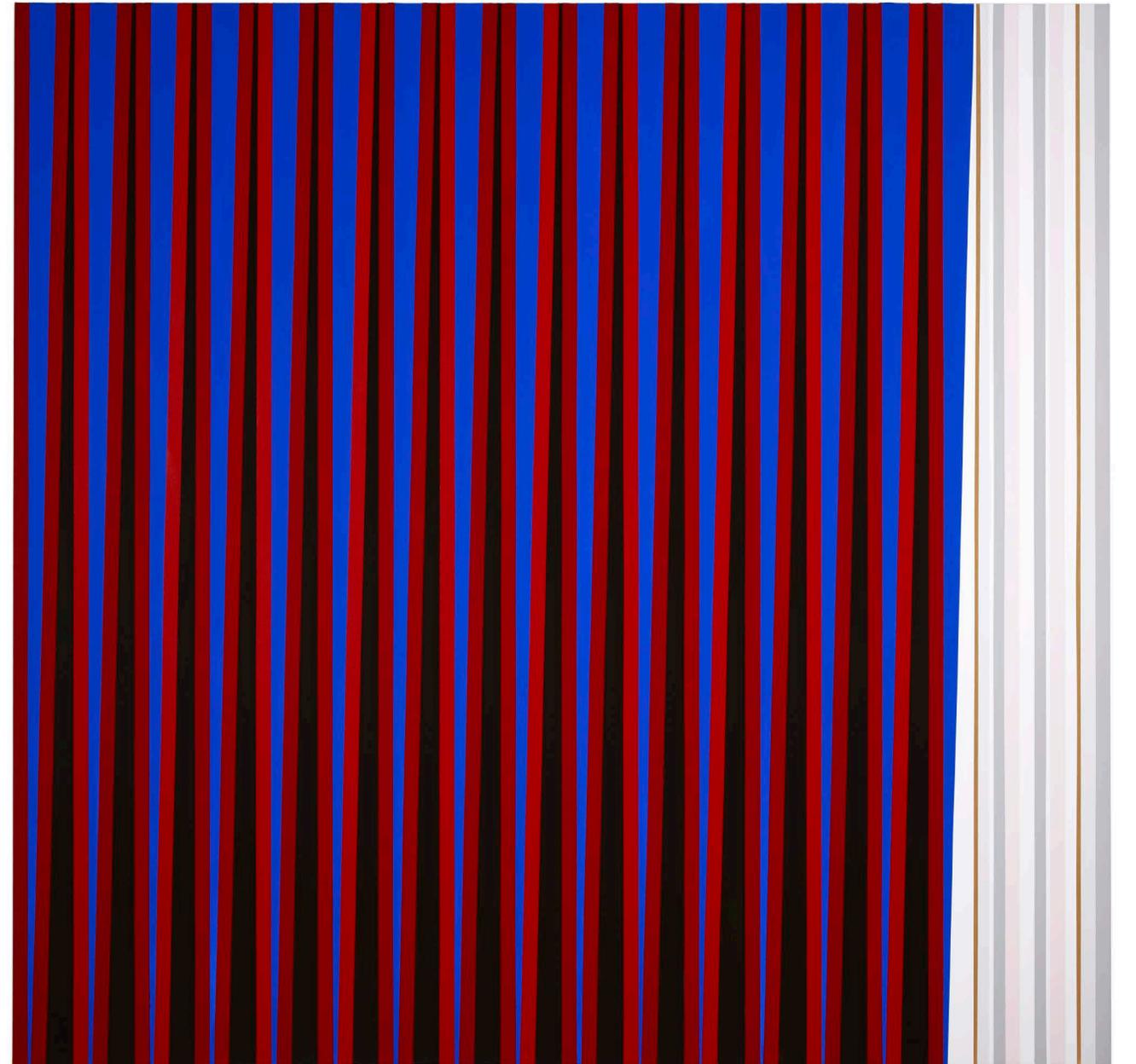
Nocturnus, 2021, Acrylic on canvas, 72 x 72 inches (183 x 183 cm)



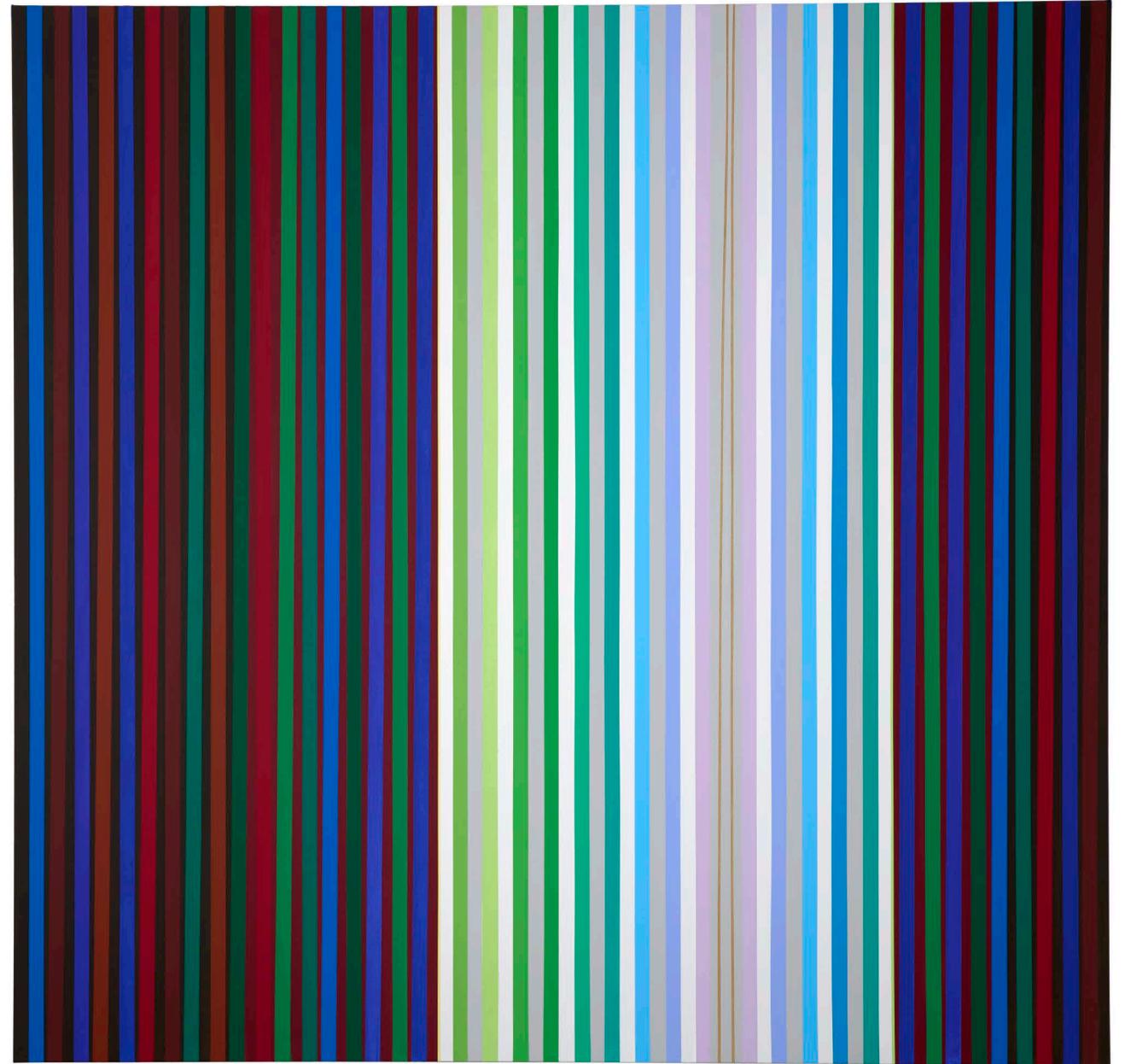
Temple, 2021, Acrylic on canvas, 72 x 72 inches (183 x 183 cm)



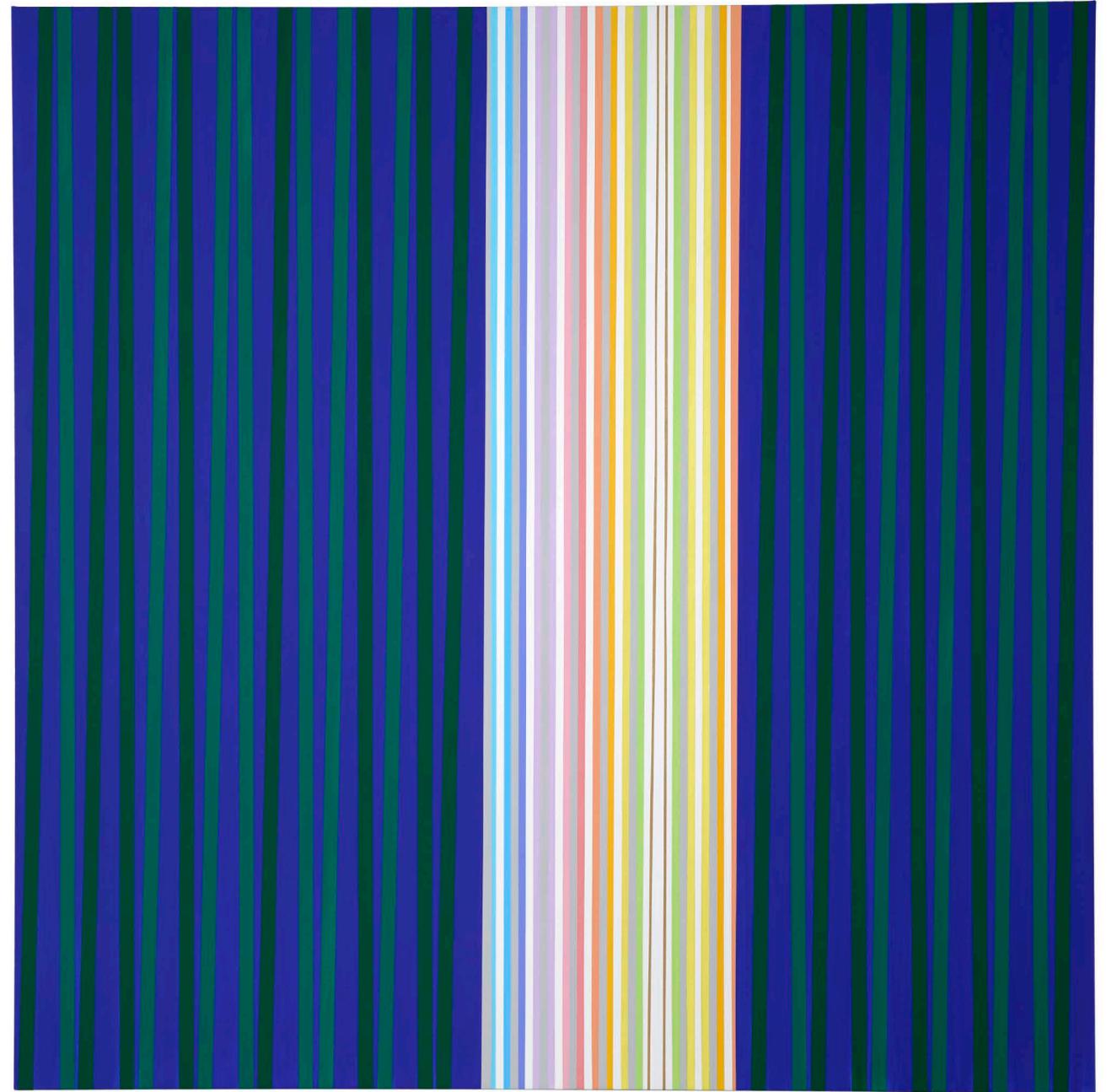
Path, 2022, Acrylic on canvas, 72 x 72 inches (183 x 183 cm)



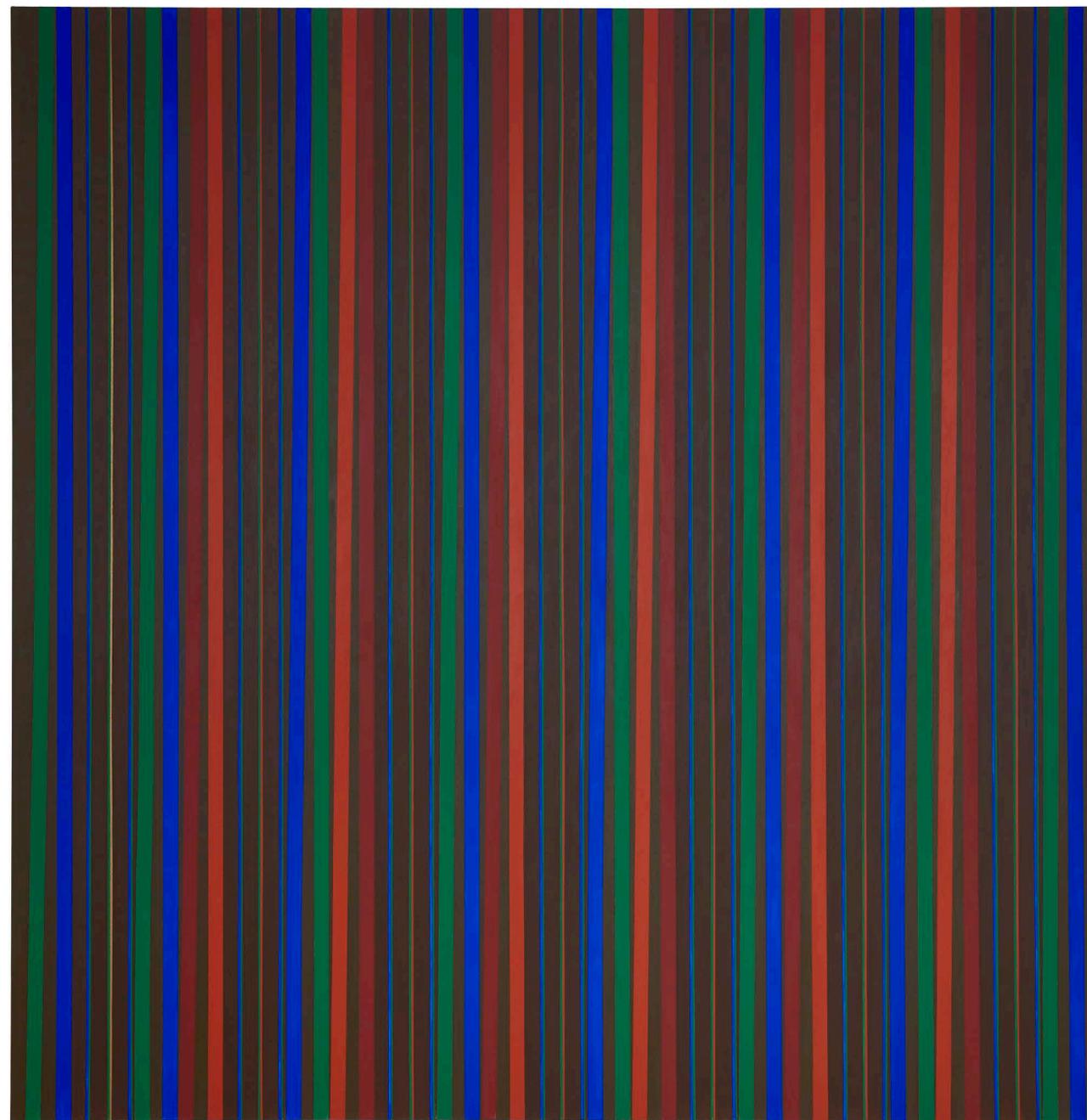
Intervention / Summer, 2022, Acrylic on canvas, 72 x 72 inches (183 x 183 cm)



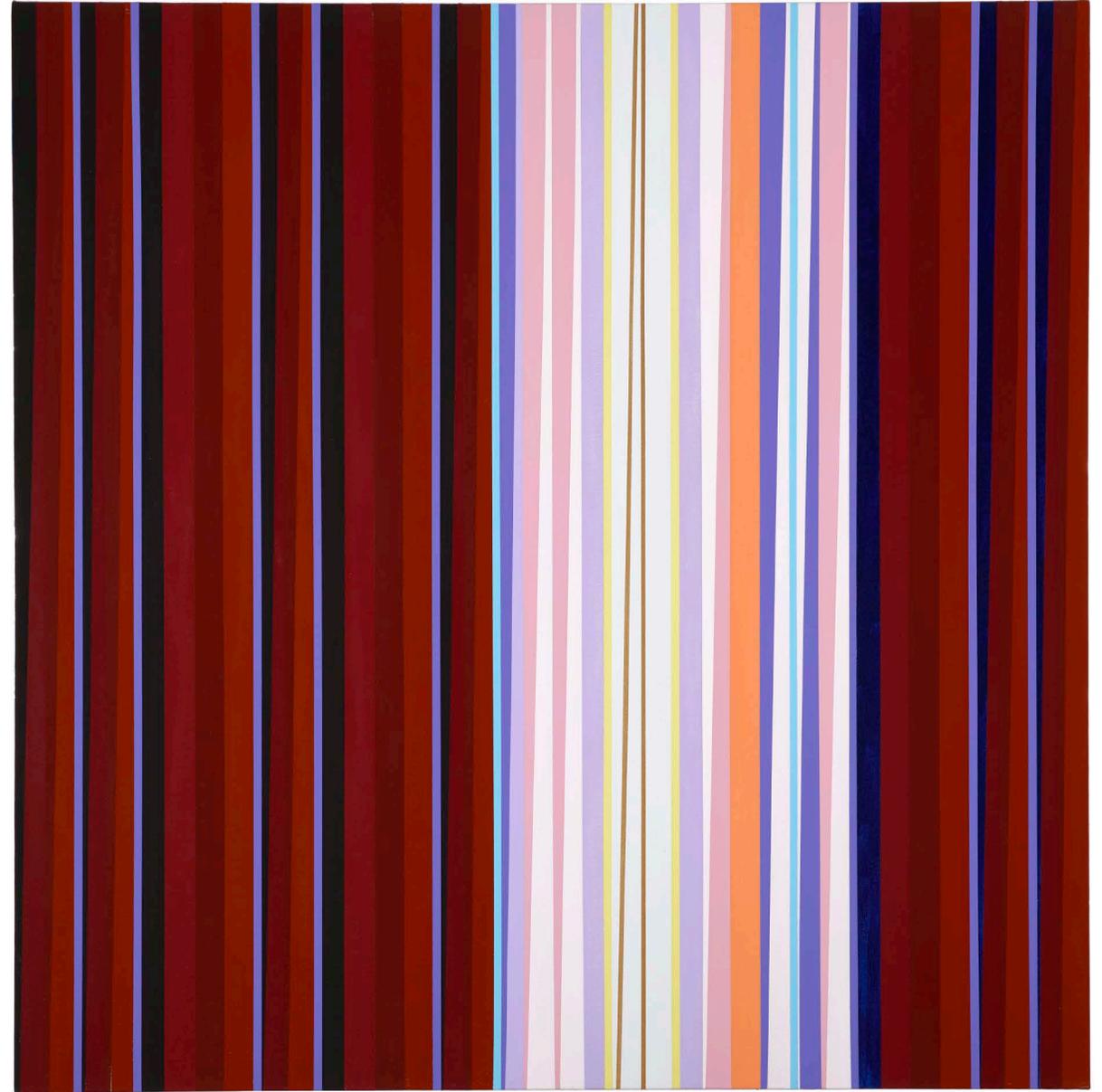
Intervention, 2022, Acrylic on canvas, 72 x 72 inches (183 x 183 cm)



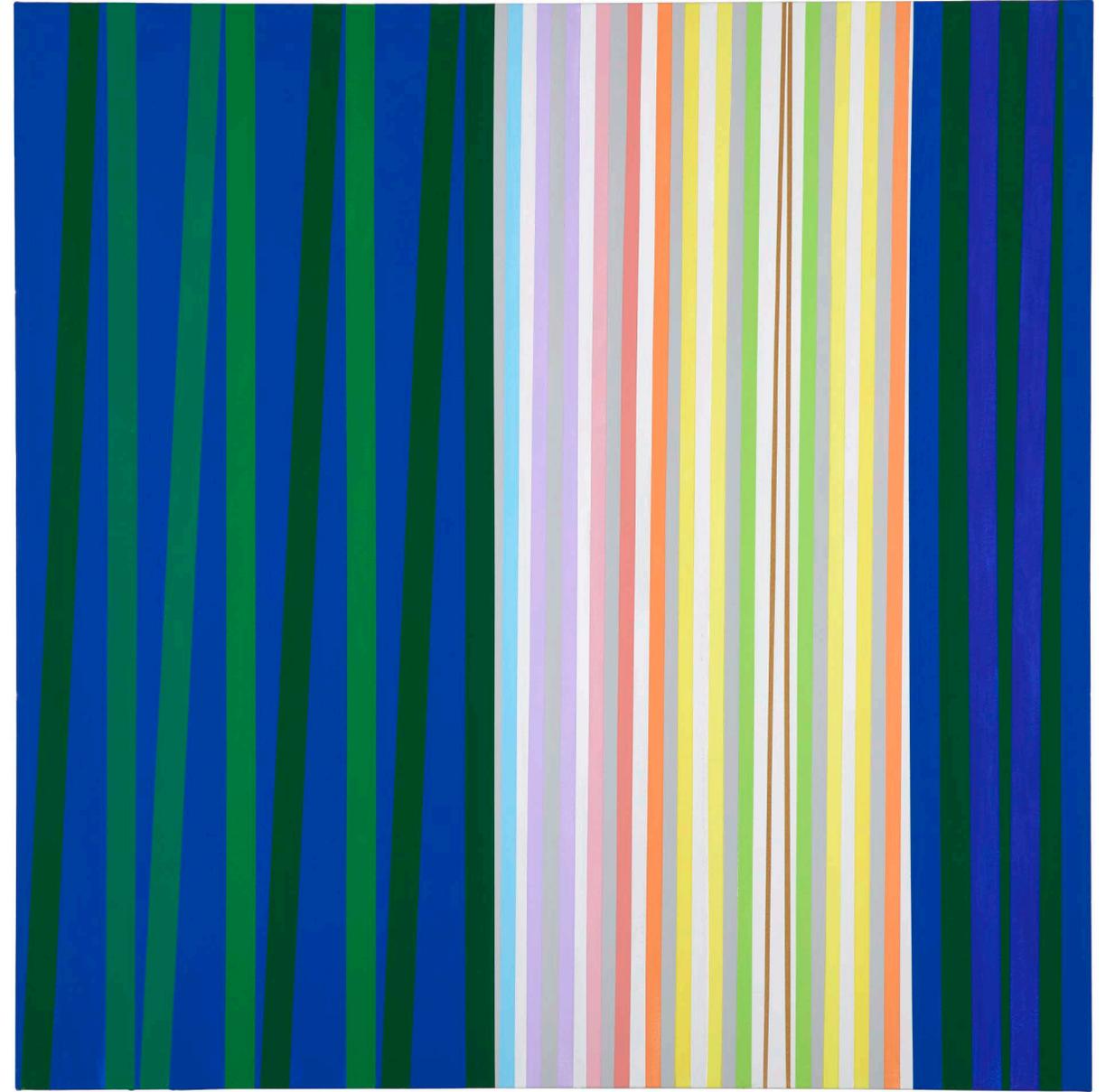
Within These Gates, 2021, Acrylic on canvas, 72 x 72 inches (183 x 183 cm)



Intervention #1, 2021, Acrylic on canvas over wood, 36 x 36 inches (91.4 x 91.4 cm)



Intervention #2, 2021, Acrylic on canvas over wood, 36 x 36 inches (91.4 x 91.4 cm)



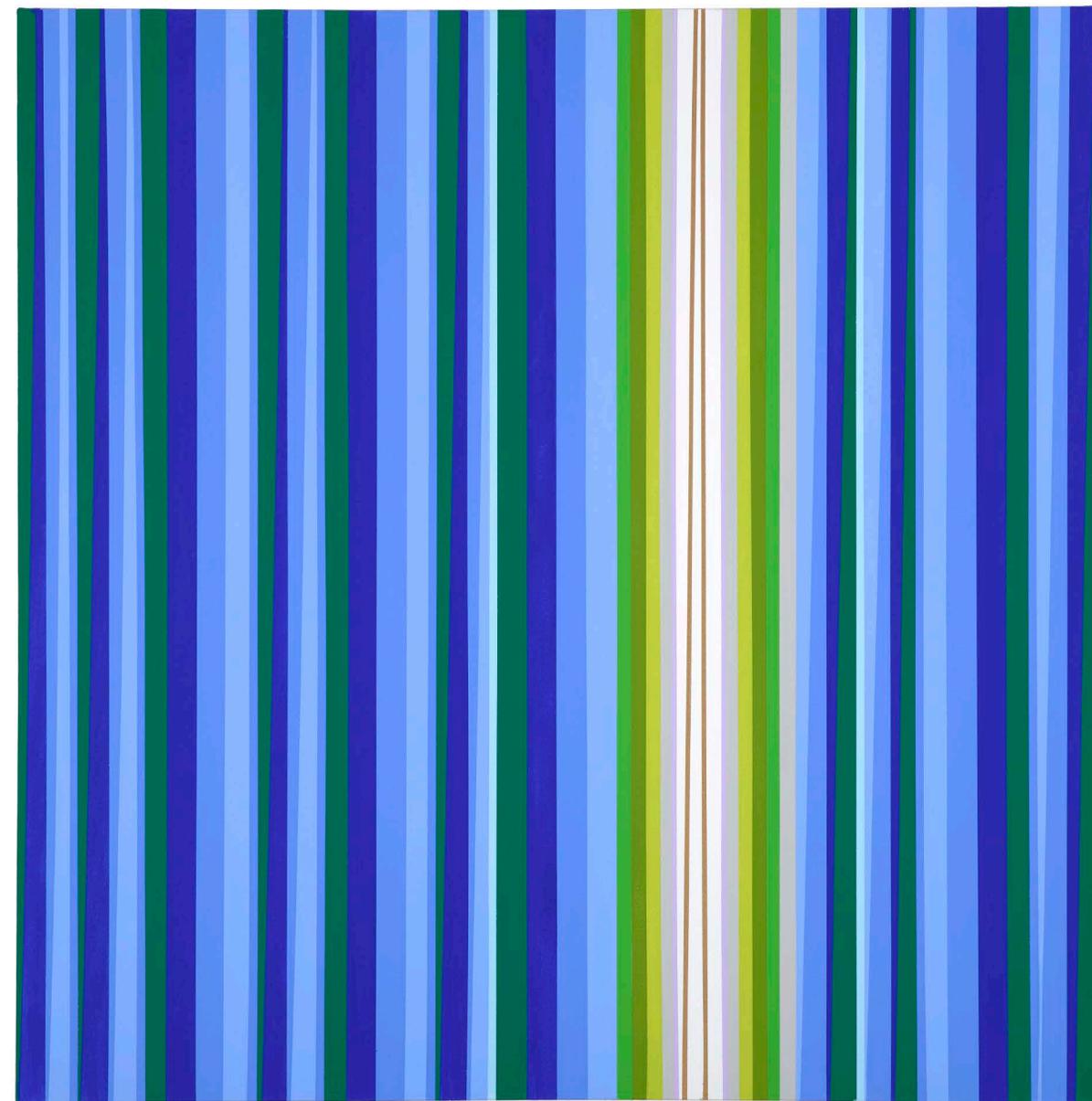
Intervention #3, 2021, Acrylic on canvas over wood, 36 x 36 inches (91.4 x 91.4 cm)



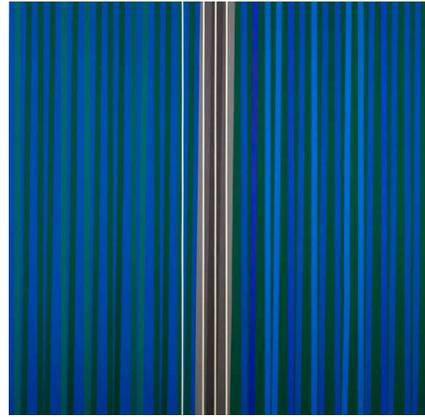
Intervention #4, 2021, Acrylic on canvas over wood, 36 x 36 inches (91.4 x 91.4 cm)



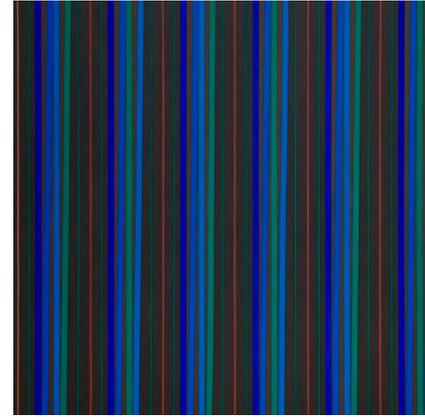
Intervention #5, 2021, Acrylic on canvas over wood, 36 x 36 inches (91.4 x 91.4 cm)



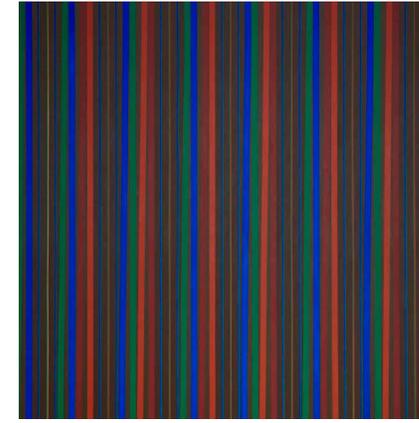
Exhibition Checklist



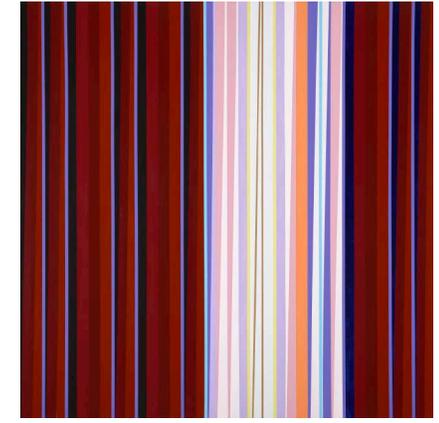
Onward, 2020, Acrylic on canvas, 72 x 72 inches



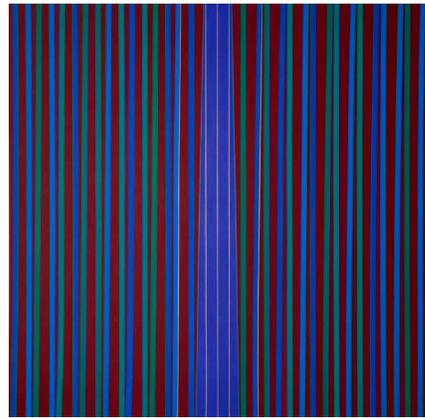
Nocturnus, 2021, Acrylic on canvas, 72 x 72 inches



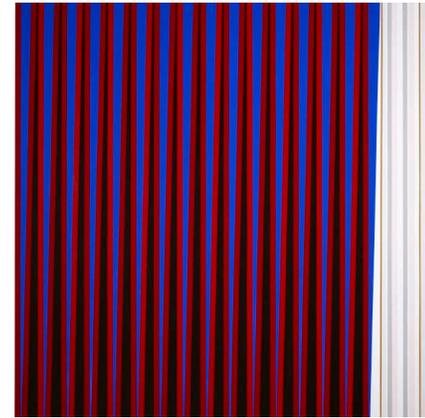
Within These Gates, 2021, Acrylic on canvas, 72 x 72 inches



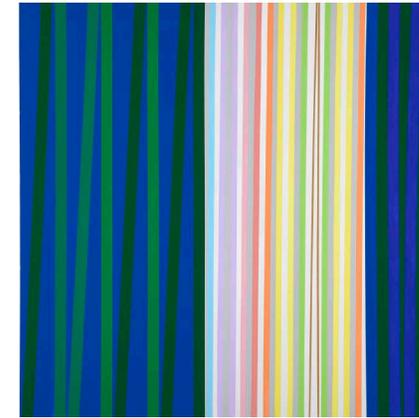
Intervention #1, 2021, Acrylic on canvas over wood, 36 x 36 inches



Temple, 2021, Acrylic on canvas, 72 x 72 inches



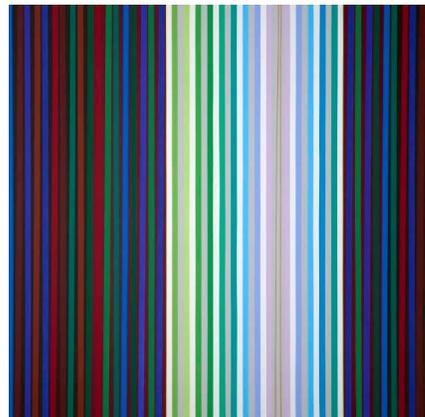
Path, 2022, Acrylic on canvas, 72 x 72 inches



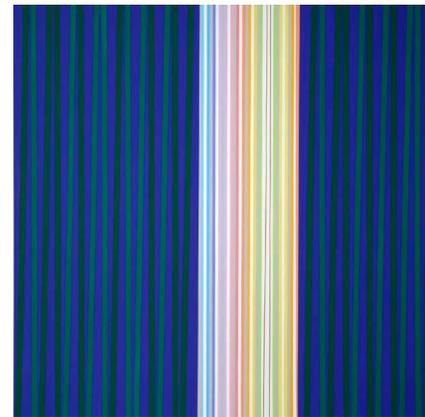
Intervention #2, 2021, Acrylic on canvas over wood, 36 x 36 inches



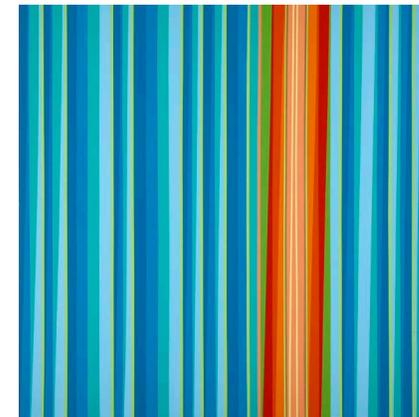
Intervention #3, 2021, Acrylic on canvas over wood, 36 x 36 inches



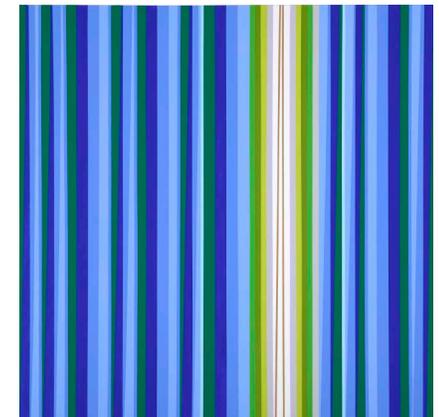
Intervention / Summer, 2022, Acrylic on canvas, 72 x 72 inches



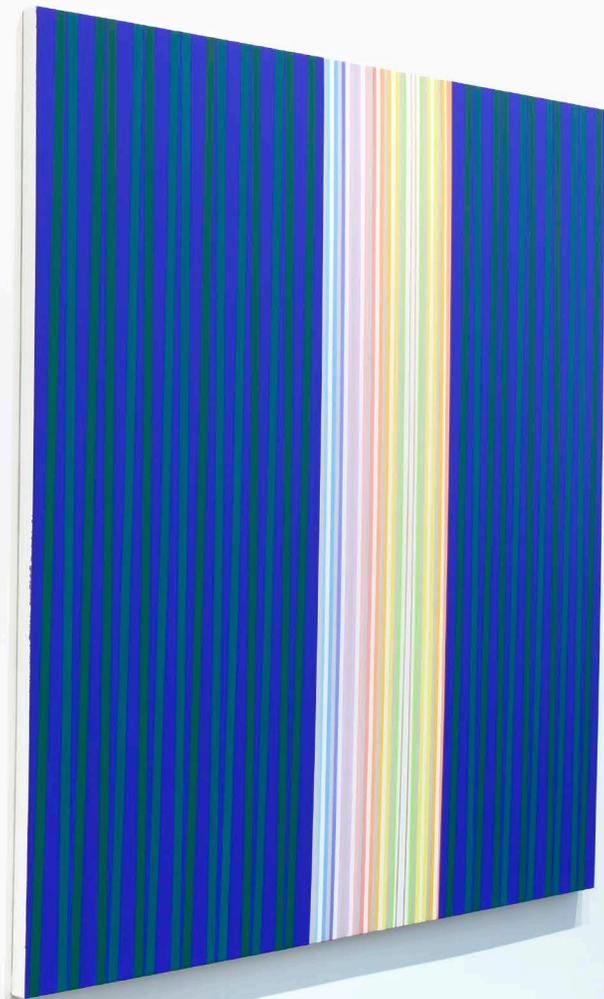
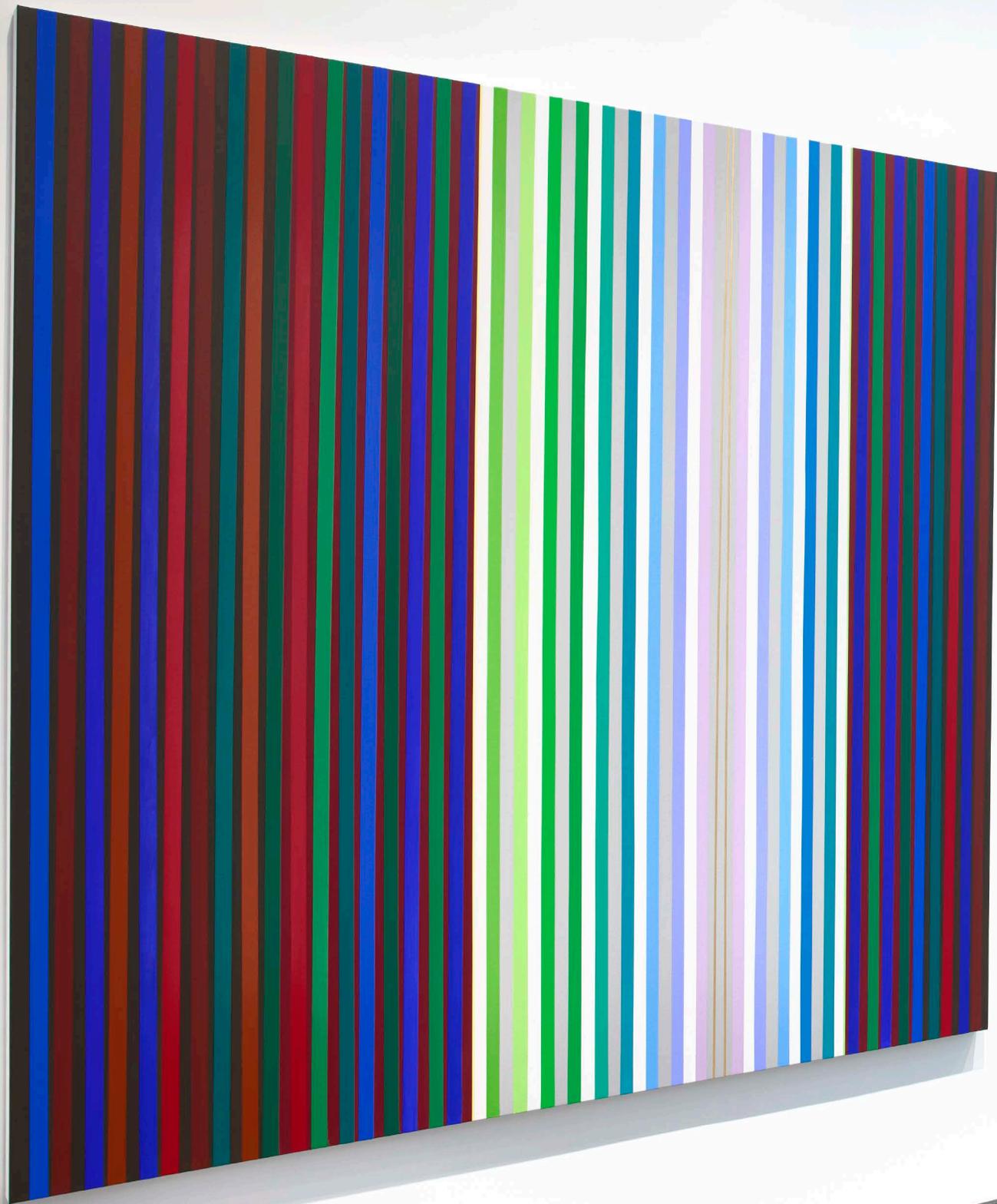
Intervention, 2022, Acrylic on canvas, 72 x 72 inches



Intervention #4, 2021, Acrylic on canvas over wood, 36 x 36 inches



Intervention #5, 2021, Acrylic on canvas over wood, 36 x 36 inches



Gabriele Evertz Chronology

By Matthew Deleget

1945

Born on August 27 in the small town of Rangsdorf, in the district of Brandenburg, 25 miles/40 kilometers south of Berlin, as the oldest daughter of Ursula and Josef Evertz. The Soviet army occupies the area, Germany having surrendered its military forces to the Allies three months earlier on May 8.

The Iron Curtain descends on Europe, dividing East from West Germany. The fear of an imminent Soviet takeover persists.

Early Years

First encounters painting at her maternal grandmother's nearby house. With no children to play with or schools open, spends first seven years playing outside and observing nature in forests and fields. Also witnesses the heavy destruction and bomb craters in the surrounding area, including the Rangsdorf airfield, which was built for the 1936 Olympic Games in Berlin, used by the Luftwaffe during the war, and occupied by the Soviet military. Plays with her father's African art collection in lieu of toys.

1948

On June 24, Soviet forces blockade all road, rail, and water access to Allied-controlled areas of Berlin. The United States and United Kingdom begin the Berlin Airlift to deliver food and fuel to West Berlin. Crisis ends one year later on May 12, 1949, when Soviet forces lift the blockade.

1952

Her immediate family relocates to the American sector of West Berlin and eventually settles at Halskestrasse 6, leaving Soviet-occupied East Germany. Her maternal grandmother remains in the east. The move begins a lifelong interest in and

affection for American culture. In the fall, she enrolls in the Friedrich-Bayer-Schule at age seven, the first time she attends school.

1961

Takes a field trip with her class to Paris and Versailles. Visits the Cathédrale Notre-Dame de Paris; its 13th-century stained glass windows bring a profound awareness of color experience in space.

Witnesses the start of the construction of the Berlin Wall on August 13, which originally consists of concrete blocks and barbed wire snaking throughout the entire city. The wall physically cuts off her extended family.

1962

Reads works by American authors Ernest Hemingway and Jack Kerouac, and by Allen Ginsberg and other Beat Poets.

Graduates from the Friedrich-Bayer-Oberschule.

Enters an architectural apprenticeship grounded in theory and practice with the firm Alfred W. Rahn in West Berlin. Education includes history of architecture, drafting instruction, and practical training at construction sites. The idea of architecture, in a destroyed city, represents the future for her. Starved of governmental financial investment, West Berlin is slowly reconstructed.

Learns about the Bauhaus Berlin-Steglitz (1931–1933), which was dissolved by Ludwig Mies van der Rohe and faculty on July 20, 1933. The school had been located six blocks from her apartment building, but was destroyed during the war.

1963

The Gedächtniskirche/Kaiser Wilhelm Memorial Church designed by Egon Eiermann (1904–1970) in West Berlin is completed. The original structure had been erected in 1891 and damaged by bombing in 1943. After a lively public debate among Berliners about whether to raze or restore the

structure, the design adds a new modern tower and chapel. The new church's stained glass walls are made of predominantly blue blocks interlaced with small areas of red, yellow, and green.

During this and subsequent summers, vacations with her family on the remote north German island of Sylt located in the North Sea near the Danish border, where she experiences the power and expansiveness of the sea. At the local library, begins her studies of Philipp Otto Runge's color theory, and later Johann Wolfgang von Goethe's color theory. Recalls her parents supplying her with additional art books on Paul Cezanne, Serge Poliakoff, and others. In nearby Seebüll, visits the artist Emil Nolde's home, studio, and garden, designed by Nolde in 1927.

1965

Completes her architectural apprenticeship and receives diploma from the Handelsschule, West Berlin.

Using funds from her apprenticeship, leaves for New York City on May 25 on an exploratory trip of the United States, not originally intending to stay longer than one year. Shortly thereafter starts working. Takes first job at a concession stand at the New York World's Fair in Flushing Meadows—Corona Park, Queens, New York. Continues to visit family in West Berlin annually.

1966

After a series of junior jobs, becomes aware of and accepts a position with Chase Manhattan Bank's Facilities Department as a draftsman. The building, designed by Skidmore Owings & Merrill, is filled with the bank's expansive art collection, including works by Mark Rothko, Ad Reinhardt, and Lee Bontecou.

For the next 20 years, works during the daytime and studies at night.

Thoroughly immerses herself in American culture.

Takes architecture and design classes at Pratt Institute, Brooklyn, New York. Continues until 1972. Also takes night classes in conversational English.

Frequently visits the Museum of Modern Art and has first profound experiences with paintings by Jackson Pollock, Barnett Newman, Hans Hofmann, and Clyfford Still.

1969

Travels to Rio de Janeiro, Brazil, and stays at Copacabana Beach. There she becomes aware of a unique light and visual and music culture, and of color combinations, such as lime green and vivid orange, that lead to an "*elevated level of color consciousness*."

1970

Travels to the Grand Canyon. Thinks about the vastness of space, scale, and "*presentness*," especially in relation to the isolation and confinement of West Berlin.

Continues to travel annually across the United States and abroad every year until the present, including to sites such as the Great Serpent Mound historical site in Adams County, Ohio, in 1978, and Stonehenge, United Kingdom, in 1983, among many others.

1972

Transfers from Pratt Institute to Hunter College, New York, New York.

1980

Awarded her BA in Art History from Hunter College. Graduates magna cum laude.

1982

Becomes a citizen of the United States.

1987

Permanently leaves the corporate world and enrolls in the MFA Program at Hunter College. Studies with William Agee, Susan Crile, Marcia Hafif, Valerie

Jaudon, Vincent Longo, Doug Ohlson, Alfred Stadler, Robert Swain, Mac Wells, and Sanford Wurmfeld. Begins to utilize the visual logic of the square as a “*way of controlling color*.” The formal logic of shape and color reflects her earlier work in architectural design.

1989

In her paintings, such as *Night Spectrum* (1989, acrylic on canvas, 60 x 60 inches), struggles to reconcile the brushstroke mark with the perception of spectral color.

1990

Graduates with an MFA in painting from Hunter College in the fall. Exhibits *Painting Type I (Roman)* (1990, acrylic on canvas, 108 x 144 inches, nonextant) in her *Thesis Show* and then again later in group exhibition *Presentational Painting*, co-curated by artists Sanford Wurmfeld and Eileen Roaman, at Hunter College, New York, New York, October 20–November 20, 1993.

Begins working for Hunter College as manager of the MFA Studio Building at 450 West 44th Street, New York, New York. Begins teaching a foundation class to undergraduate students in the evening.

Continues researching De Stijl and European Concrete Art, as well as artists Max Bill, Richard Paul Lohse, Robert Delaunay, and Sonia Delaunay.

Commits to the perception and history of color as the primary subject matter of her painting. Her point of departure is the organization of color.

Visits Vincent van Gogh’s centennial exhibit in two Netherlands museums: the Vincent Van Gogh National Museum in Amsterdam and the Kroeller-Mueller Museum in Otterlo.

Co-organizes first group exhibition *April Fools* with artist Beth Wesson at the new Hunter College/ Times Square Gallery at 450 West 41st Street, New York, New York.

Reconnects with architect Andrew Wojtas, whom she first met years earlier.

1991

Attends a symposium on Georges Seurat at the Metropolitan Museum of Art regarding his scientific use of color.

For four consecutive summers (1991–1994), paints in the outsized gallery space of Hunter’s MFA Studio Building, which is closed to the public for the season.

1993

Marries architect Andrew Wojtas. Honeymoons in Sylt, Germany. Again visits artist Emil Nolde’s home, studio, and garden in nearby Seebüll.

Exhibits in group exhibition *Presentational Painting*, curated by artist Sanford Wurmfeld with Eileen Roaman, at Hunter’s MFA Building, New York, New York, October 20–November 20. Wurmfeld coins the term “*Presentational Painting*”. Participating artists also include John Allen, Damien Barchowsky, Susan Fisher, Joe Letitia, Tom Martinelli, Steven Salzman, Jeff Schneider, and Christopher Willard.

1994

Participates in group exhibition *New York Abstract Painting* at Salvatore Ala Gallery, New York, New York.

1996

Establishes studio in Greenport, Long Island, New York. Works there intensively during the summers until 2017.

With artist Robert Swain, co-curates survey exhibition *Mac Wells: Light into Being* at Hunter College, New York, New York, October 1–November 16.

Joins the group American Abstract Artists, founded in 1936. She is nominated by the artist Mac Wells (1925–2009).

1997

Assists artist Sanford Wurmfeld with exhibition *Presentational Painting II* at the Bertha and Karl Leubsdorf Gallery, Hunter College, New York, New York, September 30–November 8. Publishes her first essay, *Indefinable Pleasures: Color in Presentational Painting*, in the exhibition catalogue.

Travels to Berlin and visits the Bauhaus Archive and Pergamon Museum. Also attends the Bertolt Brecht Theater.

1998

Begins teaching full-time in the Department of Art and Art History at Hunter College, New York, New York, during the fall semester.

Mounts her first solo show at Yearsley Spring Gallery, Philadelphia, Pennsylvania. New paintings are based on the motion parallax effect, a term used in perceptual psychology that implies that when you move your head only slightly, you get a different view of the world. Exhibits several shaped canvases intended to elicit a physical response in the viewer. Breaks with the square format as a two-dimensional element and adopts the stripe, augmented by the diagonal. Becomes increasingly aware of the importance of the viewer’s participation in her work.

Travels to Mexico and visits Chichen Itza in the Yucatán Peninsula.

1999

Curates the comprehensive survey exhibition *Set in Steel, The Sculpture of Antoni Milkowski* at the Hunter College/Times Square Gallery, New York, New York, October 6–November 20. On view are large-scale works surveying 36 years of the sculptor’s exploration from 1963–1999. Publishes her essay *Milkowski’s Muse* in the exhibition catalogue.

Travels to Germany and visits the museum Rungehaus, the birthplace of the artist Philipp Otto Runge (1777–1810).

2001

During the summer, exhibits her site-specific sculpture *Color Column* (2001, acrylic on plywood, 144 x 12 x 12 inches, nonextant) in outdoor exhibition *Footfalls* on the waterfront in Greenport, Long Island, New York.

Travels to see Sanford Wurmfeld’s *Cyclorama* exhibition at the Osthaus Museum, Hagen, Germany. Then travels with Wurmfeld and Stephen Davis to the Josef Albers Museum in Bottrop, Germany. Also travels to the Victor Vasarely Museum in Budapest, Hungary.

Her painting *Three Reds* (2001, acrylic on canvas, 58 x 58 inches) enters the collection of the Karl Ernst Osthaus-Museum, Hagen, Germany.

2002

With artist Robert Swain, visits Barnett Newman retrospective in Philadelphia, Pennsylvania, and is particularly moved by Newman’s use of saturated color, outsized scale, and his embrace of the humanities in abstraction.

Visits the Josef and Anni Albers Foundation in Bethany, Connecticut.

2003

In collaboration with Dr. Michael Fehr, co-curates group exhibition *Seeing Red: An International Exhibition of Nonobjective Painting*, a joint exhibition at the Hunter College/Times Square and the Bertha and Karl Leubsdorf Galleries, New York, New York, January 3–May 3, and March 12–April 26. On view are over 80 paintings dealing with the color red, as well as sample pigments, an artist’s studio work table, and art historical resources concerning color theory. Publishes her essay *Light Sensations in Painting and Nature* in the exhibition publication.

Participates in two-day symposium, *Color as Experience*, at the Goethe-Institut New York, March 14–15. Moderator: Sanford Wurmfeld. Keynote

Speaker: John Gage. Speakers: Dr. Michael Fehr, Georges Roque, Klaus Honnef, William Agee, David Brainard, Jim Gorgon, Dr. Christoph von Campenhausen, Robert Swain, Gabriele Evertz. Respondents: David Anfam, Richard Anuszkiewicz.

2004

Participates in her first international museum group exhibition, *Die Farbe hat mich II*, at Karl Ernst Osthaus-Museum, Hagen, Germany.

2005

Exhibits her work *Fear and Trembling: RYB* (2005, acrylic on canvas, 96 x 204 inches) in the *Faculty Exhibition* at Hunter College/Times Square Gallery, New York, New York, as an homage to Barnett Newman.

Travels to Cranbrook Academy of Art in Bloomfield Hills, Michigan, to hear and meet artist Bridget Riley.

2006

Curates group exhibition *Presentational Painting III* at Hunter College/Times Square Gallery, New York, New York, February 16–April 15. Publishes her essay, *Observations for a Young Painter*, in the exhibition catalogue.

Paints a group of works dealing with in-and-out-of-focus, cinematographic effects. The width of the vertical stripes taper from top to middle to bottom and back, creating the effect that the painting's center section appears out of focus.

Travels to the Museum Sztuki, Łódź, Poland, for the exhibition of Władysław Strzemiński (1893–1952) and Katarzyna Kobro (1898–1951).

Meets artists Hartmut Böhm (1938–2021), Ludwig Wilding (1927–2010), and Klaus Schoen (1931–2018) in Berlin, Germany.

2007

Her painting *Motion Parallax* (1998, acrylic on

shaped canvas, 72 x 72 inches) is included in the survey exhibition *Op Art Now and Then*, curated by Joe Houston, at the Columbus Museum, Columbus, Ohio. The work enters the museum's permanent collection.

Participates in group exhibition *Escape from New York*, curated by Matthew Deleget and Rossana Martinez, at Sydney Non Objective in Sydney, Australia, August 3–September 2. Exhibition later travels to additional venues including Project Space Spare Room, RMIT University, Melbourne, Australia, May 8–29, 2009, and The Engine Room, Massey University, Wellington, New Zealand, April 22–May 8, 2010.

Exhibits in *The Optical Edge*, a group exhibition curated by artist and writer Robert C. Morgan at Pratt Manhattan Gallery, New York, New York, March 8–April 14.

2008

Participates in the major survey exhibition *Minus Space*, featuring 54 artists from 14 countries, curated by Phong Bui, at MoMA PS1, Queens, New York, October 19, 2008–May 4, 2009.

2009

Michael Feldman produces two short documentary films about the artist: *Gabriele Evertz Documentary and Gabriele Evertz Paints a Color Study*. Peter Canale and Stocan Films produce the short film *Studio Visit: Gabriele Evertz*.

Organizes international group exhibit *Color Exchange: Berlin-New York at the Galerie Parterre*, Berlin, Germany, January 28–March 1, which then travels to Metaphor Contemporary Art, Brooklyn, New York, March 27–April 26.

2010

Curates comprehensive survey *Visual Sensations: The Paintings of Robert Swain, 1967–2010* at the Hunter College/Times Square Gallery, New York, New York, October 7–November 13. Publishes

her essay *Visual Sensations* in the exhibition publication.

2011

Mounts first solo exhibition, *Rapture*, at Minus Space, Brooklyn, New York, November 5–December 17. Over the previous two decades, she has developed and refined a purely experiential, highly saturated palette involving twelve colors. The history of color organization becomes a tool that informs her systematic color structures. She also uses black, white, and gray. Additionally, she views complementary colors within her system, such as blue and orange, not as antagonistic, but rather as “*true chromatic partners*.”

Participates in group exhibition *Harmonies in Color* at the Louisiana Art & Science Museum, Baton Rouge, Louisiana.

Exhibits in group exhibition *Pointing a Telescope at the Sun* along with artists Vincent Longo, Doug Ohlson, Robert Swain, and Sanford Wurmfeld at Minus Space, Brooklyn, New York, August 6–September 17, 2011. The exhibition was dedicated to the memory of Doug Ohlson (1936–2010), who had died the previous year.

2012

Mounts solo exhibitions *Optic Drive* at David Richard Gallery, Santa Fe, New Mexico, and *Geometry of Color* at Art Sites, Riverhead, New York.

Exhibits in group show *MINUS SPACE: Mark Dagley, Gabriele Evertz & Gilbert Hsaio*, curated by Matthew Deleget, at the experimental artist-run space The Suburban, Oak Park, Illinois, January 22–February 26.

Participates in international Op Art survey exhibition *Buzz: Roesler Hotel #21*, curated by Vik Muniz, at Galeria Nara Roesler, Sao Paulo, Brazil, December 1, 2012–February 16, 2013. Participating artists also include Abraham Palatnik, Alexander Girard,

Almir da Silva Mavignier, Alufcio Carvão, Angelo Venosa, Bridget Riley, Carlos Cruz-Diez, Felipe Barbosa, François Morellet, Fred Tomaselli, Geraldo de Barros, Gilbert Hsiao, Gyula Kosice, Heinz Mack, Hélio Oiticica, Hercules Barsotti, Hermelindo Fiaminghi, Iran do Espírito Santo, Israel Pedrosa, Iván Navarro, Ivan Serpa, Jesús Rafael Soto, Jim Isermann, José Patrício, Josef Albers, Julio Le Parc, Karin Davie, Larry Poons, Lothar Charoux, Lucia Koch, Luiz Sacilotto, Lygia Pape, Marc Handelman, Marcel Duchamp, Marcos Chaves, Mark Dagley, Markus Linnenbrink, Maurício Nogueira de Lima, Michelle Grabner, Olafur Eliasson, Paulo Roberto Leal, Peter Schuyff, Philippe Decrauzat, Richard Anuszkiewicz, Roberto Cabot, Rodolpho Parigi, Ross Bleckner, Rubem Ludolf, Sérgio Camargo, Suzanne Song, Tauba Auerbach, Tiago Tebet, Ubi Bava, Verner Pantón, Victor Vasarely, Waldemar Cordeiro, Wayne Gonzales, Xylor Jane, and Yayoi Kusama.

Paints *The Black Room Series*, which is inspired by the late 1st century BCE Roman villa bedroom at the Metropolitan Museum of Art. The walls of the room are very dark gray in color and sparsely decorated with elongated lines that symbolize architectural features. The frescos have a highly polished finish, presumably to glitter magically by candlelight. Evertz's paintings consist of up to twelve gray tones that, when combined with slim lines of the spectrum, appear to “*conjure an atmosphere that is at once sensual and profoundly mysterious*.”

2013

Featured in article *The Hard-Edge Sign* by artist and writer Stephen Westfall, *Art in America*, April 2013 issue, pp. 94–99.

Participates in group exhibition *Hauptsache Grau* at the Mies van der Rohe Haus, Berlin, Germany, March 3–May 19. A catalogue accompanies the show with texts by Matthias Bleyl, Dr. Michael Fehr, and Wita Noack.

2014

Participates in group exhibition *Color Refined* at the Ewing Gallery of Art and Architecture, University of Tennessee, Knoxville, Tennessee, November 10–December 12. Participating artists also include Rachel Beach, Siri Berg, Beatrice Riese, and Rella Stuart-Hunt. A catalogue accompanies the show.

2015

Mounts her second solo exhibition, *The Gray Question*, at Minus Space, Brooklyn, New York, September 12–October 31. For the first time, she applies color in spontaneously conceived sequences, freeing it from the rigorous, repeating patterns that dominated her earlier work. Her new paintings are no longer predetermined, but rather, decisions are made in real time at the very moment of painting. Gray is the leading protagonist in her new body of work, which she employs in up to eight or more distinct values within a single painting. This continues a decade-long, systematic investigation of gray, which she feels has been historically overlooked in color painting: “*Labeling gray as neutral is inadequate to describe its unique characteristics, we need to refresh our eyes to it.*” A catalogue accompanies the show with texts by the artist and Matthew Deleget.

Exhibits in the survey show *Geometric Obsession: American School 1965–2015* at the Museo de Arte Contemporáneo de Buenos Aires (MACBA), Buenos Aires, Argentina. A book accompanies the show with essays by Donald Kuspit, Robert C. Morgan, and Stephen Westfall. Her painting *Spectrum + RBG* (2009, acrylic on canvas, 6 x 18 feet) enters the collection of the Museo de Arte Contemporáneo de Buenos Aires (MACBA.)

Begins experimenting with metallic pigments, stating “*gold is neither a complementary color nor an adjacent one on the color circle, yet the sparkle and darkness adds a new dimension to the work.*”

Participates in group exhibition *Breaking Pattern* alongside artists Anoka Faruqee, Gilbert Hsiao,

Douglas Melini, and Michael Scott at Minus Space, Brooklyn, New York, February 28–April 18. Curated by Matthew Deleget and Rossana Martinez, the exhibition later travels to the Schneider Museum of Art, Southern Oregon University, Ashland, Oregon, September 30–December 5.

2016

Participates in *The Onward of Art: American Abstract Artists’ 80th Anniversary Exhibition*, curated by Karen Wilkin, 1285 Avenue of the Americas Art Gallery, and in *Visible Histories*, Abrons Art Center at the Henry Street Settlement, New York, New York.

Participates in group exhibition *Painting Color*, curated by artist Susan Bonfils, at the Glassell Gallery, Louisiana State University, Baton Rouge, LA, October 29, 2016–January 6, 2017. Participating artists also include Steven Alexander, Siri Berg, Jane Logemann, Robert Swain, Stephen Westfall, and Sanford Wurmfeld.

Begins a new investigation of luminosity, asking “*how do I get light into the painting?*” Closely examines the work of J.M.W. Turner and the effects of additive mixtures.

Relocates studio from Greenport, Long Island, New York, to Dumbo, Brooklyn. Traveling by bus through Brooklyn and past Walt Whitman Park in the mornings and evenings allows her to observe the seasons. Encounters with nature enter into her artwork. Continues to work more intuitively and makes compositional decisions while painting in real time, reacting in the moment to what is seen on the canvas.

2017

Mounts two-artist exhibition *Polychromy with Sanford Wurmfeld* at Minus Space, Brooklyn, New York, July 8–August 12, 2017.

Curates group exhibition *Dual Current: Inseparable Elements in Art and Architecture*, presented

simultaneously at the Ewing Gallery of Art and Architecture and UT Downtown Gallery, Knoxville, Tennessee, August 31–October 10 and September 1–October 7. The exhibition travels to the Clara M. Eagle Gallery, Murray State University, Murray, Kentucky, January 16–February 26, 2018, and Sarah Moody Gallery, University of Alabama, Tuscaloosa, Alabama, April 5–May 18, 2018. Publishes her essay *Dual Current* in the exhibition catalogue.

Travels to Venice, Italy (again in 2018). Subsequent trip also includes a visit to the Scrovegni Chapel, Padua, Italy, to see Giotto’s fresco cycle.

Mounts solo exhibition *Color Relativity* at 499 Park Avenue, New York, New York, July 17, 2017–January 5, 2018. Catalogue essay by Matthew Deleget.

2018

Exhibits alongside Robert Swain and Sanford Wurmfeld in *Radiant Energy*, curated by Mary Birmingham, at the Visual Arts Center of New Jersey, Summit, New Jersey, February 2–May 13. A catalogue accompanies the show, with essays by Mary Birmingham, Matthew Deleget, and Melanie Cohn.

Participates in group exhibition *Blurring Boundaries: The Women of AAA, 1936–Present*, curated by Rebecca DiGiovanna, at the Clara M. Eagle Gallery, Murray State University, Murray, Kentucky, September 27–November 1. The exhibition travels for the next several years to venues including the Ewing Gallery, University of Tennessee, Knoxville, Tennessee, November 15–December 10; Warner Gallery, South Bend Museum of Art, South Bend, Indiana, October 17, 2020–January 3, 2021; the Baker Museum, Naples, Florida, March 25–July 25, 2021; and the California Center for the Arts, Escondido, California, December 3, 2022–February 26, 2023.

Creates the public artwork *Eight Flags* (2018,

printed fabric, site-specific flag installation) in Radevormwald, Germany. Describes her installation as “*a joyful project in the spirit of Sonia Delaunay and also of the Bauhaus artists who did not focus on just one medium.*”

Produces a suite of 34 paintings entitled *Icarus* to commemorate the victims of the Stoneman Douglas High School shooting that had taken place on February 14 in Parkland, Florida.

2019

Participates in group exhibition *New York Centric*, curated by artist James Little, at the Art Students League, New York, New York, March 5–May 14. Catalogue essay by Karen Wilkin. Participating artists also include Stanley Boxer, Dan Christensen, Ed Clark, Tom Evans, Charles Hinman, Stewart Hitch, Bill Hutson, Ronnie Landfield, James Little, Al Loving, James Austin Murray, Margaret Neill, Doug Ohlson, Larry Poons, Peter Reginato, Robert Swain, Alma Thomas, Thornton Willis, and Mark Zimmermann.

Exhibits in group show *Harmonies in Color* at the Louisiana Art & Science Museum, Baton Rouge, Louisiana, August 24, 2019–March 8, 2020. Participating artists also include Irene Mamiye, Pard Morrison, Jen Pack, Robert Swain, and Sanford Wurmfeld.

2020

Mounts her third solo exhibition, *Exaltation*, at Minus Space, Brooklyn, New York, January 11–February 29. She presents new large-format abstract paintings that deepen and extend her color research and experimentation. She foregrounds “*the intense, pure colors of the sun spectrum as seen against a changing field of variously increasing or decreasing light*” and presents these color constructs in fluctuating combinations of vertical bands and diagonal lines that together form energetic zigzags.

Critic James Kalm produces the video *Gabriele Evertz: Exaltation at Minus Space* for James Kalm

Rough Cuts, his YouTube channel.

The COVID-19 pandemic shuts down New York City in mid-March. Lockdown and quarantine continue for six months. She begins to conceive new paintings that reflect upon the notions of restriction, adversity, distress, and sorrow.

Participates in group exhibition *Magic* at Metaphor Projects in Brooklyn, New York, December 4–January 16, 2022.

2022

Participates in group exhibition *Harmony and Contrast: Chromatic Painting at the Turn of the Century* at Transmitter, Brooklyn, New York, May 14–June 19. Participating artists also include Siri Berg, Daniel G. Hill, and Vincent Longo. Exhibition essay by artist Jacob Cartwright.

Christian Nguyen publishes video *In the Studio with Gabriele Evertz* for the American Abstract Artists group in August.

Participates in group exhibition *Moving Perspective at EST Art Foundation*, Leiden, Netherlands, September 3–October 8. The exhibition presents optical and perception works by international artists including Linda Arts, Edgar Diehl, Iemke Van Dijk, Gilbert Hsiao, Mark van Overeem, Tonneke Sengers, and Velowa.

Mounts her fourth solo exhibition, *Path*, at Minus Space in Brooklyn, New York, September 10–December 17. She presents new paintings produced during the COVID-19 pandemic and subsequent quarantine. The works expand her traditionally vibrant palette of prismatic colors to include low-intensity earth tones for the first time, which, according to the artist, “*release a quiet light, bringing with it a sense of tranquility that is reminiscent of a world softened by shadows.*” A catalogue, with essays by John Yau and Leslie Roberts, accompanies the exhibition.





Gabriele Evertz



Andrew Wojtas

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