DAVID
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Fred Eversley

Recent Sculpture

March 20 – May 1, 2021

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David Kordansky Gallery is pleased to announce Recent Sculpture, an exhibition of new work by Fred Eversley. The show opens at the gallery on March 20 and will be on view through May 1, 2021.

A key member of the group of artists associated with West Coast Light and Space, Fred Eversley spent his formative years as an engineer in the aerospace industry before developing a series of processes and specialized tools that enabled him to produce the first of his iconic Parabolic Lens sculptures in the late 1960s. The lenses, which he continues to refine and elaborate today, constitute a sustained body of research and investigation that has few equals in the postwar era. As visual and metaphysical focal points, they are immersive and enigmatic objects that are focused in presentation but cosmic in scope. Eversley's ability to harness the naturally occurring energies brought into relation by the parabola results in effects of light and color that are responsive to a multitude of real-time factors: the ambient conditions of the viewing space; the position of the viewer's body; and the psychological qualities and philosophical considerations that are inseparable from perception itself.

Recent Sculpture features constellations of unique Parabolic Lenses made over the last two years in New York; Eversley returned to live and work on the East Coast full-time in 2019 after leaving the Venice, California studio he had previously occupied for five decades. This change in location has coincided with a period of great experimentation, as the artist has steadily increased the range of his color combinations and applied his procedural rigor to an ever-wider array of visual textures. While the first lenses were based entirely on a three-color system of magenta, yellow, and cyan that defined the work for many years, Eversley began to deviate from this structure during his final few years in California; upon moving to New York in 2019, he began employing an even more diverse set of hues, realizing combinations and intensities that he has been planning, in some cases, since 1969. As these new lenses began to take form, Eversley was able to test and refine hypotheses about energy and color that have informed his artistic career since its inception.

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The exhibition also includes a group of rare horizontal Parabolic Lenses whose subtleties of pooled color provide a dynamic evolution of Eversley's vocabulary and a means by which to further experience his concerns with energy. Produced in California just prior to his move, the horizontal lenses provide the artist with a forum in which to explore the Newtonian color wheel and the seven hues of the visible spectrum. But these works are about more than the mechanics of sight: as viewers of Eversley's work have long noted, his work also addresses how people move and feel, and how they define their relationships to the spaces around them. The horizontal Parabolic Lenses accentuate the holistic nature of his project. Each represents a concentrated expression of formal and intellectual clarity amidst the ever-expanding complexity of the cosmos.

Taken together, the works in the show find Eversley exploring new chromatic relationships and the broadest range of transparency and luminosity. As in any far-reaching study, his decision to hold some variables constant—size, shape, basic materiality—allows him to push against the boundaries of the known. Within the defined parameters of each lens, Eversley creates the potential for a microcosm of the visible universe to emerge: a set of phenomena whose universality is always rooted in the intimate, kinetic encounter between an abstract, primary form and its human subject.

Fred Eversley (b. 1941, Brooklyn, New York) has been the subject of solo exhibitions at the Rose Art Museum, Brandeis University, Waltham, Massachusetts (2017); Art + Practice, Los Angeles (2016); National Academy of Science, Washington, D.C. (1981); Palm Springs Art Museum (1977); Orange County Museum of Art, Newport Beach, California (1976); and Whitney Museum of American Art, New York (1970). Over the last fifty years, he has also presented solo shows at the National Academy of Science, Washington, D.C. (1981); Oakland Museum of California (1977); and Santa Barbara Museum (1976). Recent group exhibitions include Duro Olowu: Seeing Chicago, Museum of Contemporary Art Chicago (2020); Soul of a Nation: Art in the Age of Black Power 1963–1983, multiple venues throughout the U.S. (2018–2020); Space Shifters, Hayward Gallery, London (2018); Water & Power, The Underground Museum, Los Angeles (2018); Notations: Minimalism in Motion, Philadelphia Museum of Art

(2015); DYNAMO, A century of light and movement in art 1913-2013, Réunion des Musées Les Nationaux-Grand Palais, Paris (2013); Now Dig This!: Art and Black Los Angeles, 1960–1980, MoMA PS1, Long Island City, New York (2012) and Hammer Museum, Los Angeles (2011); and Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950-1970, Getty Foundation, Los Angeles (2011). Eversley's work is included in over forty public collections worldwide. He lives and works in New York.

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Recent Sculpture
March 20 - May 1, 2021

Fred Eversley
Untitled (parabolic lens), (1974) 2020
cast polyester
19 1/2 x 19 1/2 x 6 3/8 inches
(49.5 x 49.5 x 16.2 cm)
(Inv# FEV 20.065)

Fred Eversley
Untitled (parabolic lens), (1974) 2020
cast polyester
19 3/4 x 19 5/8 x 6 1/8 inches
(50.2 x 49.8 x 15.6 cm)
(Inv# FEV 20.056)

Fred Eversley
Untitled (parabolic lens), (1974) 2019
cast polyester
19 3/8 x 19 3/8 x 6 1/4 inches
(49.2 x 49.2 x 15.9 cm)
(Inv# FEV 20.010)

Fred Eversley
Untitled (parabolic lens), (1974) 2018
cast polyester
19 5/8 x 19 5/8 x 5 7/8 inches
(49.8 x 49.8 x 14.9 cm)
(Inv# FEV 20.013)

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Fred Eversley
Untitled (parabolic lens), (1969) 2020
3-layer, 3-color cast polyester
19 1/8 x 19 1/8 x 6 1/8 inches
(48.6 x 48.6 x 15.6 cm)
(Inv# FEV 20.066)

Fred Eversley
Untitled (parabolic lens), 2018
cast polyester
4 3/4 x 22 1/2 x 22 1/2 inches
(12.1 x 57.2 x 57.2 cm)
(Inv# FEV 19.023)

Fred Eversley
Untitled (parabolic lens), 2018
cast polyester
4 1/2 x 22 1/2 x 22 1/2 inches
(11.4 x 57.2 x 57.2 cm)
(Inv# FEV 19.021)

Fred Eversley
Untitled (parabolic lens), 2018
cast polyester
4 x 22 1/4 x 22 1/4 inches
(10.2 x 56.5 x 56.5 cm)
(Inv# FEV 19.020)

Fred Eversley
Untitled (parabolic lens), 2018
cast polyester
5 x 21 5/8 x 21 5/8 inches
(12.7 x 54.9 x 54.9 cm)
(Inv# FEV 20.019)

Fred Eversley
Untitled (parabolic lens), 2018
cast polyester
4 1/2 x 22 1/4 x 22 1/4 inches
(11.4 x 56.5 x 56.5 cm)
(Inv# FEV 19.022)

Fred Eversley
Untitled (parabolic lens), (1969) 2020
2-layer, 2-color cast polyester
19 3/4 x 19 3/4 x 5 3/4 inches
(50.2 x 50.2 x 14.6 cm)
(Inv# FEV 20.068)

Fred Eversley
Untitled (parabolic lens), (1969) 2020
2-layer, 2-color cast polyester
19 1/2 x 19 1/2 x 5 3/8 inches
(49.5 x 49.5 x 13.7 cm)
(Inv# FEV 20.069)

Fred Eversley
Untitled (parabolic lens), (1969) 2020
3-layer, 3-color cast polyester
19 1/8 x 19 1/8 x 5 3/8 inches
(48.6 x 48.6 x 13.7 cm)
(Inv# FEV 20.070)

Fred Eversley
Untitled (parabolic lens), (1969) 2018
3-color, 3-layer cast polyester
19 1/2 x 19 1/2 x 6 3/8 inches
(49.5 x 49.5 x 16.2 cm)
(Inv# FEV 20.022)

Fred Eversley
Untitled (parabolic lens), (1974) 2020
cast polyester
19 5/8 x 19 1/2 x 5 1/8 inches
(49.8 x 49.5 x 13 cm)
(Inv# FEV 20.051)

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FRED EVERSLEY

born 1941, Brooklyn, New York, NY
lives and works in New York, NY

EDUCATION

1963 BS, Carnegie Mellon University (formerly the Carnegie Institute of Technology), Pittsburgh, PA

SELECTED SOLO EXHIBITIONS
(* indicates a publication)

2021 *Recent Sculpture,* David Kordansky Gallery, Los Angeles, CA

2019 *Chromospheres,* David Kordansky Gallery, Los Angeles, CA

2017 **Fred Eversley, 50 Years An Artist: Light & Space & Energy,* Muscarelle Museum of Art, The College of William & Mary, Williamsburg, VA
Black, White, Gray, Rose Art Museum, Brandeis University, Waltham, MA

2016 *Black, White, Gray,* Art + Practice, Los Angeles, CA

2012 David Richard Gallery, Santa Fe, NM

2011 *William Turner Gallery, Santa Monica, CA

2010 LA Artcore Gallery, Los Angeles, CA

2008 Quandro Gallery, Dubai, United Arab Emirates

2004 *Osuna Gallery, Washington, D.C.
European Space Agency Gallery, The Hague, Netherlands

2003 Capa Esculturas, Brussels, Belgium

1991 Eve Cohon Gallery, Chicago, IL

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1988 Hokin Gallery, Palm Beach & Bal Harbor, FL

1985 Loyola Marymount University, Los Angeles, CA

1984 Bacardi Art Gallery, Miami, FL

1983 Braunstein Gallery, San Francisco, CA

1982 Pepperdine University Art Gallery, Malibu, CA

1981 National Academy of Science, Washington, D.C.
American Institute of Architects, Washington, D.C.

1980 Artist in Residence Exhibition, National Air and Space Museum, Washington, D.C.

1978 Palm Springs Art Museum, Palm Springs, CA

1977 Oakland Museum of California, Oakland, CA
Quay Gallery, San Francisco, CA

1976 National Academy of Science, Washington, D.C.
Los Angeles Institute of Contemporary Art, Los Angeles, CA
*Santa Barbara Museum, Santa Barbara, CA
Orange County Museum of Art, Newport Beach, CA

1975 Andrew Crispo Gallery, New York, NY

1973 J.L. Hudson Gallery, Detroit, MI

1971 Morgan Gallery, Kansas City, MO
Quay Gallery, San Francisco, CA

1970 Whitney Museum of American Art, New York, NY
Phyllis Kind Gallery, Chicago, IL
0.K. Harris Gallery, New York, NY
Jack Glenn Gallery, Corona Del Mar, CA

SELECTED GROUP EXHIBITIONS
(* indicates a publication)

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2024 *Pacific Standard Time 2024, Particles and Waves: Southern California Abstraction and Modern Physics, 1945 to 1980,* curated by Sharrissa Iqbal, Laguna Art Museum, Laguna Beach, CA

2022 *Light, Space, Surface: Works from the Los Angeles County Museum of Art,* organized by LACMA, Frist Art Museum, Nashville, TN

2021 *Light, Space, Surface: Works from the Los Angeles County Museum of Art,* organized by LACMA, Addison Gallery of American Art, Phillips Academy, Andover, MA
Plastic Heart: Surface All the Way Through, curated by Synthetic Collective, Art Museum at the University of Toronto, Toronto, Canada
Multiples, Inc.: 1965-1992, Marian Goodman Gallery, New York, NY

2020 *Abstract! From Minimalism to Now*, Tilton Gallery, New York, NY
Duro Olowu: Seeing Chicago, curated by Duro Olowu and Naomi Beckwith, Museum of Contemporary Art Chicago, Chicago, IL
**Soul of A Nation: Art in the Age of Black Power*, The Museum of Fine Arts, Houston, TX
Connecting Currents: Contemporary Art at the Museum of Fine Arts, Houston; Color into Light, Museum of Fine Arts, Houston, TX

2019 *Soul of a Nation: Art in the Age of Black Power,* curated by Mark Godfrey, Zoe Whitley and Sarah Loyer, The Broad, Los Angeles, CA; *Soul of a Nation: Art in the Age of Black Power*, de Young museum, San Francisco, CA

2018 *Soul of A Nation: Art in the Age of Black Power,* curated by Mark Godfrey, Zoe Whitley and Ashley James, Brooklyn Museum, Brooklyn, NY
Radiant Space, Lesley University, VanDernoot Gallery, Cambridge, MA
**Space Shifters,* curated by Cliff Lauson, Tarini Malik and Thomas Sutton, Hayward Gallery, London, England
Water & Power, The Underground Museum, Los Angeles, CA

2016 *Work Over School: Art from Margins of the Inside*, Craft and Folk Art Museum, Los Angeles, CA
Artworks by African Americans from the Collection, Smithsonian American Art Museum, Washington, DC
Georgia Museum of Art, Athens, GA

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2015 *Notations: Minimalism in Motion*, Philadelphia Museum of Art, Phildelphia, PA
The Triumph of Love: Beth Rudin DeWoody Collects, Norton Museum of Art, FL
Plastic: Art in an Era of Material Innovation, Neuberger Museum of Art, Purchase, NY
Selections from the Permanent Collection of the Neubeger Museum of Art, Neubeger Museum of Art, Purchase, NY
Past Futures - Science Fiction, Space Travel, and Postwar Art of the Americas, Bowdoin College Museum of Art, Brunswick, ME
Selections from the Permanent Collection of the Orange County Museum of Art, Orange County Museum of Art, Newport Beach, CA
Ethereal, William Turner Gallery, Santa Monica, CA

2014 **African American Art: Harlem Renaissance, Civil Rights Era, and Beyond,* Everson Museum of Art, Syracuse, NY; Crocker Art Museum, Sacramento, CA; Hunter Museum of American Art, Chattanooga, TN
David Richard Gallery, Santa Fe, NM

2013 **African American Art: Harlem Renaissance, Civil Rights Era, and Beyond*, Albuquerque Museum, Albuquerque, NM; Peabody Essex Museum, Salem, MA; Menello Museum of American Art, Orlando, FL
**Now Dig This! Art and Black Los Angeles, 1960-1980*, the Williams College Museum of Art, Williamstown, MA
**DYNAMO, A century of light and movement in art 1913-2013*, Réunion des Musées Nationaux, Paris, France
COLORS AND OPTICS, David Richard Gallery, Santa Fe, NM

2012 *For the Martian Chronicles*, L&M Arts, Venice, CA
African American Art: Harlem Renaissance, Civil Rights Era, and Beyond, Muscarelle Museum of Art, Williamsburg, VA; Smithsonian American Art Museum, Washington, D.C.
**Now Dig This! Art and Black Los Angeles, 1960-1980*, MoMA PS1, Long Island City, NY
Smooth operations: Substance and Surface in Southern California Art, Lancaster's Museum of Art and History (MOAH), Lancaster, CA
Rodin to Now: Modern Sculpture, Palm Springs Art Museum, Palm Desert, CA
Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950-1970, The Martin Gropius Bau Museum, Berlin, Germany
The Nelson-Atkins Museum of Art, Kansas City, MO

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2011 *The Gleam In The Young Bastards Eye*, William Turner Gallery, Los Angeles, CA
Pacific Standard Time // Paris, California Light, Space and Surface, Galerie Dominique Fiat, Paris, France
Permanent Collection, Crystal Bridges Museum of American Art, Bentonville, AK
Greetings from LA: Artists and Publics 1945-1980, *Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950-1970*, The Getty Center, Los Angeles, CA
Places of Validation, Art and Progression, The Museum of African American Art (MAAA), Los Angeles, CA
**Now Dig This! Art and Black Los Angeles, 1960-1980*, Hammer Museum, Los Angeles, CA

2010 *The Last Plastics Show*, Carldwell Jimmerson Gallery, Culver City, CA
The Artist's Museum, The Museum of Contemporary Art (MOCA), Los Angeles, CA
Some (Old School) South Coast Guys, Robert Berman Gallery, Los Angeles, CA

2009 *Off the Wall*, Manhattanville College Gallery of Fine Arts, Purchase, NY
Modern & Contemporary, Jack Rutberg Gallery, Los Angeles, CA

2007 *American Sculpture*, Art Pavillon-St-Urban, St. Urban, Switzerland

2006 *Energy/Experimentation: Black Artists and Abstraction 1964-1980*, The Studio Museum in Harlem, New York, NY
Austrian Biennale – 2006, Klagenfurt, Austria

2005 *Insatiable Desires*, Fisher Gallery, University of Southern California, Los Angeles, CA
Biennale Internationale Dell'Arte Contemporanea, Florence, Italy
African American Artists in Los Angeles, A Survey Exhibition: Pathways (1966-1989), California African American Museum, Los Angeles, CA

2004 *Monocromos: de Malevich al presente,* Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
Rhythm of Structure-Mathematic Aesthetic, Kenkeleba Gallery, New York, NY

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2003 *Selections of Permanent Collection,* Chelsea Art and Design, Sarasota, Fl
Biennale Internationale Dell'Arte Contemporanea, Florence, Italy
Plastic Fantastic, Exhibit A Gallery, New York, NY

2002 *Mathart/Artmath,* Shelby Gallery, Ringling School of Art and Design, Sarasota, FL
Mono-Chrome, Paul Rogers/9W Gallery, New York, NY
Samadhi: The Contemplation of Space, Chelsea Art Museum, New York, NY
Rhythm of Structure, Fire Patrol No.5 Gallery, New York, NY

2000 *Celebrating Modern Art: The Anderson Collection,* San Francisco Museum of Modern Art, San Francisco, CA
Permanent Collection, Orange County Museum of Art, Newport Beach, CA
Sculpture Today 2000, Galerie Marie-Louise Wirth, Zurich, Switzerland
Summer Show, Chatauqua Center for the Visual Arts, Chatauqua, NY

1997 *Feast On Art,* Orange County Museum Of Art, Newport Beach, CA

1995 *Free Within Ourselves,* Smithsonian American Art Museum, Smithsonian Institution, Washington D.C.

1994 *Highlights Of The Permanent Collection,* Orange County Museum of Art, Newport Beach, CA

1992 *Fusion '93*, Pauline Hirsh Gallery, Los Angeles, CA
In Context, Boritzer/Gray Gallery, Santa Monica, CA

1991 *ARCO,* Galerie Lorenzelli Arte, Madrid, Spain
Art Miami, Eve Cohon Gallery, Miami, FL
Baker Jaffe Gallery, Boca Raton, FL
Finish Fetish, University of Southern California, Los Angeles, CA
Constructive Concepts, Ersgard Gallery, Santa Monica, CA

1990 *Caro, Venet, Eversley*, Elisabeth Franck Gallery, Knokke, Belgium
FIAC presentation, Galerie Denise Rene, Paris, France

1989 *Celebrate Afro-American Art: Yesterday and Today,* Connecticut Gallery of Marlborough, Hartfort, CT

1988 Newport Beach Art Museum, Newport, CA

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Highlights of the Simon Guggenheim Museum Collection, Columbia Museum of Art, Columbia, SC
Constructivist Art, Museum Ludwig, Cologne, Germany

1987 *Artwalk '87 Salvo*, Merging One Gallery, Santa Monica, CA
Juda-Rowan Gallery, London, England
Mathematik in der Kunst, Wilhelm-Hack Museum, Ludwigshafen, Germany

1985 *Light Games*, Angels Gate Cultural Center, San Pedro, CA

1984 *Forgotten Dimension*, Palo Alto Cultural Center, Palo Alto, CA
Nevelson, Stella, Eversley, Hokin Gallery, Bay Harbor Islands, FL
Forgotten Dimension, Visual Arts Gallery, Florida International University, Miami, FL
A Broad Spectrum: Contemporary Los Angeles Painters and Sculptors-84, Design Center of Los Angeles, Los Angeles, CA
East West, California Afro-American Museum, Los Angeles, CA
Juda Rowan Gallery, London, England
Reflections, Lonny Gans & Associates, Marina del Rey, CA

1983 *An Artistic Conversation*, Ulster Museum, Belfast, Ireland
Michael Lord Gallery, Milwaukee, WI
3-D Plus: Small Contemporary Sculpture, Braunstein Gallery, San Francisco, CA
An American Art: Post-World War II Painting and Sculpture, Birmingham Museum of Art, Birmingham, AL

1982 *100 Years of California Sculpture*, Oakland Museum of California, Oakland, CA
Une Expérience Museographique: Echange entre Artistes 1931-1982 Pologne - USA, Museum of Contemporary Art, Los Angeles, CA; Musée d'Art Moderne de la Ville de Paris, Paris, France; The Museum of Modern Art, Lodz, Poland; the Ulster Museum, Belfast, Ireland
Forgotten Dimensions, Art Museum Association Traveling Exhibition, San Francisco, CA

1980 *Artist in Residence Exhibition*, National Air and Space Museum, Washington, D.C.

1978 *Art of the Space Age*, Huntsville Museum of Art, Huntsville, AL
Selected Acquisitions, Solomon R. Guggenheim Museum, New York, NY

1977 *Painting & Sculpture in California - The Modern Era*, National Collection of Fine Arts, Washington, D.C.
Inner Space, Mano Gallery, Chicago, IL
Contemporary Black Artists, Otis Art Institute, Los Angeles, CA
Contemporary Artists of the American West, Santa Fe Festival of the Arts, Santa Fe, NM
Inaugural Exhibition, Orange County Museum of Art, Newport Beach, CA
Materials of Art: Plastic, Joseloff Gallery, University of Hartford, West Hartford, CT
The Magic Circle, The Bronx Museum of the Arts, Bronx, NY

1976 *A Tribute to Martin Luther King*, Los Angeles Municipal Fine Arts, Los Angeles, CA
Painting & Sculpture in California - The Modern Era, San Francisco Museum of Art, San Francisco, CA
Carnegie-Mellon Alumni Exhibition, West Broadway Gallery, New York, NY
Painting and Sculpture Today - 1976, Indianapolis Museum of Art, Indianapolis, IN
Group Show, Lee Hoffman Gallery, Detroit, MI

1975 *Monumental Sculpture Competition*, Society of the Four Arts, Palm Beach, FL
Hard and Clear, Los Angeles County Museum of Art, Los Angeles, CA
Contemporary American Sculpture, Virginia Museum, Richmond, VA
**Creative America: forty-five American sculptures*, Hong Kong Museum of Art, Hong Kong

1974 *Directions in Afro-American Art*, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY

1973 *Six Sculptors*, University of Colorado Art Museum, Boulder, CO
Blacks U.S.A. Now, New York Cultural Center, New York, NY
Soft and Light, Taft Museum of Art, Cincinnati, OH
Contemporary American Art, Andrew Crispo Gallery, New York, NY
Illuminations and Reflections, Whitney Museum of American Art, New York, NY

1972 *Twentieth Century Sculpture From Southern California Collection*, UCLA, Los Angeles, CA

Multi-Media, Richmond Art Center, Richmond, CA
The Last Plastics Show, California Institute of Arts, Valencia, CA
Group Show, Los Angeles County Museum of Art, Los Angeles, CA
10th Annual Southern California Exhibitions, Long Beach Museum of Art, Long Beach, CA
Group Show, Stanford University Museum of Art, Palo Alto, CA
Art For Your Collection, Rhode Island Museum of Art, Providence, RI
Act for McGovern, Pace Gallery, New York, NY
Sculpture Show, Annely Juda Fine Arts, London, England
Looking West, ACA Gallery, New York, NY
Whitney Annual, Whitney Museum of American Art, New York, NY

1971 *Translucent and Transparent Art*, Museum of Fine Arts, St. Petersburg, FL; Jacksonville Art Museum, Jacksonville, FL
Contemporary Black Artists in America, Whitney Museum of American Art, New York, NY
California Artists, Los Angeles County Museum of Art, Los Angeles, CA
Highlights of 1971 Season, Aldrich Museum of Contemporary Art, Ridgefield, CT
**Creative America: forty-five American sculptures*, The American Center, Ankara, Turkey
Plastic Possibilities, Jr. Art Gallery, Louisville, KY
Afro-American Artists, Rath Museum, Geneva, Switzerland
American Kunst, 1959-1970, Louisiana Museum of Modern Art, Humleback, Denmark
73rd Western Annual, Denver Art Museum, Denver, CO

1970 *A Decade of California Color 1960-1970*, Pace Gallery, New York, NY
**Creative America: forty-five American sculptures*, The American Center, Tokyo, Japan
Fourth Annual California Image Exhibition, CA
Plastic Presence, Milwaukee Art Museum, Milwaukee, WI; San Francisco Museum of Art, San Francisco, CA
Dimensions in Black, Museum of Contemporary Art, La Jolla, CA
Two Generations of Black Artists, California State College at Los Angeles, CA
Art and Technology, Los Angeles County Museum of Art, Los Angeles, CA
Permutations - Light and Color, Museum of Contemporary Art, Chicago, IL
New Acquisitions, Whitney Museum of American Art, New York, NY
Looking West, Joslyn Museum of Art, Omaha, NE
Pierres De Fantasie, Oakland Museum of California, Oakland, CA

Whitney Sculpture Annual, Whitney Museum of American Art, New York, NY
Sculpture, California State College at Long Beach, Long Beach, CA

1969 *Point of View*, California State College of Los Angeles Limited Editions Gallery, Los Angeles, CA
Plastic Art, San Pedro Municipal Gallery, San Pedro, CA
New Directions in Art, Westside Jewish Center, Los Angeles, CA
**Plastic Presence*, Jewish Museum, New York, NY
Painting and Sculpture Today- 1969, Indianapolis Museum of Art, Indianapolis, IN

1968 *Los Angeles Sculpture*, Limited Editions Gallery, Los Angeles, CA

SELECTED PUBLIC COMMISSIONS

2003-2004 Katzen Center for the Arts, American University, Washington, D.C.

1999 Atelier sul Mae, Castel Di Tusa, Sicily, Italy
Rossini Sculpture Pak, Briosco (MI), Italy

1996 U.S. Internal Revenue Service Headquarters – Entrance Sculpture, New Carrollton, MD

1992 Pavillion of Saudi Arabia, Expo '92, Sevilla, Spain

1987 Barton Plaza, Rancho Cucamonga, CA

1985 Rohm Corporation, Santa Clara, CA

1984 Edmund D. Brown State Office Building, San Francisco, CA
First Interstate Plaza, San Diego, CA

1983 Bank of America, San Francisco, CA
San Francisco International Airport, San Francisco, CA

1980 Armand Hammer Award, The Cultural Commission, Los Angeles, CA
Dade County International Airport, Miami, FL

Flour Corporation, Irvine, CA

1976 International Business Machines General Systems Division, Atlanta, GA

1975 Hyatt-Reunion Hotel, Dallas, TX

1972 Genstar Ltd., San Francisco, CA
Lenox Square, Atlanta, GA
Lloyds Bank of California, Los Angeles, CA

GRANTS, AWARDS AND RESIDENCIES

2018 Lifetime Achievement Award, James A. Porter Colloquium, Howard University, Washington DC

2010 Artist of The Year Award, LA Artcore, Los Angeles, CA

2003 City of Florence Award, Biennale Internationale Dell' Arte Contemporanea Florence, Italy

2001 First Prize – Sculpture, Biennale Internationale Dell' Arte Contemporanea Florence, Italy

1977-1980 First Artist in Residence, Smithsonian Institution, Washington, D. C.

1972 First Purchase Prize, Tenth Annual Southern California Exhibition, Long Beach Museum of Art, Long Beach, CA
Individual Artist Fellowship Grant, National Endowment for the Arts, Washington, D. C.

1970 First Purchase Prize, Fourth Annual California Small Images Exhibition, California State College at Los Angeles, Los Angeles, CA

SELECTED BIBLIOGRAPHY
(* indicates non-periodical book, catalog, or other publication)

2021 Koch, Amy Tara, "Miami's Buoyant Art and Design Scene Proves Culture Can Thrive Amid the Pandemic," *ArchitecturalDigest.com*, March 3, 2021

Russo, Carolyn, “The Science of Frederick Eversley’s Art,” *AirandSpace.si.edu*, February 26, 2021
Dally, Jenny, “The Object and You: Fred Eversley in Conversation with Jenny Dally,” *ArtJournal.CollegeArt.org*, February 25, 2021

2020 Donoghue, Katy, “David Kordansky Expands L.A. Space,” *Whitewaller*, Up Close, issue 31, 2020, pp. 36-37
Vankin, Deborah, “In Long Beach, some big names in art will open a new space called Compound,” *LATimes.com*, June 26, 2020
Morris, Asia, “Ambitious new art/dining space, Compound, announces September opening,” *lbpost.com*, June 25, 2020
Medford, Sarah, “Double Vision,” *WSJ.*, March 2020, pp. 79-80
“’Duro Olowu: Seeing Chicago’ sheds new light on Chicago’s rich collections,” *NuBlockMuseum.blog*, March 4, 20202
Vankin, Deborah, “With Leo and JLo perusing the art, Frieze Los Angeles kicks off under starry skies,” *LATimes.com*, February 14, 2020

2019 Reinhard, Scott, Derek Watkins, Alicia Desantis, Rumsey Taylor, and Siddhartha Mitter, "Mapping the Whitney Biennial," *NYTimes.com*, July 5, 2019
Zahm, Olivier, “Fred Eversley,” *Purple*, Issue 32, 2019, pp. 320-325
“THE ARTISTS TO KNOW RIGHT NOW,” *Artsy.net*, The Artsy Vanguard 2019, September 16, 2019
Sheets, Hilarie M., “LA’s Go-To Gallerist,” *Robb Report*, May 2019, pp. 124-125
Schultz, Abby, "UBS Opens Its Art Collection to New York," *Barrons.com*, May 22, 2019
Valentine, Victoria L., "Scenes From Frieze New York: A Look at African American Art Throughout the Fair," *CultureType.com*, May 3, 2019
Stromberg, Matt, “How Artist Fred Eversley Went From Consulting for NASA to Creating Otherworldly Sculptures,” *Artnet.com*, April 30, 2019
Indrisek, Scott, "Frieze New York Is An Art Fair That Won’t Make You Miserable," *Garage.Vice.com*, April 26, 2019
"AO preview – New York: Frieze New York art fair at Randall’s Island, May 1st – 5th, 2019," *ArtObserved.com*, April 26, 2019
Samaha, Barry, "Frieze New York 2019: What to Watch For," *SurfaceMag.com*, April 26, 2019
Kahn, Howie, “Ahead of The Curve,” *WSJ.*, March 2019, pp. 72-73
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WHAT'S NEWS.

DOUBLE VISION

Two of L.A.'s forward-looking creative forces—art dealer David Kordansky and architect Kulapat Yantrasast—continue their dynamic collaboration with a major gallery expansion.

BY SARAH MEDFORD
PHOTOGRAPHY BY CHANTAL ANDERSON

IN PAIR FORM Kulapat Yantrasast (left) and David Kordansky on site at Kordansky's Los Angeles gallery

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ON VIEW
From far left: Huma Bhabha's *Third Voice*, from 2019; Linda Stark's 2018 painting *Purple Heart*. Both artists have shows this spring at David Kordansky Gallery in L.A.

SIX YEARS AGO, the Mississippi-born, Los Angeles–based art dealer David Kordansky, 42, moved his young gallery from Culver City to an unlikely venue in the pokey Mid-Wilshire district: a pair of buildings that had once housed a martial-arts palace and practice arena for stunt doubles. As big-gun international dealers like Hauser & Wirth and Jeffrey Deitch colonized parts of downtown, Kordansky settled in and built a roster of L.A.-area talent, from up-and-comers like Will Boone and Lauren Halsey to veterans Fred Eversley, Sam Gilliam and the late Betty Woodman. Now he's doubling down: This spring, David Kordansky Gallery is expanding its footprint by almost 13,000 square feet, annexing adjacent storefronts and adding an outdoor courtyard for sculpture, music, poetry, film—and the raucous, family-friendly gatherings for which the gallery has become known.

Architect Kulapat Yantrasast, 51, has attended more than a few of these blowouts. The creative director of wHY Architecture, with studios in L.A. and New York, met the dealer nine years ago at an art-world dinner, and the two clicked almost immediately. "I liked Kulapat's energy and his sensitivity," Kordansky says. "And his interest in collaboration. That's his thing. It's not so common among architects."

Perpetually curious and almost clinically gregarious, the Bangkok-born Yantrasast has become a go-to on the art circuit since moving to L.A. in 2004, designing museums, galleries, private homes for collectors and artists' studios. He's currently working on a youth music and arts center in East Palo Alto, California, and a reconception of the 40,000-square-foot galleries for the Arts of Africa, Oceania, and the Americas at the Metropolitan Museum of Art in New York City. Kordansky, who moved to L.A. in 2000 for graduate studies at the California Institute of the Arts, is a shrewd observer of the cultural scene in his adopted city; he admired Yantrasast's work, including a building for L&M Arts (now shuttered) and the architect's own house in L.A.'s Venice neighborhood.

In 2014, Yantrasast partnered with Kordansky to convert the former martial-arts center into a gallery with two open-plan exhibition spaces of equal size. For Kordansky, the bow-truss ceiling they uncovered carried romantic associations. "The whole thing started to have a Sea Ranch vibe for me," he says, referring to the Northern Californian back-to-nature retreat established in the '60s. "I love all that, the architecture of Joseph Esherick, that idea of a community with strict architectural definition. This will be something similar, in a way."

The current expansion renovates two structures (a former shoe-repair shop and a framer) and adds a new third building to the gallery, composing a campus around a central quad. Along with plentiful storage facilities and office space, there are two new exhibition rooms, totaling 2,000 square feet, whose coved ceilings and skylights lend them a chapel-like refinement, Yantrasast says. While the storefronts were still in escrow, he and Kordansky began discussing how they might function. "It was easier the second time around," Yantrasast admits. "After the first building we became closer friends, and I knew what was important to him."

In advance of the reconceived space's debut this spring, Kordansky is currently showing work by two recent gallery additions, Pakistani-American sculptor Huma Bhabha, who joined Kordansky in 2018, and Lauren Halsey, a young installation artist and collagist from South Central L.A. Linda Stark, whose thickly rendered oil paintings often measure a foot square and are alive with surface detail, is slated to inaugurate the newest exhibition space in late March. Each reflects Kordansky's concerted effort to build a roster of artists as diverse as the city itself.

Kordansky's comparison of his operation to Sea Ranch is telling. Fostering a sense of community among artists is a priority for him, a model that dates back to his time at CalArts, where he tiptoed into dealing by showing the work of friends, some of whom—Lesley Vance, William E. Jones—are still with him today. "I'm one of his artists as well," says Yantrasast buoyantly. "I don't have paintings to sell, but I am a part of the gallery. He's very keen to take care of me, too." That might require yet another expansion—something Kordansky hints is never completely out of mind. "What else am I going to do with my time?" he says with a sly smile.

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PURPLE

art

FRED EVERSLEY

FLAWLESS PARABOLIC SCULPTURE MADE BY A FORMER NASA ENGINEER LEND AN OPTICAL AND SCIENTIFIC EDGE TO CALIFORNIA'S ICONIC LIGHT AND SPACE MOVEMENT

INTERVIEW AND PHOTOGRAPHY BY OLIVIER ZAHM
SHOT IN FRED EVERSLEY'S NEW YORK STUDIO

FRED EVERSLEY, *UNTITLED*, 1970, CAST POLYESTER
UNTITLED, 2004, CAST BRONZE
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OPPOSITE PAGE: FRED EVERSLEY, UNTITLED, 1970,
THREE-COLOR, THREE-LAYER CAST POLYESTER
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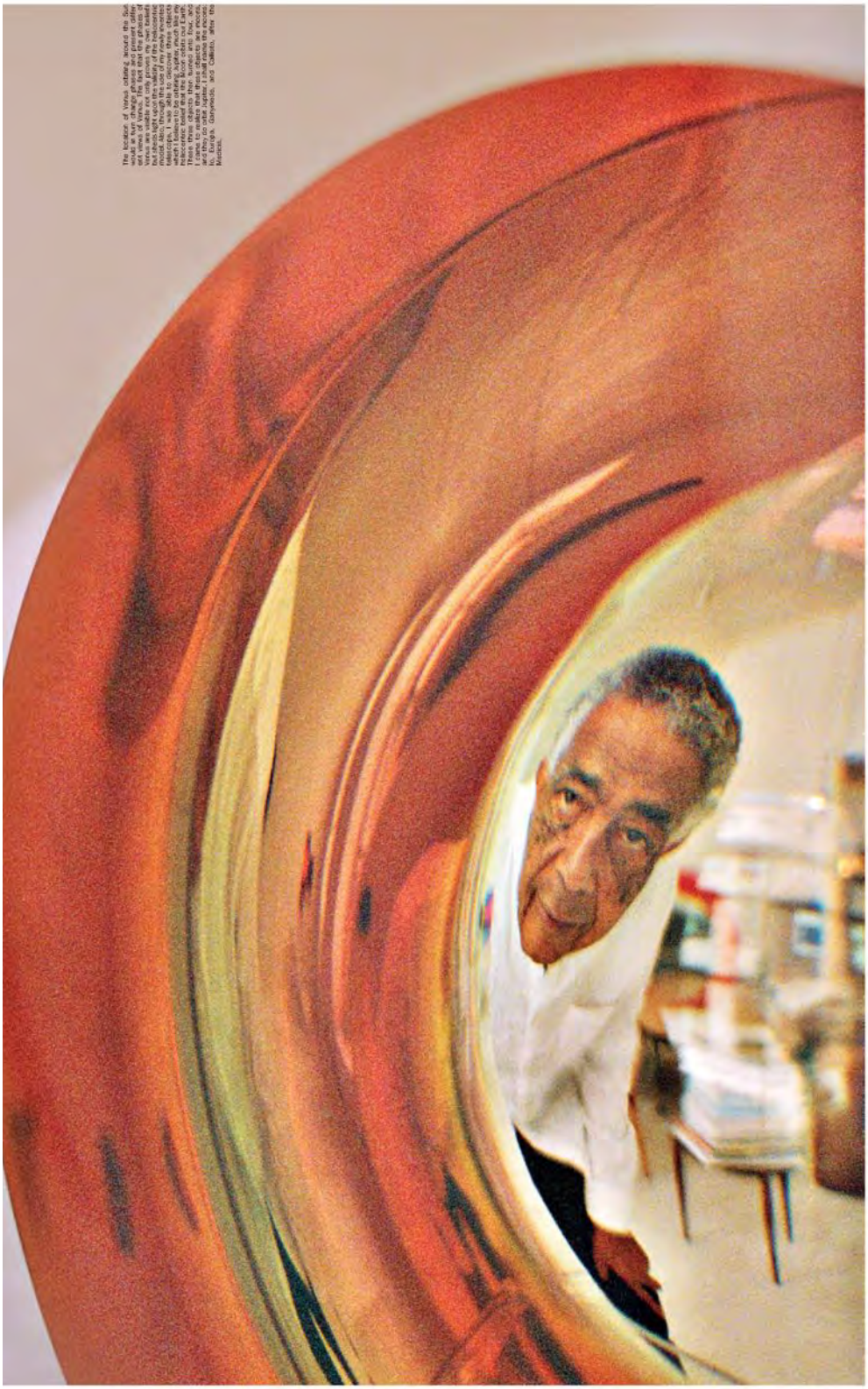

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FRED EVERSLEY, *UNTITLED*, 1970,
THREE-COLOR, THREE-LAYER CAST POLYESTER

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OLIVIER ZAHM — Your show at the David Kordansky Gallery in LA was called "Chromospheres." What does that mean?
FRED EVERSLEY — I try to make my art universal. And I think the one thing we all have in common is that we all are affected by the energy that is universal. The genesis of energy is central to the mystery of our existence as animate beings in an inanimate universe, and I use the parabola to concentrate energy.

OLIVIER ZAHM — What kind of energy?
FRED EVERSLEY — The original and ultimate source of all energy on Earth is the sun — the chromosphere is the layer of the solar atmosphere. Since the very beginning, my sculptures have been directly influenced by the concept of the solar energy source. The original goal of my early pieces of sculpture was to create kinetic art without using kinetic elements. I preferred to employ natural changes in the light, the environment, and the spectator to create the kinetic effects. All forms of energy are concentrated to the same focal point. So, there's light, heat… And I postulated that if there were metaphysical energies, they'd get concentrated to the same point. My experience has been successful — in that people are attracted to my art, the sculptures, and they all try to find the focal point. I don't talk about it — I just let people do it.

OLIVIER ZAHM — They go straight to the center.
FRED EVERSLEY — Yes, they try to. At my show in Los Angeles and here at Frieze, you see the same phenomenon of people approaching the pieces, trying to find the focal point, stepping back, and just absorbing them. It draws people in.

OLIVIER ZAHM — That's beautiful. But by "energy," do you mean the energy that attracts people to the center point like a gravitational force?
FRED EVERSLEY — To the center point, yes. Most people don't even know about the center point, but they're sucked in. As they move their heads and their eyes, they try to find what's happening, and they end up exploring…

OLIVIER ZAHM — Space.
FRED EVERSLEY — Yes, everything else around them that is captured in the lens.

OLIVIER ZAHM — Looking at your work, there's a sort of distortion of space.
FRED EVERSLEY — Right. This is a parabolic lens or a parabolic mirror, like in this black piece.

OLIVIER ZAHM — It could be a mirror.
FRED EVERSLEY — The black piece is a mirror, with a little translucency in the center.

OLIVIER ZAHM — There's physical energy, but you also mentioned metaphysical energy. In what sense is there something spiritual?
FRED EVERSLEY — I postulated that if there are metaphysical energies, it's impossible to measure them. If they exist, the only practical assumption is that they obey the same laws of physics that the known forms of energy do. I think I've successfully witnessed it, just from the feedback I've gotten over the years — [be it from] sophisticated art viewers or kids.

OLIVIER ZAHM — Because you believe in universal experience. Should art be universal, in your opinion?
FRED EVERSLEY — Yes. There's a story about a collector I sold a piece to in the early '70s who happened to be a famous, major collector, and who was also a psychiatrist. Without my knowledge, he put one of my pieces at the end of the couch his patients used. And without even informing me or talking to me, he decided to put it as an item of contemplation. Three or four years later, when I saw my sculpture and how he used it, I knew I was onto something.

OLIVIER ZAHM — Does it change over the years or not? Are people more attracted by your work?
FRED EVERSLEY — No. When I look at people's reactions to my sculptures at the gallery in Los Angeles and at the show I recently had at Frieze in New York, they're all the same. It sucks people in. My art always causes people to stop and play with it, visually. And once in a while, they even get their ear in the right place, and they can hear the concentration of the whole room — inside their head.

OLIVIER ZAHM — It's a multisensory experience because there's the eye, there's also the power of the shape, and there's a sort of "fixed movement." I read that you do it with resin on a turntable.
FRED EVERSLEY — Yes, I make it on a spinning turntable, and the parabolic shape is the result of it.

OLIVIER ZAHM — A manual turntable?
FRED EVERSLEY — Electric. I use a very simple turntable that I retrofitted for my needs, so that I can vary the speed. And the speed causes the depth of the parabola. The faster the speed, the greater the depth.

OLIVIER ZAHM — So, maybe you're touching on space, time, gravitation…
FRED EVERSLEY — Yeah, exactly, it's the combination of gravitational force and centrifugal force. It's basically a result of an article I read when I was a kid about Isaac Newton's bucket theory, where he spun a bucket of water around a vertical axis, which created the parabolic form. He couldn't do anything with it except look at it, you know? But I used that theory to attempt to create a parabola by spinning fluid polyester resin around a vertical axis, and by using plastic, I could "freeze" the parabolic-shaped matter, which you couldn't do with water. The moment you stop spinning water, it goes flat again. Plastic hardens while it's spinning. My monochrome pieces are simple in a way, as they are made with one layer of plastic. But I also do three and two layers of plastic, spun one after another, at the same speed for all three layers. And so you have a parabolic shape lying on top of another parabolic shape, on top of another parabolic shape, which creates a very interesting optical effect.

OLIVIER ZAHM — How do you choose the color? Is it very intuitive?
FRED EVERSLEY — The early pieces were all in the same colors. The same three colors look very different if you vary the speed

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of each layer, and if you vary the concentration of color and amount of resin for each layer… Every one comes out different, and you can't even appreciate what it looks like until you sand and polish it and create the appropriate optical surface. Casting is the easy part. The polishing is 95% of the work. That's the hard part.

OLIVIER ZAHM — You want perfect reflection, a shiny surface?
FRED EVERSLEY — Right. It doesn't have to be shiny, but it has to be a perfectly polished parabolic shape, so you get this optimal energy concentration.

OLIVIER ZAHM — I read that you imagined this show in the early '70s?
FRED EVERSLEY — Well, I didn't envision this show, but you probably read that I envisioned and started my earliest lenses in 1969 and made them in the early '70s.

OLIVIER ZAHM — But you finally created new ones with the same vision last year?
FRED EVERSLEY — Yes, in a way — I hadn't made multilayered pieces in a long while, and last year I started to play around and experiment with the old recipes and principles again. But I wanted to push the visual boundaries and explore new effects, so I started to swap the color order and also to allow other color combinations than what I had used before. So, in that sense, the whole body of work is radically different from my past work, though the formula is the same.

OLIVIER ZAHM — And the technique didn't change? And the resin?
FRED EVERSLEY — The technique hasn't. The resin is essentially the same. What you can buy now is just slightly different from the plastic you could buy in 1970, but it's fairly similar.

OLIVIER ZAHM — It's pretty incredible to see this work resurfacing. It's beautiful. Would you call them cosmic?
FRED EVERSLEY — I would call them cosmic, yes. Because the cosmos, basically, is a concentration of energy.

OLIVIER ZAHM — And there's the expansion of the universe, which is strangely accelerating, and people don't know why.
FRED EVERSLEY — It's always been accelerating. It's just a matter of how fast the acceleration's been at any given time. The whole universe is spinning, and so it's pulling itself apart, slowly. They're talking millions of years, but what the ultimate effect will be, we don't know.

OLIVIER ZAHM — That's why we end up with metaphysics.
FRED EVERSLEY — That's why we end up with metaphysics, and we have scientists out there trying to measure all of this. I just read of a new mission to Mars that's planned for two years from now, where, for the first time, they're going to bore a hole and analyze it to see if there's any evidence of life.

OLIVIER ZAHM — It's under the surface.
FRED EVERSLEY — All we've done so far is to look at the surface. We have no idea what's inside. We know there's some water and some methane, but we don't know if there's any evidence that anything ever grew in it, plants or some kind of animals.

OLIVIER ZAHM — But if you think about the number of planets in our galaxy and the number of galaxies, that's…
FRED EVERSLEY — Enormous.

OLIVIER ZAHM — So, there is a high possibility of other forms of life.

FRED EVERSLEY — Undoubtedly, somewhere out there, there's something similar to this. Where, in what galaxy, who knows?

OLIVIER ZAHM — Have you always been interested in space?
FRED EVERSLEY — Yeah. From the time I was a teenager, at least. My father was a major aerospace engineer.

OLIVIER ZAHM — It's in your blood?
FRED EVERSLEY — It's in my blood, and I'm an engineer.

OLIVIER ZAHM — You're an engineer, too?
FRED EVERSLEY — Yes, I'm a graduate electrical engineer from Carnegie Mellon. I designed two laboratories for NASA in the mid-'60s. Before going into art. And my specialty was high-intensity acoustics, for testing the space capsule, and using the parabola for concentrating the sound.

OLIVIER ZAHM — For sound, too?
FRED EVERSLEY — Yes, for concentrating sound. Most telescopes also have a parabolic reflector.

OLIVIER ZAHM — They capture waves?
FRED EVERSLEY — They capture light in waves. I used the parabola to intensify sound for testing in spaceships — for the Apollo and Gemini programs — because we had no idea what effect acoustical energy was going to have in competing and causing the spaceships to fail during the launch. You have heat to worry about.

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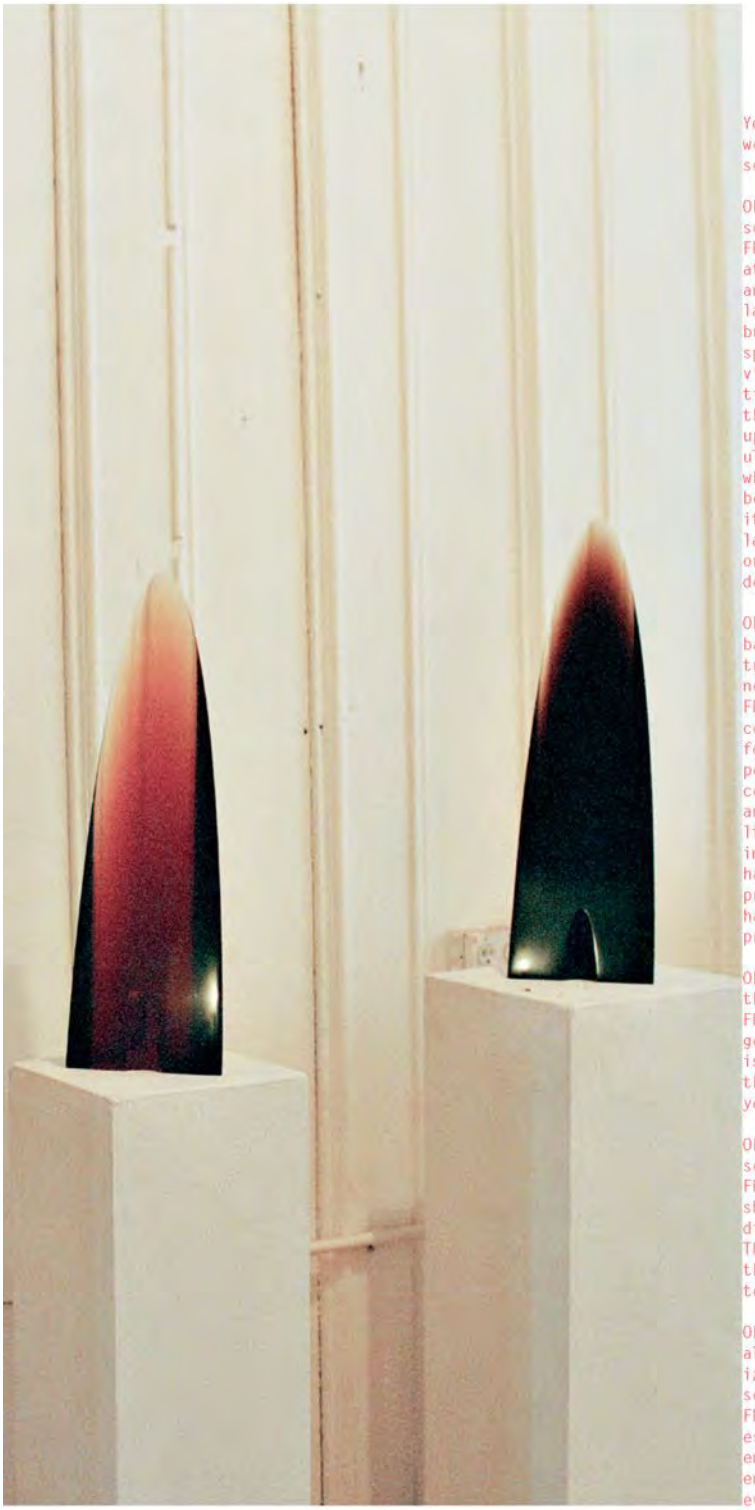

LEFT TO RIGHT:
FRED EVERSLEY, *UNTITLED*, 2001, CAST POLYESTER,
UNTITLED, 2001, CAST POLYESTER,
UNTITLED, 2003, CAST POLYESTER
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You have solar radiation to worry about, and you have sound to worry about.

OLIVIER ZAHM — Is there sound in space?
FRED EVERSLEY — You generate sound through the sound and vibration in just the launch. In other words, it's busting through the atmosphere. And sound creates vibrations, and the vibrations fatigue the metal of the spaceship and heat it up. And so, you have to simulate this the best you can while you're still on Earth because you have no idea if it's going to burn up at the launch and kill everybody or just fall apart. And some do, you know.

OLIVIER ZAHM — So, we're back to energy. Your sculptures, in a way give off a net energy…
FRED EVERSLEY — My lenses concentrate all kinds of forms of energy to a single point. They are energy concentrators. Kind of like an instrument that you live with that is engaging you. My sculpture does have sound-energy capturing properties. But they also have light-energy capturing properties.

OLIVIER ZAHM — Sound is not the same around your piece?
FRED EVERSLEY — Until you get a focal point, which is a point in space, and they get the whole room in your ear.

OLIVIER ZAHM — Like with a seashell?
FRED EVERSLEY — Yes, but a shell is not a parabola. It disperses energy somewhat. The parabola is the only shape that concentrates all energy to a single focal point.

OLIVIER ZAHM — Concentrates all energy? I didn't realize that it is concentrating sound, too.
FRED EVERSLEY — I'm interested in various forms of energy because most of the energy out there I don't even know about. But I know it's concentrated to the same point. You know, the parabola cannot be polished easily because it constantly changes slope as you go around. So, you can't polish it in a conventional polishing machine.

OLIVIER ZAHM — You do it step-by-step?
FRED EVERSLEY — Step-by-step as you go around. Which is why telescope mirrors are so expensive — because it takes 10 years of somebody hand-polishing it. A big telescope mirror takes an incredible amount of time and is very, very expensive to make. And the breakthrough came when they started making cheap little cameras. And then, what they did was to just cast the parabola in little instant cameras, by using a plastic, parabolic lens as a single element, made in an injection mold. You don't get such high quality, but it's high quality enough. Expensive cameras are hand-ground surfaces. They don't attempt to do the parabola. They use a sphere that can be machine-polished, but then they use several elements in multiple layers, each to correct the errors of the previous element. And if you use enough elements, it's not perfect, but it gets close enough to being perfect that you can get away with it.

OLIVIER ZAHM — Sort of an artificial eye.
FRED EVERSLEY — It is an artificial eye. The parabola being the only perfect single element shape that concentrates raw forms of energy.

OLIVIER ZAHM — Beautiful.
FRED EVERSLEY — So, if you go up to Mount Palomar in California and look at the reflectors, they're parabolic reflectors, but they took 10 or 15 years to make and some enormous amount of energy, some enormous amount of money.

OLIVIER ZAHM — So, the parabola is your vocabulary. How did you find this shape.
FRED EVERSLEY — It's my vocabulary. I found this shape; I found a way to do it. Now, I'm just exploring other forms of space, like black holes, to see how I can, sort of, use the inspiration. And in a parabolic shape. So, it's almost endless. I'm going to run out of time before I run out of possibilities.

END

“THE ARTISTS TO KNOW RIGHT NOW,” *Artsy.net*, The Artsy Vanguard 2019, September 16, 2019

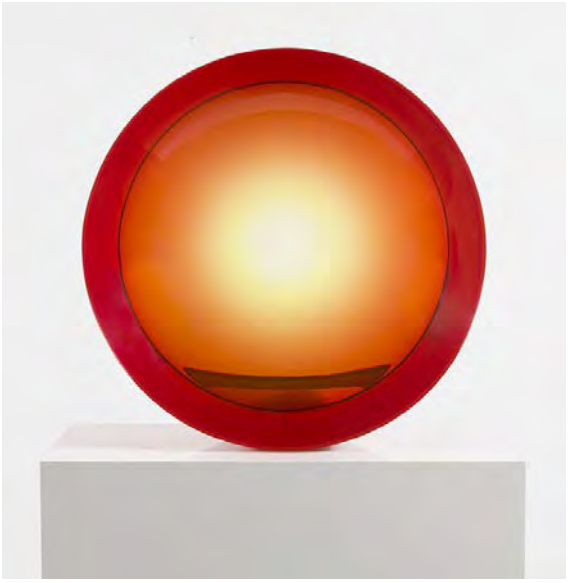
Fred Eversley

B. 1941, New York. Lives and works in New York.

Fred Eversley by Elon Schoenholz. Courtesy of David Kordansky Gallery, Los Angeles

Fred Eversley’s parabolic lens sculptures remind us of the wonder of being human in the vastness of the universe. His optically enticing works encourage self-reflection and shifts in perception.

In 1967, Eversley embarked on an art career in Los Angeles, employing many of the same tools, materials, and techniques he used in his previous profession as an engineer at NASA. His use of polished polyester resin for making sculptures anointed him into West Coast Minimalism, as well as the Light and Space movement, which focused on geometric shapes and the use of light.



Fred Eversley, *Untitled (parabolic lens)*, (1969) 2018. Courtesy of David Kordansky Gallery, Los Angeles

Fred Eversley, *Untitled*, 1969. Courtesy of David Kordansky Gallery, Los Angeles

Fred Eversley, *Untitled (parabolic lens)*, 1978. Courtesy of David Kordansky Gallery, Los Angeles

Eversley experienced success early on, receiving a solo exhibition at the Whitney Museum of American Art in 1970 and a first-of-its-kind art residency in 1977 at the Smithsonian National Air and Space Museum. He's seen a resurgence recently, as his sculptures were included in exhibitions such as "Space Shifters" at the Hayward Gallery at Southbank Centre in London and the traveling "Soul of a Nation: Art in the Age of Black Power 1963–1983." Recently, Eversley joined the roster of David Kordansky Gallery in Los Angeles.

Kim Conaty, the Whitney Museum's curator of drawings and prints who curated Eversley's 2017 solo show at the Rose Art Museum, recalled that the artist had been dwelling on the future of his work in the 1970s. Eversley expressed hopes for people to live with his work for a long time, "pick it up, move it around, and really look at it as an ever-changing experience," Conaty explained. "When I see his work, I always think of this, and the fascinating way that it unites the intimate and the cosmic."

Fred Eversley, *Untitled (Parabolic Lens)*, 1971. Hayward Gallery at Southbank Centre

Fred Eversley, *Untitled (parabolic lens)*, (1969) 2018. Courtesy of David Kordansky Gallery, Los Angeles

Stromberg, Matt, “How Artist Fred Eversley Went From Consulting for NASA to Creating Otherworldly Sculptures,” *Artnet.com,* April 30, 2019

artnet

How Artist Fred Eversley Went From Consulting for NASA to Creating Otherworldly Sculptures

The artist, who recently located to New York full time, is the subject of a solo presentation at Frieze New York this week.

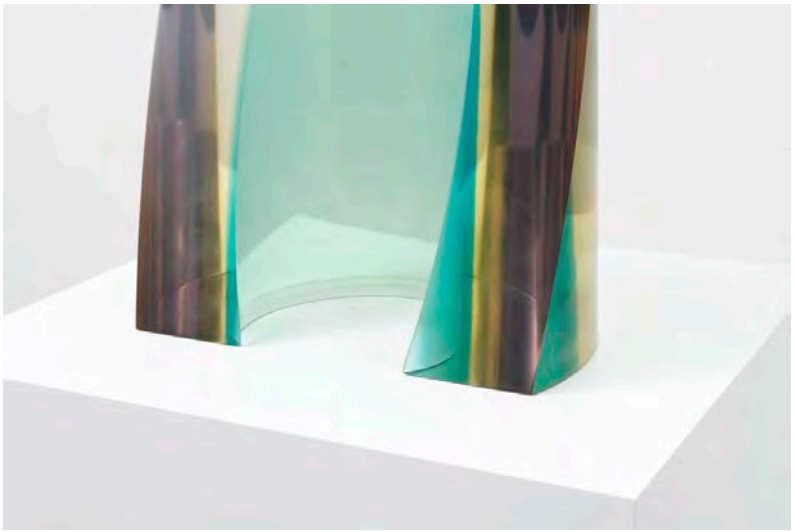
By Matt Stromberg | April 30, 2019

Fred Eversley at home in New York City. Photo © 2019 Taylor Dafoe.

For 50 years, Fred Eversley’s studio in Venice, California served as a perfect encapsulation of his scientific approach to art. “It was an incredible hybrid of a science lab and an artist’s studio,” says Andrew Perchuk, deputy director of the Getty Research Institute. The studio, he adds, “was like an archaeology of Light and Space”—the West Coast brand of atmospheric minimalism pioneered by artists like Larry Bell, Robert Irwin, John McCracken, and, as the art world is increasingly coming to recognize, Eversley.

“You learned how he pioneered these different processes, because the kind of perceptual things he was looking for required an insane degree of precision,” Perchuk says. “It had a series of centrifuges, molds, casting equipment, flames—really magical.”

Stromberg, Matt, “How Artist Fred Eversley Went From Consulting for NASA to Creating Otherworldly Sculptures,” *Artnet.com,* April 30, 2019



Fred Eversley, *Untitled* (1969) [detail]. Photo: Jeff McLane. Courtesy of David Kordansky Gallery, Los Angeles.

That magic came to an end earlier this year after Eversley’s landlord refused to renew his lease, prompting him to relocate to New York full-time, where he has maintained a studio in SoHo for 43 years. Since his eviction, the Venice studio has received designation as a Historic-Cultural Monument, a bittersweet recognition of its significant creative legacy.

Despite this disruption, Eversley is having a pretty good year. The 77-year old Light and Space artist (though he bristles at that label) had a virtually sold-out solo show of new work at David Kordansky Gallery in Los Angeles, *Chromospheres*, and was included in two very different group shows: *Soul of a Nation: Art in the Age of Black Power 1963-1983*, now on view at the Broad in LA, and *Space Shifters*, a survey of minimalism and works that explore perception and optics, at London’s Hayward Gallery.

Kordansky will also be bringing a historical selection of his works from the ’60s through the ’80s to Frieze New York later this week for a solo booth, where the historic works will be on offer in the range of $350,000 to $400,000. Finally, LACMA recently acquired their first Eversley sculpture, one of his signature cast-resin parabolic lenses from 1972, bringing some hometown recognition to the artist who, until he was evicted in March, had maintained a studio in Venice for 50 years.

But were it not for a fortuitous accident, Eversley may never have become an artist at all.

Accidental Beginnings

Eversley’s journey to art began in an unlikely place: engineering school. Born and raised in Brooklyn (his New York accent is a giveaway), he studied electrical engineering at the Carnegie Institute of Technology (now Carnegie Mellon) in Pittsburgh before moving to LA in 1963 to work for Wyle Laboratories, where he built acoustical testing facilities for NASA.

Settling in Venice—one of the only neighborhoods that would rent to African Americans at the time—he was surrounded by artists even before he became one himself. In his spare time, he would help his artist neighbors, including Judy Chicago, solve their peskiest engineering problems.

Then, in 1967, disaster struck. He suffered a debilitating car accident, which he says almost killed him and put him on crutches for the better part of a year. He used the time off to explore making his own art—and never looked back. But though he did not return to engineering work, his art is infused with many of the themes that came up in his former day job: energy concentration, perception, reflection, and luminosity.

These same concepts were at the heart of the work of many other West Coast artists, including Peter Alexander and John McCracken, who were using polyester resins to develop a slick, distinctly West Coast-flavored minimalism. Eversley’s earliest works were transparent cylinders cast in concentric layers of violet, amber, and blue, sliced at different angles to produce luminous, sharp-edged shapes.

“His life was running parallel to the art world and suddenly it truly intersects at precisely the moment and the place where artists were also becoming more interested in the questions that he had been interested in as an engineer,” notes the Whitney Museum’s prints and drawings curator Kim Conaty.

Fred Eversley, *Untitled (Rose Mist)* (1984). Photo: Jeff McLane. Courtesy of David Kordansky Gallery, Los Angeles.

An Auspicious Rise

Just two years after he committed himself to art full-time, Eversley’s star was rising rapidly. In 1969, he took over a Frank Gehry-designed studio in Venice formerly occupied by painter John Altoon. But fellow artist Robert Rauschenberg told him that if he really wanted to make it as an artist, he’d need gallery representation in New York.

“I said, ‘Where do I even start?’” Eversley recounts. “He shrugged his shoulders and said, ‘I started showing with Betty Parsons, why don’t you go see Betty?’”

Although she bought a couple pieces for herself, the legendary dealer known as an early champion of Abstract Expressionism wasn’t interested in showing Eversley, nor was the next dealer he approached, Leo Castelli. On that same trip to New York, however, he stopped at the Whitney Museum to see then-curator Marcia Tucker. (“We both hung out in the village in the ’50s,” Eversley explains.)

The stop would prove momentous. “Marcia loved my work and called the whole staff in,” he says. “They offered me a show six months later.”

Without a solo gallery show under his belt, Eversley landed a solo exhibition at the Whitney, which opened in May 1970, followed by shows at the Phyllis Kind Gallery in Chicago and at OK Harris that December. “It was a good year, 1970,” Eversley says.

Stromberg, Matt, “How Artist Fred Eversley Went From Consulting for NASA to Creating Otherworldly Sculptures,” *Artnet.com,* April 30, 2019

Fred Eversley at home in New York City. Photo © 2019 Taylor Dafoe.

Where Science Meets Art

In the 50 years since this auspicious debut, Eversley has rarely strayed from a single form: the parabola. Ever the engineer, he is fascinated by the fact that this shape can concentrate energy at a single focal point. Even as a teenager, he recalls, “I was messing around in my parents’ basement using a phonograph table and a pie pan to make a parabolic pond of water.”

This is essentially the same process by which he creates his lenses today, using a centrifuge to spin resins as they harden. “I often think of his sculptures along the lines of ceramics: cast on a rotating wheel, intensely hands-on—engineering meets intuition,” says Eversley’s dealer David Kordansky.

The spinning process—which sometimes involves pouring multiple colors of resin at precisely the right moment so they properly blend together—is followed by repeated sanding and polishing to create a pristine surface. Over the years, Eversley has experimented with numerous variations, so this single shape can range from a transparent pastel lens to an opaque, inky black mirror.

His lenses entice the viewer to move around them, watching as their perception of the object—and its reflection of the world around them—changes with each step. Eversley considers his works forms of kinetic art, although the spectator, rather than the art object, is the one moving. His goal, he has said, is to focus “the spectator into perceiving the complex nature of reality, both physical and social.”

At Frieze, Kordansky will present a selection of parabolic works ranging from magenta to smoke to midnight blue alongside Eversley’s earliest tricolor, cylindrical works, many of which have never been shown publicly.

A Late Renaissance

Despite his central position in the Light and Space movement, Eversley has not received the same level of recognition afforded some of his peers, such as Robert Irwin and John McCracken. “I have to attribute this, in part, to race and institutionalized blind spots and discrimination,” Kordansky says.

Stromberg, Matt, “How Artist Fred Eversley Went From Consulting for NASA to Creating Otherworldly Sculptures,” *Artnet.com,* April 30, 2019

Fred Eversley, *Untitled (parabolic lens)* (1974). Photo: Jeff McLane. Courtesy of David Kordansky Gallery, Los Angeles.

His work also does not fit neatly into art historical categories. Eversley’s focus on energy and physics was often at odds with the formal concerns of his fellow Light and Space contemporaries; at the same time, he was not considered part of the Black Arts Movement, which took a more explicitly political and figurative approach.

Conaty considers Eversley’s work to be more closely aligned with that of African American abstract painters like Sam Gilliam or Jack Whitten, “who seized upon abstraction as a broad language that was accessible for all… so in a way the political gesture is in making space for one’s work within these vocabularies.”

To be sure, Eversley hasn’t been completely overlooked. He has had consistent solo shows every few years, though his labor-intensive process has limited his output. His works are in the collections of more than 40 museums. But he has become much more visible over the past five to 10 years following his prominent inclusion the inaugural Pacific Standard Time initiative in 2012, which made the case for a major reappraisal of West Coast art. New York’s Museum of Modern Art acquired one of his lenses in 2017; LACMA followed suit earlier this year.

Then came his 2019 show with Kordansky, who Eversley says he knew nothing about when the dealer initially reached out. But after a studio visit, the artist recalls, “We basically fell in love with each other. He’s done very well by me.” His market is certainly gathering steam: In February, a tricolor polyester ring sold at auction for $281,250, more than five times its $50,000 high estimate. Smaller, monochrome rings sold for $43,750 in 2018 and just $600 in 2004.

It is perhaps surprising that an artist who has dedicated himself to exploring and refining the same form over five decades would still prize novelty. But Eversley can’t contain himself when he hears how crowds gathered around his work at the opening of *Soul of a Nation* in Los Angeles. One by one, they inched closer to find a sweet spot where the lens collected and amplified the space’s acoustics.

“Since it concentrates sound as well as light, and there’s a distance between your eyes and your ears, people always play a game of trying to get their eyes and ears at this focal point,” Eversley explains. “It’s impossible. So they play this game, going back and forth.” With a current of delight in his voice, he says, “It sucks people in.”

LOS ANGELES COUNTY MUSEUM ON FIRE

"SOUL OF A NATION" AT THE BROAD

March 24, 2019

The Broad is generally a place with a high ratio of people dressed in black to black people. Not so this past weekend. The Tate Modern-originated "Soul of a Nation: Art in the Age of Black Power 1963-1983" has just opened at the Broad, its final stop after London, Brooklyn, and Bentonville.

The Tate is not known for deep expertise in African-American art, and the Broad is the temple of market-validated art. Yet "Soul of a Nation" is original and informative throughout. It has big names and well-known works, from Betye Saar's The Liberation of Aunt Jemima to Barkley Hendricks' Brilliantly Endowed. But the show is most notable for its astute selection of under-recognized works. Some 60 artists are shown in ten rooms that are loosely chronological and geographical.

The Last Testament of Archibald Motley. Motley is known for comic depictions of black Chicago, created for black audiences. LACMA's 2014 Motley exhibition omitted his final painting, The First One Hundred Years… Ten years in the making, it's a mordant political allegory that disenchanted some of the artist's followers. Motley considered it his masterpiece, and I'd say we should believe him. It's like Tyler Perry morphed into Jordan Peele for the last Madea movie.

Politics v. Abstraction. The show's mainspring is the debate over whether black art must be political to be relevant. Abstraction commands a surprising amount of space. Jazz, held to be

Archibald Motley, *The First One Hundred Years: He Amongst You Who is Without Sin Shall Cast the First Stone; Forgive Them Father For They Know Not What They Do* (c. 1963-72)

Norman Lewis, *American the Beautiful* (1960)

the most "abstract" music, was a popular talking point among nonobjective artists. Some artists produced both abstract and explicitly political work: Norman Lewis segued from AbEx to painting Klansmen before Philip Guston did.

The single Alma Thomas, Mars Dust, is great. New to me is an elegantly linear abstraction by Virginia Jaramillo. It's the not-so-political figurative artists who get short shrift. There are single works each by Bob Thompson and Beauford Delaney, and neither is the artist's best or most characteristic.

Virginia Jaramillo, *untitled* (1971)

Bob Thompson, *Le Roi Jones and his Family* (1964)

Jay-Z's David Hammons. Social media is buzzing that Jay-Z attended the Broad opening (solo) and talked up the work he lent, a print. That "print" is a unique David Hammons body print, Shine (1969). Credited to "The Carter Collection," it's as fine a choice as any billionaire could hope for.

CAAM. Judging from the Broad survey, the really astute collector is the California African-American Museum. It has lent many of the pivotal L.A. works, such as Noah Purtifoy's Watts Riot, David Hammons' Admissions Office, and Betye Saar's Sambo's Banjo.

Noah Purifoy, *Watts Riot* (1966)

David Hammons, *Shine* (1969)

Phillip Lindsay Mason , *The Deathmakers,* 1968

Have You Seen This Painting? No group show gets every work its curators wanted. "Soul of a Nation" has a label asking for information on the whereabouts of a missing Phillip Lindsay Mason painting, The Deathmakers. With calavera cops, dead Malcolm X, and an op-inspired flag, it ought to be hard to miss.

Puryear and Eversley in the BroadCave. Abstract sculptures by Fred Eversley and Martin Puryear are installed in the Diller Scofidio + Renfro lobby. The Puryear could almost be site-specific.

Fred Eversley, *Monochrome, Transparent Black* (1972)

Martin Puryear, *Self* (1978)

Farago, Jason, "A Newly Global Art Scene," *The New York Times*, March 1, 2019, pp. C15, C24-C25

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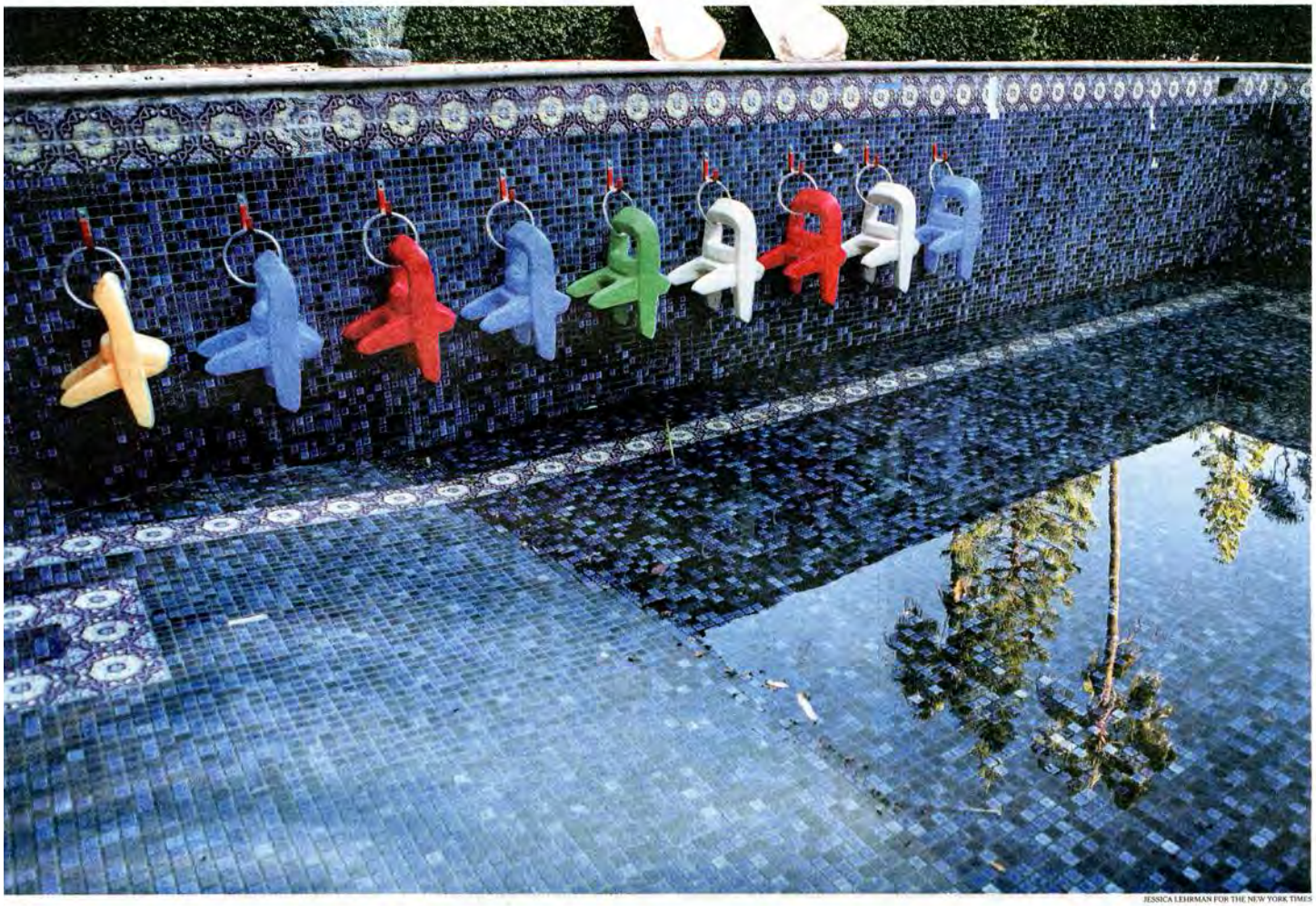
JASON FARAGO | CRITIC'S NOTEBOOK



JESSICA LEHRMAN FOR THE NEW YORK TIMES

A Newly Global Art Scene

Los Angeles stands out for its experimentation and free-spirited scrappy galleries and artist-run nonprofits. But has it lost something in the churn of the world's art market?

LOS ANGELES — You keep insisting that this city's artists don't need New York's approval, and then what happens? When the whole world shows up at the biggest coming-out party yet for the Los Angeles art market, it takes place against a Manhattan facade.

Over a half-century, L.A. has nursed its own practice of artistic experimentation, steered by the best art education programs in the country, with its own traditions of airy minimalism, wily conceptual projects, abject installations, and politically engaged performance and public art. The galleries and collectors around it have matured to the point that London's Frieze Art Fair staged its first West Coast edition in late February on a Hollywood backlot built to resemble a New York street.

Audiences did not need an advanced degree in semiotics to get the joke. As Travis Diehl, among the most perceptive young art critics in this rambling city, wrote in 2017, "NY thrills to style LA as a golden-hour dreamland that never quite wakes up; LA gladly concedes to NY the status of the overbearing and immutable reality it rejects." They're thoroughly codependent, New York and Los Angeles, and affirm their cultural identities by looking at the other with oscillating dismissal and envy.

So as the latest New York Times critic to go spelunking in this city's museums, galleries, studios and alternative spaces, from Brentwood to Boyle Heights, let me get my verdict out of the way fast. Is Los Angeles, in 2019, the equal of New York as a center for contemporary art? Sure, of course it is. But the more pressing inquiry is: *In what ways* does Los Angeles now stand out in the global art system? Could its rise help us rethink what an art scene can be — a place where art schools still drive the conversation more than money does, where artists have the freedom to lead their own initiatives, where Latin American art holds as much sway as the European tradition? Or

CONTINUED ON PAGE C24

Artwork from Nora Slade, "Criss Cross Bamboosauce," at the pop-up show "Henry Is Blue," which was held in an empty villa off Sunset Boulevard.

Farago, Jason, "A Newly Global Art Scene," *The New York Times*, March 1, 2019, pp. C15, C24-C25

JASON FARAGO | CRITIC'S NOTEBOOK

GRAHAM WALZER FOR THE NEW YORK TIMES

CAMERON ROWLAND AND ESSEX STREET

A Newly Global Art Scene

CONTINUED FROM PAGE C15

does it portend a flattening of Los Angeles into just another entrepôt of a single art system — one less and less distinct from New York?

Museum Metamorphosis

Los Angeles's museums are in fine fettle, if significant transition. The Los Angeles County Museum of Art is emptying out its old Ahmanson Building and hoping for final approval of the most ambitious, even daredevil, museum project in America: a nearly 400,000-square-foot concrete U.F.O. that will hover across Wilshire Boulevard, designed by the Swiss architect Peter Zumthor. But as important has been Lacma's effort to distribute the museum's wealth to satellite spaces across town. (So far the museum has presented a show of Latino art and activism at an elementary school near MacArthur Park.) The museum has also had a recent hiring coup, bringing on the superb curator Naima J. Keith, who has brought new vitality to the California African-American Museum. The highlight of its current programming is Robert Rauschenberg's 190-panel assemblage, "The 1/4 Mile or 2 Furlong Piece" (through June 9), though perhaps I am too sour a New Yorker to appreciate the wall of stills from Alfonso Cuarón's "Roma," which looked more like an Oscar campaign than an exhibition.

The Hammer Museum, currently hosting an important retrospective of the Los Angeles-trained artist Allen Ruppersberg (through May 12), is also set to expand. Downtown, the Institute of Contemporary Art, Los Angeles — a reboot of the Santa Monica Museum of Art — has put down roots; and the Broad continues to draw lines to its ultra-blue-chip permanent collection and to traveling shows like "Soul of a Nation," arriving March 23.

The problem child of the last decade has been the Museum of Contemporary Art, across the street. Not long ago, it was the most venturesome modern art museum in the country, recasting the history of postwar American art in shows like "A Minimal Future?" (2004) and "WACK! Art and the Feminist Revolution" (2007). But the museum ran multimillion-dollar deficits, raided its endowment and nearly collapsed in 2008. Neither Jeffrey Deitch nor Philippe Vergne, the last two directors, could stabilize it. Will a third New York veteran, the former MoMA PS1 director Klaus Biesenbach, be the charm?

It's far too soon to say, but MOCA today is a more hopeful place than it's been in a while. I was drawn to some surprises in its permanent collection, like a cloth work from 1977 by the South Korean conceptualist Kim Yong-ik, donated in 2017, before Mr. Biesenbach's arrival. A scalding new addition by Cameron Rowland, one of New York's smartest young artists, amends MOCA's donor recognition wall to reflect how the museum's site on Grand Avenue, formerly a melting pot of Latino and Asian families, was razed and redeveloped.

Elsewhere, MOCA has wisely closed its western satellite at the Pacific Design Center, and Mr. Biesenbach is trying to balance programming between the Grand Avenue headquarters and the more flexible Geffen Contemporary, in Little Tokyo. The museum lacks a chief curator in the mold of Paul Schimmel, its longtime figurehead, but MOCA has a sharp, diverse college of young curators, including Lanka Tattersall, Bryan Barcena and Amanda Hunt (who is also a curator of the nimble, if perhaps too Instagram-optimized, Desert X biennial in Palm Springs, through April 21).

Artists on the Move

Mr. Biesenbach took some serious stick in his first days in the job for describing his new home in The New York Times as "turning into the new Berlin" on account of its influx of artists and supposedly cheap real estate — a shock to those facing significant rent increases since 2000 and living among an intense homelessness crisis. Forbes magazine, last year, called Los Angeles the worst city in America to rent a home; studio space isn't cheap either. Matters aren't helped by the debt load young artists take on at the city's fabled art schools; both the California Institute of the Arts, in Valencia, and ArtCenter College of Design, in Pasadena, rank among the 10 most expensive degrees in the country. (Free advice to young artists contemplating an M.F.A.: Try Brussels, where tuition is a few thousand dollars a year.)

But young painters and sculptors and photographers have been chasing their dreams out here since "The Day of the Locust," and the city's scrappier galleries and artist-run nonprofits have a freer spirit than you usually find in New York or London. Some of the most intriguing work I saw came from the young local artist David Alekhuogie, whose lush, flower-festooned photographs of young black men in sagging jeans shiver with both political ire and sexual potency. Mr. Alekhuogie, though born in Los Angeles, trained at the venerable Yale

A time of transition for museums in a changing city of dreams.

Top, Allen Ruppersberg's "Reading Standing Up" at the Hammer Museum. Right, Robert Rauschenberg's "The 1/4 Mile or 2 Furlong Piece" at the Los Angeles County Museum of Art. Below, from left: the Frieze Los Angeles art fair evoked New York at Paramount Studios; Cameron Rowland's "D37" at the Museum of Contemporary Art includes a clock from a slave-owning plantation, tax receipts for human property, and a leaf blower and a stroller confiscated by the police.

Farago, Jason, "A Newly Global Art Scene," *The New York Times*, March 1, 2019, pp. C15, C24-C25

photography department — and decided to make his career back West. Received wisdom is that the city's art schools are its initial draw and its social nuclei. But I kept noticing how many young artists, notably artists of color, came out here or returned home after finishing East Coast art education, including fellow Yalies like the painters Njideka Akunyili Crosby and Christina Quarles and the installation artist Lauren Halsey.

Mr. Alekhuogie's photographs are on view through Saturday at Commonwealth and Council, in Koreatown, one of the standouts of the city's young gallery scene. Another is the Box, downtown, which has a startling display of erotic drawings by the French novelist Pierre Guyotat, whose libidinous excess hits even harder in the #MeToo age (through March 30).

Both galleries were at Frieze, whose young Los Angeles sector was its most impressive portion. These smaller galleries have some notable L.A. touches: taco trucks outside exhibition openings, crystals displayed on front desks, solicitous emails about parking validation, and the omnipresence of marijuana, now advertised so openly here.

These new spaces offer a more accurate reflection, too, of the demographics of this city. Just under half of Angelenos are Hispanic or Latino, and the local galleries have offered crucial support to artists I saw at the fairs, including Rafa Esparza, whose performances and installations use arduously cast adobe bricks, and Tanya Aguiñiga, whose beguiling wall-mounted weavings draw on both pre-Columbian and American feminist traditions. Meanwhile, the Underground Museum in Mid-City, founded in 2012 by the painter Noah Davis and his wife, the sculptor Karon Davis, has brought together black artists, filmmakers and intellectuals and established itself as one of the city's most essential alternative spaces. Various Small Fires, in Melrose, reintroduces the Korean photoconceptualist Nikki S. Lee (on view through Saturday), and the gallery is about to open a branch in Seoul — a welcome endeavor from a city that could do more to look across the Pacific.

As much as anything, activity and leisure, artistic creation and artistic consumption bleed into one another here. One sunny afternoon I gunned my rented car down Sunset Boulevard to an about-to-be-leveled Spanish Colonial Revival villa in the hills, where nearly two dozen artists had larded the walls, garage, bathrooms and even the drained pool with childlike paintings and one-note jokey sculptures. The show, mysteriously titled "Henry Is Blue," seemed an irrelevance to me, but perhaps this anti-institutional stance has a new, ironic bite in the age of Airbnb and Instagram.

Is There Gold in These Hills?

Can you make any money out here? The Ferus Gallery, in the late 1950s and 1960s, was the first anywhere to show Andy Warhol; Larry Gagosian, whose multinational gallery now occupies a prime corner of Beverly Hills, got his start hawking posters in Venice Beach. David Kordansky Gallery, founded in 2003, has matured into one of the city's best, and its current show of Fred Eversley's translucent, cast polyester lenses refines the history of the L.A.-centered minimalist movement known as Light and Space. (Mr. Eversley's art is also in "Soul of a Nation.") Blum & Poe, the stalwarts of Culver City (who embarrassed themselves two years ago by letting Kanye West's team take over the gallery with a Madame Tussaud-style fun house), are now presenting the single best show in town: "Parergon: Japanese Art of the 1980s and 1990s," through March 23, which introduces to American viewers a whole generation of the Tokyo neo-avant-garde.

JESSICA LEHRMAN FOR THE NEW YORK TIMES

The best show in town, our critic says, was the works by Japanese artists from the 1980s and 1990s at Blum & Poe. They included "Ground Transportation" by Yukinori Yanagi (foreground) and an interactive climbing piece, "Jizoing," by Tsuyoshi Ozawa. Below is David Alekhuogie's "Cedars Sinai Medical Center," at Commonwealth and Council.

Los Angeles has long been a better place to make art than to sell it.

Still, L.A. has long been a better place to make art than to sell it, and though sales at Frieze and Felix were reportedly brisk, that remains the case. Both fairs went out of their way to include smaller local galleries — I appreciated the gnarly pottery of Jennifer Rochlin at the Frieze booth of a Glendale gallery called the Pit — but the bigger-ticket merchandise remained on the booths of New York and London dealers. Collectors, too, at the fairs and in the galleries, remain disproportionately out-of-towners. Hollywood's talent agencies have made small inroads into the art scene, but nothing transformative.

But what does it even mean to be an L.A. collector in 2019? Is a Chinese business person holding an investment condo by the Staples Center a "local collector"? Is Ms. Akunyili Crosby, a Nigerian represented by galleries in London and New York, a "local artist"? Is Blum & Poe, with spaces in New York and Tokyo, a "local gallery"?

DAVID ALEKHUOGIE AND COMMONWEALTH AND COUNCIL

In the 1970s and 1980s, the old CalArts mafia used to celebrate this city's artistic autarky, where strong schools, cheap rent, a benign market and a three-hour time difference insulated L.A. from supposed excesses out East. Those days are decisively over, and in its place is a new Los Angeles art world with hazier boundaries, where local and global concerns overlap.

A place like the Underground Museum, for all its community engagement, also broadcasts its exhibitions through Instagram stories and welcomes nonprofit boards from Dallas and Toronto. The artists of Eastside Los Angeles show their art to one another in pop-up spaces, but their dealers sell it in Switzerland, or via WhatsApp, to foreign investors — who might also be buying up former studios in their gentrifying neighborhoods. If L.A. is more artistically vibrant than ever, it may also offer less of an escape than before from the freely flowing capital and instantly shared images that are homogenizing culture from Hollywood to Hong Kong.

This is the price of making and exhibiting art in the 21st century, when images fly in from all over, and no city can ever again be the sole "art capital." Like too many New Yorkers, I also indulge idle fantasies about what my artistic life might be like on the other coast. What seemed clear this time, however, was that a New Yorker moving to Los Angeles might not be moving very far at all. These artists of America's most exciting scene are as implicated in the global economy as the rest of us, and finding their way through an art system where the old certainties about place and rootedness no longer hold. The pioneers who built this city of soundstages knew this long ago: With enough money and the right technology, you could turn Los Angeles into anywhere.

Kahn, Howie, “Evicted From His Home, Sculptor Fred Eversley Contemplates the Future,” *WSJ.com*, February 27, 2019

THE WALL STREET JOURNAL.

Evicted From His Home, Sculptor Fred Eversley Contemplates the Future

After spending over 50 years in Venice, California, the long-overlooked artist now must square up to leaving

By Howie Kahn | February 27, 2019

HUE DID IT Eversley at his studio in Venice, California, surrounded by the parabolic resin sculptures he has been making since the early 1970s. The two on the left featured in his recent show at David Kordansky Gallery. PHOTO: ALESSANDRA SANGUINETTI FOR WSJ. MAGAZINE; ART FROM LEFT: FRED EVERSLEY, *UNTITLED (PARABOLIC LENS)*, (1969) 2018, 2-COLOR, 2-LAYER CAST POLYESTER, 19 1/4 X 19 1/4 X 6 INCHES (48.9 X 48.9 X 15.2 CM); FRED EVERSLEY, *UNTITLED (PARABOLIC LENS)*, (1974) 2018, CAST POLYESTER, 19 1/2 X 19 1/2 X 6 INCHES (49.5 X 49.5 X 15.2 CM); FRED EVERSLEY, *UNTITLED (PARABOLIC LENS)*, (1973) 2018, CAST POLYESTER, 19 1/2 X 19 1/2 X 5 7/8 INCHES (49.5 X 49.5 X 14.9 CM)

Fred Eversley has been working out of the same 3,000-square-foot studio on Abbot Kinney Boulevard for the past 50 years. The engineer-turned-artist moved to Venice in 1964. “It was the only place on the beach in Los Angeles where black people could get a lease,” he says. Eversley, 77, inherited his studio’s lease from the widow of his friend, the artist John Altoon, after Altoon’s untimely death in 1969. Two years prior, the architect Frank Gehry had reconfigured the space for Altoon, separating the working area in front from the residence in back. Eversley was just a few doors down at the time, sharing a studio with the artist Charles Mattox. Other artists, including John McCracken, Larry Bell, Robert Irwin and James Turrell, were also nearby. Eversley recalls gathering in Turrell’s studio and talking art theory while sitting on a Navajo rug, smoking and listening to Turrell’s then-wife play the harp. “It used to be magic,” says Eversley. “I was lucky I found Venice. Without this community, I probably never would have become an artist.”

Kahn, Howie, "Evicted From His Home, Sculptor Fred Eversley Contemplates the Future," *WSJ.com*, February 27, 2019

Sculptures by Fred Eversley at his studio in Venice, California. PHOTO: ALESSANDRA SAGUINETTI FOR WSJ. MAGAZINE

Eversley grew up in Brooklyn. His father was an engineer for Republic Aviation before building a multimillion-dollar construction company, and his mother was a teacher. Eversley himself studied engineering at Carnegie Institute of Technology (now Carnegie Mellon University) in Pittsburgh. When he moved to L.A., he put his degree to use by working at Wyle Laboratories, helping to build acoustical testing facilities for NASA's space flight program. He dated a UCLA M.F.A. student and soon recognized that his know-how as an engineer could be useful in making art, too. As a result, he joined a local, short-lived group called the Aesthetic Research Center, through which he helped artists around L.A. with engineering problems. "One of them was Judy Gerowitz," Eversley says. "[She] became Judy Chicago." Of Eversley's former compatriots, only Bell still works in Venice, splitting his time between there and Taos, New Mexico. The strip of Abbot Kinney where Eversley operates has become valuable commercial property—his current neighbors sell single-origin espresso and organic bedding. "I'm the last one standing," he says.

The popularity of Eversley's signature parabolic lens sculptures has surged lately, with a recent, nearly sold-out show at Los Angeles's David Kordansky Gallery. Each of the 10 new works there, roughly 20 inches in diameter and 6 inches thick, is priced at $250,000. They range from jewel-toned to pearlescent to celestial. But as the show opened and Eversley's collectors converged, he was also dealing with the possibility of removal from his studio and considering whether to remain in the city he credits with sparking his artistic career. Working and living in a rent-stabilized space means Eversley has paid well below market value. His landlord, ABCO LLC, has tried to raise his rent substantially since at least 1980, he says; a 2011 court ruling found it attempted to do so unlawfully. When Eversley's most recent lease concluded last July, he was not offered a renewal. The City of Los Angeles Planning and Land Use Management committee recommended the City Council designate the building as a Historic-Cultural Monument on January 29 in response to a petition from a conservation group led by friends. Eversley, who shares the space with his wife, the sculptor and architect Maria Larsson, was served an eviction notice on January 30; the court granted him until February 11 to vacate. (ABCO LLC declined to comment.)

Eversley left his engineering career to pursue art full time in 1967. His leg had been crushed in a car accident, and while he was recovering away from his lab, he started devoting time to making his own pieces. He began by manipulating polyester resin with the intention of encasing photo transparencies within small sculptures of his design. But

PHOTO: ALESSANDRA SANGUINETTI FOR WSJ. MAGAZINE

he became preoccupied with the metaphysical energy he attributed to the resin itself. His early casts manifested as tubes, bricks and objects resembling flying saucers and NASA space modules small enough to fit in one’s palm.
In 1970, on the recommendation of the artist Robert Rauschenberg, who decried the lack of opportunities for artists in L.A., Eversley paid a visit to the gallery of the powerful New York dealer Betty Parsons. At their meeting in Manhattan, Parsons bought a sculpture from the artist. On the same day, Eversley showed his work to his friend Marcia Tucker, then a curator at the Whitney Museum of American Art. “I showed her the pieces, she freaked out.... In five minutes the entire senior staff at the Whitney was standing in her office,” he recalls. Just three years into his new pursuit, the fledgling artist was offered a solo show at the Whitney. He was told he’d have three months to prepare. “I flew back here to the studio in Venice and worked nonstop.”

The Whitney exhibition launched a career that landed Eversley in the permanent collections of museums including the Los Angeles County Museum of Art and New York’s Museum of Modern Art; he would also complete almost two-dozen public commissions for places like the international airports in Miami and San Francisco and an Internal Revenue Service office.

Though Eversley is often associated with Light and Space—a Southern Californian art movement originating in the 1960s—he says his work is more accurately about energy. While artists like Turrell and Irwin are often concerned with expansive experiences and the ways in which bodies are oriented in space, Eversley started working with parabolas because of his fascination with the way they concentrate energy through a single focal point. He spun his first parabolic lenses shortly after the Whitney show concluded in 1970, coloring liquid resin with dye or pigment and pouring it into a cylindrical mold on a turntable, which he would then set into motion. The faster the turntable spins, the greater the centrifugal and gravitational forces. The more centrifugal force exerted on the resin, the deeper the parabolic curve.

One of Eversley’s favorite placements for a sculpture was not in a museum or gallery, but rather at the end of a psychiatrist’s couch. The doctor, a collector, told him it helped patients with personal reflection. Though such works are merely a couple of feet in diameter, they give the impression that looking through them offers passage to another dimension.

Laminated and convex sculptures by Fred Eversley. PHOTO: ALESSANDRA SANGUINETTI FOR WSJ. MAGAZINE

David Kordansky, Eversley's gallerist since last summer, believes the art world has overlooked the power of his artist's work. "We're going to change that," Kordansky says. The sculptures, he says, are both psychedelic and cosmic, "objects whose atmosphere supersedes their objecthood." Like Kordansky, the multidisciplinary artist Kerry James Marshall considers Eversley to be of a piece with other seminal L.A. artists exploring the intersection of art, science, technology and futurism, except with one significant difference. "Fred was the only black artist I knew of who was doing the same things they were doing," Marshall wrote, via email. "It is important to acknowledge the truth that there have always been black people in science and technology."

Eversley steers the conversation back toward energy when asked to discuss the relationship between race and his own work. "Take me for what I do," he says. "Physical properties are not attuned to race. Gravity is the same for everyone. The work is more about looking at what's universal rather than what's different. The differences are really very small."

One afternoon this past January, facing a possible February eviction, Eversley started casting new work. He monitored the spinning, solidifying resin over the course of 10 hours, concluding after midnight. Parts of another new piece stood in an adjacent workspace: 20 lenses in an array of colors, all in various phases of Eversley's rigorous 14-step polishing process. He didn't know if he'd be permitted to stay in the studio long enough to finish the piece. He has considered leaving L.A. altogether and moving back to New York, where he owns a building in SoHo. He says he could also start over again elsewhere in L.A. "But no place I've lived has felt like Venice," he says. "I've been influenced by the waves, the wind, the sun and how it all made people happy." Eversley draws a deep breath. "That's why the studio is here."

Editor's Note: Since this story went to press and legal proceedings concluded, Fred Eversley moved out of his Venice Beach studio and residence on Sunday, February 10th, 2019. He is currently living and working in the property he owns in New York City while determining his next move.

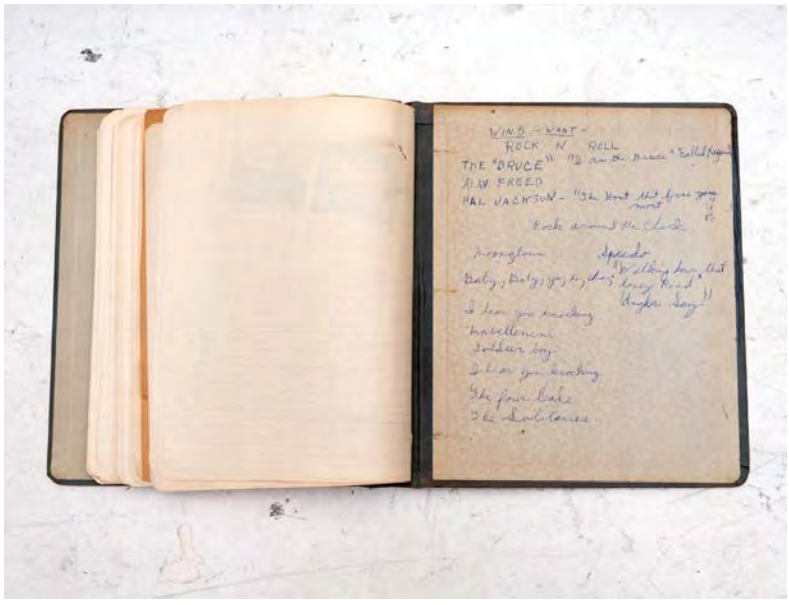


PHOTO: ALESSANDRA SANGUINETTI FOR WSJ. MAGAZINE

Larkey, Molly, “Fred Eversley at David Kordansky,” *ContemporaryArtReview.la*, Snap Reviews, February 21, 2019

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Snap Reviews

Fred Eversley at David Kordansky Gallery

By Molly Larkey | February 21, 2019

Fred Eversley, *Chromospheres* (2019) (installation view). Image courtesy of the artist and David Kordansky Gallery, Los Angeles. Photo: Jeff McLane.

Undoubtedly, art today is viewed more on the screen of a computer or a phone than in person. And yet, the full impact of the art object requires bodily engagement in real time and space, as perspective shifts and details of color, texture, and form come into focus. Fred Eversley's sculptures—made of tinted cast polyester painstakingly refined into lenses that bend and swerve the reflected environment—generate encounters in which the act of looking shapes our perceptions of ourselves or others.

Eversley left his career in aerospace engineering in the late '60s to craft simple geometric art objects that use the optics of physics to refract and focus light, a signature approach that quickly brought the artist recognition as a key player in Los Angeles' Light and Space movement. *Chromospheres* at David Kordansky Gallery, his first show with the gallery, consists of ten semi-transparent discs of varying colors that he conceived between 1969 and 1974—creating a set of molds for the work at that time—but didn't actually cast until 2018. All of the works bear the same title, *Untitled (parabolic lens)*, and size, approximately 20 inches in diameter and 6 inches deep. Placed at right angles on white plinths, and spaced so that a viewer can circumnavigate them, their surfaces are slippery reflections that shift in hue, depth, and saturation depending on her position.

We can intellectually understand that the particular cultural lenses through which we view the world shift our vision of ourselves and others; Eversley's sculptures communicate this idea through embodied interaction. The absence of other people within the stark white gallery lessens the impact—Eversley's work is at its best when architecture, other bodies, and self-reflection become intermingled and distorted within his sculptural lenses. Antithetical to looking at a screen or even a printed page—which is characterized by solitude and flatness—here, looking (at the object and ourselves) becomes looking through (at others), and vice versa. This combination of transparency, reflection, and distortion renders visible a process whereby cultural artifacts and ideas are in fact lenses that direct and shape our perceptions. In a cultural moment when our subjectivities are so deeply divergent—our viewpoints of the world based in radically different assumptions, interpretations and perspectives—these works compel a physical awareness of how cultural objects, and the experiences they engender, shape our subjectivity.

Fred Eversley, *Untitled (parabolic lens)*, 1973 (2018). Cast polyester, 20 x 20 x 6 inches. Image courtesy of the artist and David Kordansky Gallery, Los Angeles. Photo: Jeff McLane.

Osberg, Annabel, “Fred Eversley; Evan Holloway,” *ArtilleryMag.com*, February 20, 2019

ARTILLERY

FRED EVERSLEY; EVAN HOLLOWAY

By Annabel Osberg | February 20, 2019

Evan Holloway, 28 Incense Sticks, 2018, aluminum, incense, 110 x 92 x 61 inches, (279.4 x 233.7 x 154.9 cm), Courtesy of David Kordansky Gallery, Los Angeles

One transparent parabolic-lens sculpture by Fred Eversley offers a dynamic experience. Ten offer something closer to awe. Individually, they call forth orbicular celestial bodies; en masse, they encompass a galaxy of evocations. Each of his untitled resin sculptures in “Chromospheres” at David Kordansky maintains a unique identity: one evokes sunrise over the beach, another channels the striated pearlescence of a bowling ball, yet another appears to harbor a spiral nebula, and still another recalls afternoon sun rippling on the ocean’s surface seen from underwater. The artist refers to his works as kinetic sculptures, for on circumambulating each, the color, form, and character change in strange ways. Furthermore, individual sculptures’ dynamic qualities are intensified by the reflections and refractions of the others playing on one another and the architecture of the room. Spied through a blue lens, a doorway becomes the pupil of a giant’s icy eye. As one approaches an orange disk, the appearance of a solar corona gives way to the feeling of looking through lurid glasses at the sun over sea. I could have spent hours meditating on these sculptures that somehow seem so timeless yet contemporary, but was drawn away by a curious odor emanating from *28 Incense Sticks* (2018, pictured above), a fragrantly spined loopy steel configuration in “Outdoor Sculpture,” Evan Holloway‘s neighboring show whose five quirkily embellished constituents reward inquisitive viewers with unexpected details and clever existential humor.

Gerlis, Melanie, "City full of light and space," *Financial Times*, Collecting, FTWeekend, February 9-10, 2019, pp. 1-2

FT
FINANCIAL TIMES

Collecting
FT Weekend

City full of light and space

Detail from Fred Eversley's 'Untitled (parabolic lens)' (1969) 2018

LA | As the city's Downtown gallery scene booms, it might be time for an international fair. By *Melanie Gerlis*

Los Angeles is full of light and space. It's an amazing place to make art, it has a rich history of great art schools and some amazing museums. The only thing that's been missing is the commercial market." So says Kibum Kim, partner at the city's adventurous Commonwealth and Council gallery in Koreatown, one of 10 showing in a subsidised section at the first Frieze Los Angeles.

Founded in 2010, Commonwealth and Council is in fact one of the older upstarts on the block, and something of an inspiration on the burgeoning scene. Adam D Miller, who founded The Pit with his wife Devon Oder in 2014, says that when they left art school in 2013, "there wasn't much between the big, shiny galleries and rough, alternative artist-led spaces".

Commercial opportunities for emerging artists were limited, he says, as many galleries that had opened in the early 2000s found themselves closing after the global economic crash, whose effects began to take hold in 2008. As a result, artists sought out representation that was more within their control, so the city's underground non-profit spaces — such as Commonwealth and Council, which started out in the apartment of the artist Young Chung — became their unlikely commercial representatives.

> 'Everywhere is a drive away, but that means no one breezes through for five minutes. It's not like in New York, when you go to 20 shows in one evening'

Then, as the wider market grew more international, Los Angeles and its thriving cultural community began to look like the last untapped zone on the art map. The pieces soon came together. In 2015, private collectors Eli and Edythe Broad, long supporters of the city's museums and galleries, opened their own huge space, The Broad, to house a 2,000-strong collection. This — unusually in the US — is free to visit.

Overseas commercial galleries followed. Hauser & Wirth opened what has been described as a "beast of a building" in Downtown LA in 2016, while in the same year the Berlin and London gallery Sprüth Magers opened its first US outpost in the so-called Miracle Mile, near Los Angeles County Museum of Art.

"There are lots of artists living in LA and we had some who weren't represented on the West Coast, which became problematic," explains Philomene Magers, co-founder of Sprüth Magers.

Also in 2016, another Angeleno made a remarkable cultural commitment when WME-IMG (now Endeavor), headed by Hollywood super-agent and art collector Ari Emanuel, invested in Frieze. A West Coast edition of the famed fair then seemed inevitable.

Such engagement doesn't happen

Gerlis, Melanie, “City full of light and space,” *Financial Times*, Collecting, FTWeekend, February 9-10, 2019, pp. 1-2

Above: Fred Eversley’s ‘Untitled (parabolic lens)’ (1969) 2018
Right: Kathryn Andrews’ ‘Hollywood Dahlia’ (2019)
Jeff McLane/David Kordansky Gallery, Lee Thompson

overnight, cautions gallerist David Kordansky, who opened in Los Angeles in 2003. “We’ve put serious energy and efforts into building a homegrown market for many years,” he says, aligning himself with the city’s other commercial behemoths, Regen Projects, founded in 1989, and Blum & Poe, which opened in Santa Monica in 1994. All three galleries now boast international artists from around the world, but have also enabled local practitioners to be part of this illustrious crew. This week in his Mid-City gallery, Kordansky is showing striking sculptures by Venice Beach resident Fred Eversley and outdoor pieces by California’s Evan Holloway. His Frieze booth is dedicated to the LA artist Kathryn Andrews.

Also in LA’s favour is that it isn’t New York or London, cities whose markets are arguably blowing themselves out. “We are still a young city, with a lot to do, but that’s an opportunity,” says Shaun Caley Regen, co-founder of Regen projects. Monika Sprüth, co-founder of Sprüth Magers, notes that “Los Angeles doesn’t have the extreme and speculative market of New York”.

The fragmented and sprawling art scene may also play to LA’s advantage at a time when there are calls to slow down the art-viewing experience and take its context away from the purely commercial. “Everywhere is a drive away, but that means no one breezes through for five minutes,” Kim says. “It’s not like openings in New York, when you go to 20 shows in one evening,” he adds. Miller agrees: “We’re in a tiny neighbourhood [in Glendale] but have a real artist community around us. People want to stay here all day.” And while the cost of living might be creeping up in LA, galleries are helped by relatively cheap rentals — Miller has a 3,000 sq ft space for The Pit, including three galleries, a studio and a bookstore, plus a 700 sq ft courtyard.

Much is also being made of Los Angeles’s relative proximity to Asia, where wealth (and art buying) is still growing. “We are making a tremendous push in the region,” Kordansky says; Sprüth says the same. Meanwhile LACMA is developing a collaboration with the Yuz Museum in Shanghai.

This might be necessary to keep cultural momentum in the West Coast city. Regen says: “There has always been a good collector base here, but not really a big one. But the arts district [in Downtown LA] is finally booming, and we never thought that would happen. Frieze is making a big effort to bring people from all over the world, so maybe it is the right time in Los Angeles for a fair.”

Drohojowska-Philp, Hunter, “Evan Holloway and Fred Eversley at Kordansky Gallery,” *KCRW.com*, January 10, 2019

Evan Holloway and Fred Eversley at Kordansky Gallery

by Hunter Drohojowska-Philp | January 10, 2019

Evan Holloway. *Siblings*, 2018. powder-coated aluminum, high-tempspray paint, bulbs, fixtures, wiring,and lighting controller. 101 x 38 x 17 1/4 inches (256.5 x 96.5 x 43.8 cm)unique. Photography: Lee Thompson. Courtesy of David Kordansky Gallery, Los Angeles

Two artists at David Kordansky Gallery take on the history of modern sculpture but in very different ways: Evan Holloway and Fred Eversley.

In the early 20th century, Alberto Giacometti and Henry Moore, were titans of modern art. How does a contemporary artist, working today in Los Angeles, respond to that past? One answer can be seen in the newest work by Evan Holloway.

The L.A.-based Holloway, who got his undergraduate and graduate degrees at UCLA, has been tackling such issues since the 1990s, often combining the sorts of functional or funky materials that were far from the modernists' consciousness in forms that alluded to that well known past.

To really operate in that realm, however, you have to go big and Holloway has taken maximum advantage of that opportunity in this show titled *Outdoor Sculpture*.

Evan Holloway. *Third Verse*, 2018. patinated bronze 127 x 87 3/4 x 43 inches (322.6 x 222.9 x 109.2 cm) Edition of 3, with 1AP. Photography: Lee Thompson. Courtesy of David Kordansky Gallery, Los Angeles

There are five large pieces made for outdoor locations. Each is noticeably unique from the others yet each has obvious references to the history of modern sculpture, including substantial materials meant to last for the ages.

Giacometti, known for his skinny sculptures of people, such as his “walking man,” is the source for Holloway’s extraordinary starburst of cast bronze.

In this case, three legs support an oval from which long rays extend, each terminating in a molded narrow face. The faces are upright or upside down depending on their placement on the circle of rays. Titled *Third Verse* (2018) from The Book of the Law, the 1904 writings of occultist Aleistair Crowley, it refers to the verse stating, “Every man and every woman can be a star.”

A number of Southern California artists have been interested in the unfettered lifestyle and theories of Crowley, who had lived here and had a devotee in Cal Tech scientist Jack Parsons.

Holloway, however, includes the reference as part of an over-reaching personal cosmology and his desire to have sculptures carrying multiple levels of meaning.

Henry Moore, known for voluptuous figurative forms, is the starting point for another sculpture by Holloway, *Earth Angel* (2018).

Evan Holloway. *Earth Angel*, 2018. patinated bronze 84 1/2 x 79 x 54 inches (214.6 x 200.7 x 137.2 cm) unique. Photography: Lee Thompson. Courtesy of David Kordansky Gallery, Los Angeles

Concave on one side, convex on the other, it

Evan Holloway. *28 Incense Sticks*, 2018. aluminum, incense110 x 92 x 61 inches (279.4 x 233.7 x 154.9 cm) unique (Inv# EH 18.031). Photography: Lee Thompson. Courtesy of David Kordansky Gallery, Los Angeles

looks like a rounded lump of asteroid covered with studs.

On closer inspection, these turn out to be cast from actual batteries: nine volts, C and D size cylinders.

Holloway previously embedded his plaster sculptures with such batteries that, he says, have a brief active life but a lengthy passive life with an impact on the environment. This musing on the fact and myth of power also manifests in his use of bronze as material connoting wealth and prestige.

A third sculpture of cast aluminum is a serpentine mobius strip dotted with barely noticeable holes, 28 of them, to hold sticks of incense.

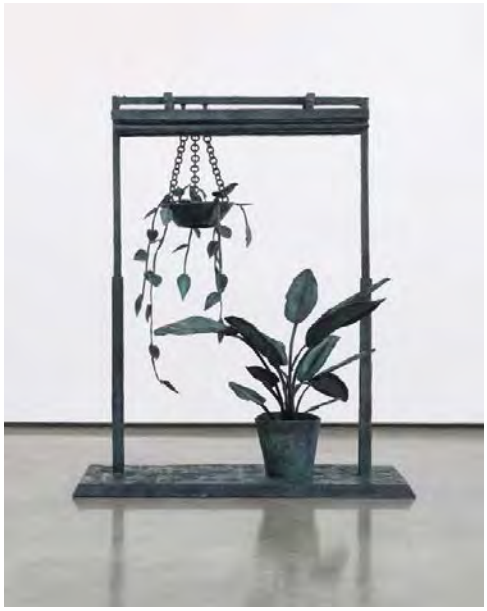
They represent the 28 nights of the lunar calendar with packets of myrrh incense provided by the artist. The curvilinear forms look like rising smoke and their tough, reflective surface is in opposition to the fragility of a stick of incense.

A fourth sculpture will be most familiar to Holloway fans. Two columns of wildly colored cartoon-like heads, stacked atop one another sideways, ear to ear, like wonky totem poles. It is lined with flashing lights, like something out of a carnival.

The fifth is a potted plant and a hanging plant suspended from an overhead support and cast in a green-toned bronze. It is both mundane and utterly strange, a way of bringing the indoors outdoors.

Originally made of cardboard, it looks as though hastily assembled yet it is cast in a green-toned bronze.

Sculpture concerns volume in space, the physical relationship of the art to the viewer. Holloway gears his pieces to his own



Evan Holloway. *Houseplant*, 2018. patinated bronze75 x 63 x 41 inches (190.5 x 160 x 104.1 cm) unique. Photography: Lee Thompson. Courtesy of David Kordansky Gallery, Los Angeles

Fred Eversley. *Untitled (parabolic lens)*, (1973) 2018. cast polyester19 3/4 x 19 3/4 x 6 3/8 inches (50.2 x 50.2 x 16.2 cm). Photography: Jeff McLane. Courtesy of David Kordansky Gallery, Los Angeles

body and is cognizant of the impact from near and far perspectives.

The standards of formal sculpture are referenced while maintaining the hand-made, idiosyncracy that has long characterized his work.

In 2008, Holloway showed at Pomona College with the Light and Space artist James Turrell. At Kordansky, his work is paired with another artist from the period, Fred Eversley. The Venice-based artist gained recognition for his sculptures made of colored, polished resin as part of the Light and Space movement in Southern California of the 1960s.

His latest round discs, Chromospheres, each close to two feet tall, have been hollowed out on one side so that rich color on the perimeter becomes translucent at the interior. They continue his lengthy concern with the “parabolic lens,” which concentrates yet diffuses reflected light.

In this installation, each disc is mounted on a white base of equal height so a viewer can look through a portal of color to see another sculpture. Red ruby, golden amber, smoky black, the color of each disc conveys a different visual experience. The shapes may be simple but the effect is intense and captivating. Both shows continue to March 2.

Sutton, Thomas, “Fred Eversley,” *Space Shifters*, with texts by Cliff Lauson, Dawna Schuld, and Lynn Zelevansky, London: Hayward Gallery, 2018, pp. cover, 58-59

Sutton, Thomas, “Fred Eversley,” *Space Shifters*, with texts by Cliff Lauson, Dawna Schuld, and Lynn Zelevansky, London: Hayward Gallery, 2018, pp. cover, 58-59

Sutton, Thomas, “Fred Eversley,” *Space Shifters*, with texts by Cliff Lauson, Dawna Schuld, and Lynn Zelevansky, London: Hayward Gallery, 2018, pp. cover, 58-59

Fred Eversley identifies ‘energy’ as the singular concept from which his artistic practice of the last 50 years derives. ‘Energy is the common denominator of all natural and human systems’, Eversley says, and ‘artful manipulation of energy’, the galvanising factor behind all areas of human advancement. The sculptures that Eversley has been producing since the mid 1960s – dye-coloured cast resins produced in centrifugal rotating moulds – are not just symbols of this foundational concept but are in themselves its material embodiments.

Fluency in scientific thinking and its application to his art derives from Eversley’s background as an engineer. A graduate of Brooklyn Technical High School and the Carnegie Institute of Technology with a degree in electrical engineering, his early career was spent with the country’s largest aerospace testing company, Wyle Labs in Los Angeles. Eversley joined the company during an unprecedented period of state investment in aeronautical technology, led first by the Vietnam War and then the Space Race of the Cold War. ‘The most important aspect of these projects’, recalls Eversley, ‘was that they all involved highly concentrated energy.’

In 1963, Eversley moved to Venice Beach, where he was neighbour to several practitioners of the Light and Space movement, including Larry Bell, John McCracken James Turrell and kinetic sculptor Charles Mattox. Some of these artists relied on complex technical and material processes for their work and made use of the gifted young engineer within their circle for his expertise. Soon graduating from technical advisor to artist in his own right, Eversley began experimenting with polyester resin, casting it within a cylindrical mould, which he then spun around an axis, in a process known as centrifugal casting. The resulting shape, a parabola, concentrates energy more effectively than any other by focussing heat, light, sound, radio and electromagnetic waves onto a single central point. By adjusting the time and speed under which the resin is exposed to centrifugal and gravitational forces, Eversley makes delicate alterations to the finished parabolic shape, also adding layers of dyes to produce subtly graded chromatic effects. These lenses are raised by display plinths to a height at which viewers can gaze through them, experiencing a mesmeric, continuously changing interplay between material, light and space.

Untitled (Parabolic Lens) (1971) – a 40-inch lens in violet, amber and blue polyester resin – was made using a turntable originally designed to machine casings for atomic bombs, remarkably acquired by the artist at a scrap metal auction. Eversley repurposed this relic of the US military industrial complex in order to realise his resin sculptures at a new scale, positioning himself at the productive confluence of art and technology that characterises his work.

“Fred Eversley,” *Kerry James Marshall: A Creative Convening*, Edited by Sandra Jackson-Dumont, New York: The Metropolitan Museum of Art, 2018, pp. 137-144

Kerry James Marshall

A Creative Convening

“Fred Eversley,” *Kerry James Marshall: A Creative Convening*, Edited by Sandra Jackson-Dumont, New York: The Metropolitan Museum of Art, 2018, pp. 137-144

Fred Eversley

“I became intrigued with energy as a subject that made people happy . . . I decided that this would be the underlying theme of all of my works.”

“Fred Eversley,” *Kerry James Marshall: A Creative Convening*, Edited by Sandra Jackson-Dumont, New York: The Metropolitan Museum of Art, 2018, pp. 137-144

Fred Eversley is a Brooklyn native and engineer by training who moved to Los Angeles in 1963 to work in the aerospace industry. Four years later, inspired by the bohemian culture of Venice Beach, he decided to shift careers and become an artist. Since that time, Eversley has pushed the boundaries of sculpture, bringing his technical expertise and keen aesthetic sensibility to bear on the remarkable objects he produces.

"Fred Eversley," *Kerry James Marshall: A Creative Convening*, Edited by Sandra Jackson-Dumont, New York: The Metropolitan Museum of Art, 2018, pp. 137-144

I'd like to say that it all started with my mother. My mother refused to allow my father to have a TV in the house my entire childhood. And thus, while other kids watched TV when it was snowing or raining or nighttime, I was forced to either read or go down into my workshop. We had a workshop in the basement, and I worked in the workshop on what I called, in those days, my experiments. I was buoyed by the fact that my father was a renowned aerospace research engineering director, and my grandfather an accomplished experimenter in electronics and photography. I spent a lot of time in the workshop. I came up with all kinds of things. I went through all kinds of old magazines and cut out interesting articles, which I'd [make into] little experiments with windmills, with this, with that. With electronics, I became a licensed amateur radio operator when I was eight, talking to all kinds of folks around the world using Morse code. This led to my going to Brooklyn Technical High School, a wonderful high school. And then [I went] to Carnegie Mellon University, and then to a very intense, three-and-half year career designing high-intensity acoustic labs for NASA and facilities for the Air Force and the Navy, and advising the French atomic energy commission and German aerospace testing facility.

When I started making art, I was living in Venice, California. When I first moved to California, in 1963, it was the only beach community a black person could move to in those days. Luckily, it was filled with a lot of artists, a lot of poets, a lot of writers, a lot of musicians. There were jazz musicians and Janis Joplin. Jim Morrison was my next-door neighbor. And it was filled with an enormous amount of energy. I don't know how much you know about spending time on the beach or living on the beach. I had a beachfront apartment. It's all about energy. The beach is energy—people swimming and laughing and working. In any case, I became intrigued with energy as a subject that made people

“Fred Eversley,” *Kerry James Marshall: A Creative Convening*, Edited by Sandra Jackson-Dumont, New York: The Metropolitan Museum of Art, 2018, pp. 137-144

happy. When I started making sculptures, I dealt with the subject of energy. I decided that this would be the underlying theme of all of my works. And over the years, fifty years now, I've been dealing with that. The early works were experimental, exploring cast plastics in combination with photography.

On the screen is an article that I read when I was a kid, about postulating making parabolas by spinning a liquid in a container around a vertical axis. It was postulated by Sir Isaac Newton, way back in the sixteenth century, and then published in that magazine article I saw, as a teenager. [1] I started using that as a means of making lenses, the parabola being the only shape that perfectly concentrates all forms of energy to a single focal point. And as I experimented—casting multiple colors, letting the colors float, controlling it tightly, having high ones, narrow ones, and fatter ones, making bigger ones—I got commissioned to make an eight-foot piece for Atlanta. I had to put together the machinery to cast and polish such a big sculpture. I have invented all my own machines, or modified them. In this case, it was a turntable lying on the ground, with a forty-inch-diameter mold on it. [Fig. B] That turntable was previously used for machining the casings of the atomic bombs that fell on Japan. I got both of them. I got them for fifty bucks each, in a scrap metal auction. And using these turntables, I've made all of my large parabolic pieces. That piece was in the show at the Whitney Sculpture Annual in 1971. My first

[1] The article was published in *Popular Mechanics* (May 1911). Newton noted that the free surface of a rotating liquid forms a circular paraboloid and can therefore be used as a telescope. However, he could not actually build one because he had no way to stabilize the speed of rotation.

“Fred Eversley,” *Kerry James Marshall: A Creative Convening*, Edited by Sandra Jackson-Dumont, New York: The Metropolitan Museum of Art, 2018, pp. 137-144

[Fig. A] Fred Eversley, *Parabolic Flight*, 2016.

“Fred Eversley,” *Kerry James Marshall: A Creative Convening*, Edited by Sandra Jackson-Dumont, New York: The Metropolitan Museum of Art, 2018, pp. 137-144

[Fig. B] Centrifugal vertical spin-casting mold tool (diam. 40 in.), 1971. Eversley reused a 1936 turntable to create this tool to produce his parabolic sculptures.

[Fig. C] Fred Eversley at the National Air and Space Museum, Washington D.C., 1977.

“Fred Eversley,” *Kerry James Marshall: A Creative Convening*, Edited by Sandra Jackson-Dumont, New York: The Metropolitan Museum of Art, 2018, pp. 137-144

one-man show was a one-man show at the Breuer building, at the Whitney, in 1970.

I've gone from transparent dyes to opaque pigments and making reflectors, as opposed to lenses. Here are some of the lenses and the various shapes. The red one on top is a big forty-inch lens that's in the collection of and shown here at the Crystal Bridges Museum of American Art in Arkansas.

Another article I read as a kid [described] a wind-turbine invention made by Savonius in 1922, and I later got his book about it. [2] I used this concept to design an outdoor entrance sculpture for the Miami airport. It was the biggest commission ever given out in America south of Washington, D.C., at that time, in 1977. I heard about the competition the day before the deadline in L.A. and recalled the wind-turbine concept, which seemed like the perfect approach for this context. I made a quick, small concept model. I jumped on a plane that night and I hand-flew it to Miami. I presented it the next morning, and became a semifinalist. I got the commission after the second round with an improved larger model. [applause] I won the competition against a range of well-known artists, like [Louise] Nevelson, [Claes] Oldenburg, [Richard] Serra, etc., so this was very exciting for me.

What happened after standing there for thirty-three years, it got damaged when it was taken down to put in the new metro station to the [Miami] airport, and I recently had to refabricate the piece to meet current wind codes and install it in a new location, at the airport exit [Fig. A].

[2] Sigurd J. Savonius, *The Wing-Rotor in Theory and Practice* (1925). The book demonstrates the vertical-axis wind turbine invented by Savonius, a Finnish engineer, architect, and inventor.

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In 1977, I was appointed the first artist in residence in the history of the National Air and Space Museum. [Fig. C] But I could not cast plastic, because of the fumes, so I started working in acrylic and had to invent a totally new visual vocabulary. The biggest work I made was for the San Francisco airport. It's twenty-four feet tall, hanging from the skylight in the United Airlines terminal building. The prismatic elements refract the sunlight, causing ever-changing rainbows to be cast onto the environs. I have also made suspended spirals that rotate with the wind. That, again, is an expression of wind and solar energy.

In the piece I made for the national IRS headquarters entrance, I combined steel elements and transparent plastic prisms; each of the acrylic elements creates rainbows thrown on the environs. The innovation here was that I defined the piece as one piece with the reflecting pool [around it], which meant that the water had to stay in the pool. It's against the law in America for a governmental pool to not be drained in the wintertime. But my piece is the one exception, because I made it contractually necessary for the water to stay year round. So the pool is heated by a water heater, like a swimming pool. And then in the evening, or in the winter, you get the mist coming off the water, so the piece essentially emerges from a cloud of mist.

Again, not having a TV; being creative in my parents' experimental environment; collecting advanced knowledge early on, at home and from great schools surrounded by inspiring people; the positive energy and stimulating time in California; being naturally challenged by my boss Frank Wyle, and given great trust and demanding responsibility, under pressure yet with the freedom to explore and be me, were all key conditions to later be able to imagine and play with curiosity and confidence, to become an innovative artist. Thank you [applause].

Reyburn, Scott, “Paris Lures the Art Crowd,” *The New York Times*, October 24, 2018, p. 14

The New York Times

Paris lures the art crowd

PARIS

With Brexit in the offing, London may be losing ground to its French rival

BY SCOTT REYBURN

October is the month when London and Paris go head-to-head, vying with each other to attract collectors to their prestigious contemporary art fairs.

In recent years, London has had the edge, at least in terms of hype. The Frieze and Frieze Masters fairs have generated far more noise than its competitor in Paris, the Foire Internationale d'Art Contemporain, or FIAC. In addition, the French capital suffered as a visitor destination after the 2015 terror attacks. With a two-week gap between Frieze and FIAC, most art collectors traveling long distances have to choose between one or the other.

But Paris visitor numbers have bounced back. And with Britain's economy and its art market facing an uncertain future outside the European Union after March, is that an opportunity for FIAC and its week of associated events?

“I don't like the idea of profiting from others' misfortunes,” said Jennifer Flay, FIAC's director since 2010, at a preview last week. “We've been trying to redress perceptions of the French art scene for years,” she added. “It's taken a while to get things to become more competitive and international.”

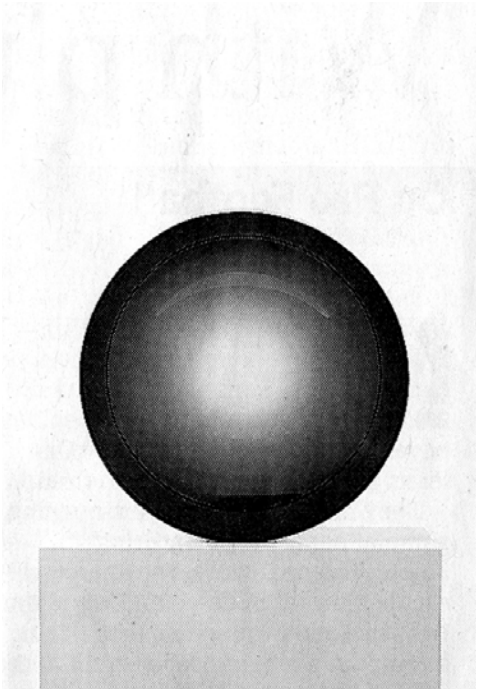
President Emmanuel Macron of France seems to scent an opening. The president gave a cocktail reception at the Élysée Palace on Friday “in honor of artists and creation” on the occasion of FIAC 2018, including fair exhibitors. No French president has hosted such an event since 1985, according to Ms. Flay.

The 45th edition of FIAC featured 195 galleries from 27 countries. The five-day fair, held in the majestic setting of the Grand Palais, combines contemporary and modern art under one soaring steel-and-glass roof, and attracts about 75,000 visitors, according to the organizers. The Frieze and Frieze Masters fairs, which separate contemporary and modern, each attract 60,000.

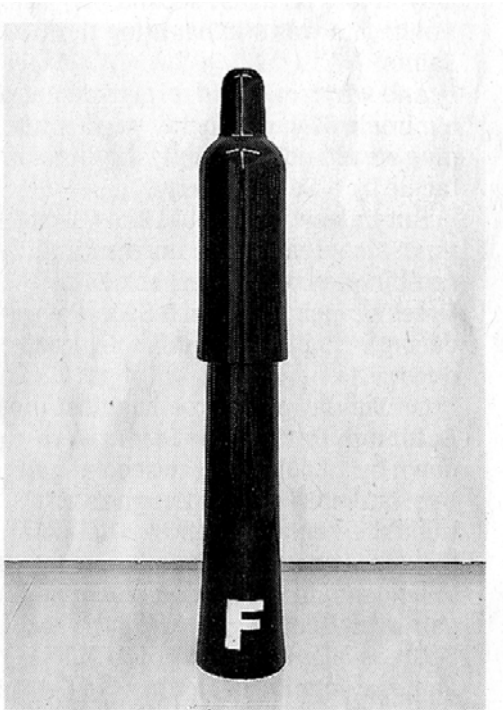
Paris is certainly being perceived again as a place to do business by international art dealers. The London- and Hong Kong-based gallerist Ben Brown of Ben Brown Fine Arts was one of 18 first-time exhibitors at the fair.

“It feels good here in Paris,” said Mr. Brown, who was offering an array of classic blue-chip works from the 1960s by Lucio Fontana and Yves Klein. “We're in for a rough time in England.”

Sales at FIAC have a reputation for taking longer than at Frieze, but despite the general air of uncertainty, collectors were making decisions at the preview.



FRED EVERSLEY, VIA DAVID KORDANSKY GALLERY, LOS ANGELES. PHOTOGRAPH BY JEFF MCLANE



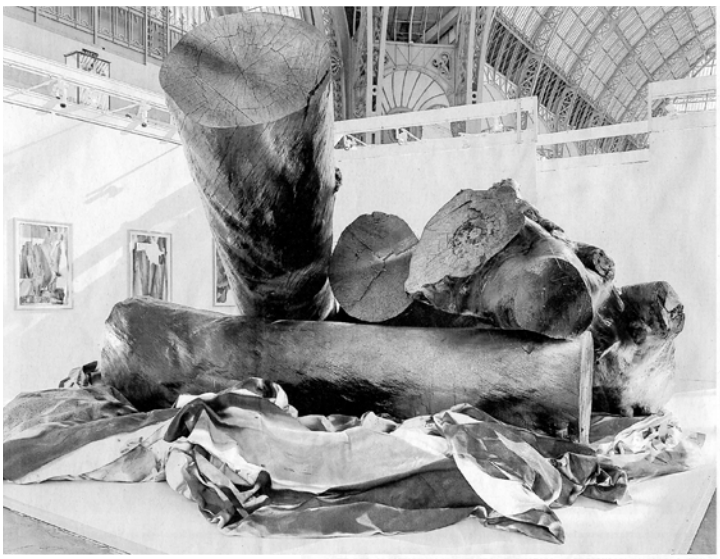
VIA KAZINI AND GALERIE MAX MAYER, DÜSSELDORF

By lunchtime, Gagosian had sold more than 10 of the spray-painted works on paper that the Berlin-based artist Katharina Grosse had produced for FIAC, marked at 40,000 to 50,000 euros, or $46,000 to $57,000.

Ms. Grosse's centerpiece was the monumental “Ingres Wood,” a sumptuously pigmented installation of pine trunks on fabric using a recently felled tree planted in Rome by the 19th-century French painter Jean-Auguste-Dominique Ingres. It was priced at €550,000.

Notable among FIAC's confirmed early sales was the $250,000 paid at the booth of the Los Angeles dealer David Kordansky for the 2018 circular cast polyester sculpture “Untitled (Parabolic Lens)” by Fred Eversley. Mr. Eversley is a former NASA-trained engineer who is included in the current Brooklyn Museum edition of the influential exhibition “Soul of a Nation: Art in the Age of Black Power.” The work is a new version of a sculpture originally conceived in 1969.

When it comes to fair venues, FIAC wins hands down over Frieze. The Grand Palais is one of the world's most spectacular settings for any cultural event. But this signature building will close for renovation soon after the 2020 edition, and will then be used as a venue for the 2024 Olympics. During the renovation period, FIAC will occupy a tem-



2018 KATHARINA GROSSE UND VG BILD-KUNST BONN; PHOTOGRAPH BY ZARKO VUATOVIC, VIA GAGOSIAN

Reyburn, Scott, “Paris Lures the Art Crowd,” *The New York Times*, October 24, 2018, p. 14

porary structure on the Champ de Mars, near the Eiffel Tower, according to Ms. Flay.

Could that move compromise any shift of gravity toward Paris? Possibly. But “FIAC Week,” like “Frieze Week,” is about a lot more than one art fair.

Serious-minded satellite events are another important draw for collectors. London has the 1-54 Contemporary African Art Fair; Paris has the Paris Internationale and Asia Now fairs, both four years old.

Paris Internationale is a pop-up event organized by smaller contemporary galleries seeking to keep costs low. This year’s fair was held in a vacant 19th-century residential building overlooking Parc Monceau in northwest Paris. Forty-two dealers and eight nonprofit ventures squeezed into its rambling domestic spaces.

“This is the best of the 10 things I’ve seen since the end of August,” the globe-trotting Belgian collector Alain Servais said at the crowded preview. “Dealers are taking risks by bringing artists that have an institutional following, but not a commercial following.”

The reclusive Belgian conceptual artist Jef Geys, for example, who represented Belgium at the 2009 Venice Biennale and who died in February, has an auction high of just $13,125, according to the Artnet price database. At Paris Internationale, Galerie Max Mayer, based in Düsseldorf, Germany, presented a hauntingly ambiguous black lacquer sculpture by Geys, “Schildwachten (Darth Vader).” Dating from the early 1990s, it was priced at €55,000.

At the other end of the price spectrum, in a bathroom, 650mAh, a nonprofit based in Hove, England, was showing works by Hendrickje Schimmel, a Dutch artist who works in London. Ms. Schimmel makes pieces that “exist somewhere between sculpture and product,” questioning the preconceptions of the fashion industry. Unwearable shoe sculptures found no early takers, but an altered found cotton shirt sold for €300.

Meanwhile, around the corner at Asia Now, in another chic residential setting, visitors were putting on headsets to experience the 2018 virtual reality piece “Happily Contained” by the young Chinese digital artist Miao Ying. One of an edition of three, this all-enveloping nightmare of 21st-century consumerism was presented by the Paris-based DSLcollection. Another iteration was available, priced at €45,000, from MadeIn Gallery, Shanghai, one of more than 40 Asian and Western galleries at the fair.

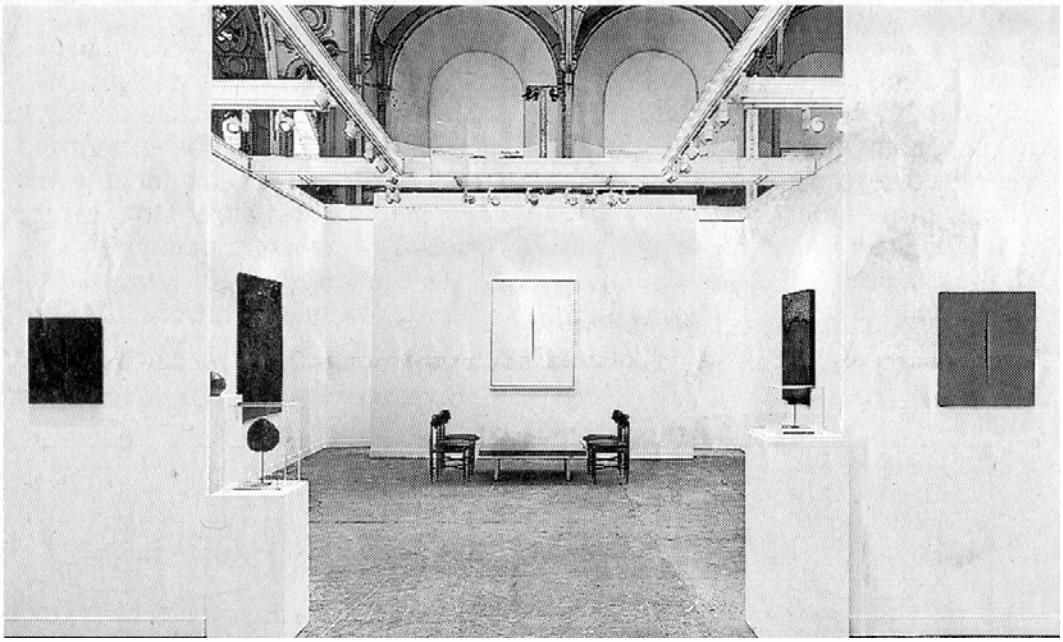
Also on display were lyrical collages incorporating vintage photographs by the New York-based Filipino artist Pinky Urmaza. Eight of these were presented by the Vinyl on Vinyl Gallery of the Philippines. Priced at €650 to €790, they quickly sold out.

The sense that there’s plenty happening in the Paris art scene was further reinforced on Thursday with almost 130 art and design dealerships exhibiting at FIAC Week’s annual “Gallery Night.”

Freedman Fitzpatrick, a Los Angeles gallery that opened near the Hotel de Ville this past February, was exhibiting politically charged sculptures by the young New York artist Diamond Stingily.

“We wanted to have a second gallery in Europe, and we do have a lot of clients in this region,” said Robbie Fitzpatrick, a co-founder of the dealership, which was also exhibiting in the first-floor younger galleries section of FIAC. “Paris is a global hub.”

Once Britain, and London, formally leave the European Union in March, Paris looks likely to become an increasingly compelling destination in the art world. It certainly will if Mr. Macron has anything to do with it.



MARC DOMAGE/BEN BROWN FINE ARTS, LONDON

HENDRICKJE SCHIMMEL, VIA 650MAH

“Ingres Wood,” by Katharina Grosse; “Untitled (Parabolic Lens),” by Fred Eversely; “Schildwachten (Darth Vader),” by Jef Geys; works by Hendrickje Schimmel; and the booth of Ben Brown Fine Arts.

Harris, Gareth, "Blue-chip artists, evergreen appeal," *Financial Times*, December 7, 2018, p. 6

FT FINANCIAL TIMES

Blue-chip artists, evergreen appeal

By Gareth Harris I December 7, 2018

Big names are still a safe bet for galleries at fairs – but embracing new markets might also prove wise. Gareth Harris reports from Miami

Jeff Koons's 'Smooth Egg with Bow (Magenta/Orange)' (1994-2009)

The queues on the VIP preview day of Art Basel in Miami Beach on Wednesday snaked around the revamped convention centre in the city, as visitors poured into the 17th edition of the Floridian fair. "Coming soon off of the November auction season, we saw a healthy turnout [at the launch]," says the participating New York dealer Edward Tyler Nahem. "There is less urgency, but at the same time there is no lack of enthusiasm on the part of collectors."

Nahem is offering Jeff Koons's "Smooth Egg with Bow (Magenta/Orange)" (1994-2009) "in the [price] region of $10m," he says. "We are in discussion with two parties for this work," he adds. "As a secondary market dealer, sourcing fresh material is a major challenge."

Franck Prazan, director of Paris's Applicat-Prazan gallery, agrees that finding first-rate works is a tough task. "For secondary dealers, renewing top-quality inventory at decent prices has become almost impossible, or at least extremely challenging." He sold Pierre Soulages' "Composition" (c.1952) for €450,000, and André Masson's "L'homme ivre (l'homme libre)" (1962) for €220,000. Both works were acquired by European collectors.

The current demands of the art fair system, and the crowded art world calendar, are hot topics. "The main challenge is to deliver the same quality at different venues and fairs," says Berlin dealer Esther Schipper. Other established dealers and emerging gallerists participating in Art Basel in Miami Beach reveal other difficulties, from fair fatigue to financial constraints.

Liza Essers, founder of Johannesburg's Goodman gallery, tells me that much depends on the type of art. "Many of our emerging artists, such as Tabita Rezaire and Grada Kilomba, work in unconventional mediums, such as video installation, which is expensive to prioritise in art fair contexts because the works do not fetch high prices and the cost of set-up is steep. Like other galleries, we are finding that blue-chip works by established artists are making up some of our key sales."

> 'Unconventional mediums, such as video, do not fetch high prices at fairs'

By the end of the preview day, Goodman gallery had sold all three editions of Hank Willis Thomas's neon work "Successful woman, Angry men" (2010, $15,000 each), a set of 23 bronze sculptures by William Kentridge ("Paragraph II", 2018, $350,000) and a drawing by Zambia-born Nolan Oswald Dennis ("Single event upset", 2018, $5,000).

Leopol Mones Cazon, co-director of Galería Isla Flotante in Buenos Aires, says that, despite fair costs, "young galleries depend on international exposure". He relishes having a platform in the Positions sector of the fair, where he is showing a series of canvases by Argentine artist Rosario Zorraquin titled the "Tamizha Sessions". "The booth costs $10,000. There is interest in four pieces by Zorraquin priced between $5,000 and $7,000 each," Cazon says.

At the other end of the price scale, big-ticket items are still finding homes. Hauser & Wirth sold Philip Guston's painting "Shoe Head" (1976) for $7.5m. But this was dwarfed by the $50m price tag on Mark Rothko's painting "Untitled (Yellow, Orange, Yellow, Light Orange)" (1955) at Helly Nahmad; the work is on reserve but the sale is not confirmed.

There were also plenty of sales in the under-$500,000 price bracket, including a work by Cuban sculptor Yoan Capote titled "Isla (Causa y Efecto II)" (2018), which sold for $105,000 at Jack Shainman Gallery. Lévy Gorvy gallery meanwhile sold Adrian Piper's installation "Race Traitor" (2018) to a US foundation, with an asking price of €175,000.

"Regardless of what happens at auction, we'll just keep building up markets for our artists," says Gordon Vene-Klasen, partner at New York's Michael Werner gallery, pointing to key sales such as "Why?" (2018) by Peter Saul, which sold for $60,000, and Enrico David's sculpture "Another Sky" (2017), bought for $125,000.

Fred Eversley's three-colour cast polyester work "Untitled (parabolic lens) (1969)" (2018) and monochrome cast polyester work "Untitled (parabolic lens) (1974)" (2018) sold for $250,000 each at David Kordansky gallery of Los Angeles. "There is so much interest in overlooked African-American artists," says the London-based art adviser Arianne Piper. "Eversley is a seminal figure in the 1970s Light and Space movement." Indeed, if 2019 sees a retrenchment, which has been forecast by some in the trade, tapping into new markets might be a canny move.

Lesauvage, Magali, Eleonore Thery, and Marine Vazzoler, “A la Fiac, une pluie de ventes / At Fiac, une shower of sales,” *L’Hebdo du Quotidien de l’Art*, October 19, 2018, pp. 6-7

l'hebdo
du Quotidien de l'Art

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À la Fiac, une pluie de ventes / At Fiac, une shower of sales

Par/ By Magali Lesauvage, Éléonore Théry, Marine Vazzoler

Dès le lendemain de l'ouverture de la Fiac, les grandes galeries internationales étaient à la fête. David Kordansky, de Los Angeles, avait vendu la majorité de son stand, dont un réflecteur parabolique daté de 1969 de l'artiste américain Fred Eversley, 77 ans, à 250 000 dollars (217 000 euros) ou encore une sculpture *Untitled Broken Crowd* (2018) de son compatriote Rashid Johnson, 41 ans, à 210 000 dollars (182 000 euros). La galerie Hyundai, de Séoul, a vendu plusieurs monochromes de Chung Sang-Hwa, né en 1932, pour des prix compris entre 270 000 et 300 000 dollars (234 000 à 260 000 euros), notamment l'une de ses toiles tardives, *Untitled 85-6-17* (1985). Chez David Zwirner, un *Bather* (2018) de Carol Bove est parti à 500 000 dollars (434 000 euros), tandis qu'une aquarelle de Sherrie Levine d'après Soutine a été cédée pour 240 000 dollars (208 000 euros). Nahmad Contemporary (New York) a réservé une toile monumentale d'Albert Oehlen dès l'ouverture, à un prix, dit-on à la galerie, « *proche du record* » obtenu début octobre par l'artiste chez Christie's à Londres, soit 4,1 millions d'euros. Grand succès également pour le stand de la galerie Max Hetzler où l'on a vu beaucoup de

© Jean-Baptiste Costa de Beauregard

Fred Eversley, ***Untitled (parabolic lens),*** (1969), 2018, polyester bicolore, 49 x 49 x 15 cm.

On the day following the opening of Fiac, the main international galeries were celebrating : David Kordansky, from Los Angeles, had sold most of his booth, including a parabolic reflector from 1969 by American artist Fred Eversley, 77 years old, for 250 000$ (217 000€), as well as a sculpture titled « Broken Crowd » (2018), by his compatriot Rashid Johnson, 41 years old, for 210 000$ (182 000€). The Hyundhai Gallery, from Seoul, had sold several monochromes by Chung Sang-Hwa, born in 1932, for prices ranging from 270 000 to 300 000$ (234 000 to 260 000€), notably a late canvas untitled « 85-6-17 » (1985). At David Zwirner's a « Bather », by Carol Bove, had been sold for 500 000$ (434 000€), whereas a watercolor by Sherrie Levine, inspired by Soutine, sold for 240 000$ (208 000€). Nahmad Contemporary (New-York), had saved for a privat collection, on opening, a monumental canvas by Albert Oehlen, in a price range near the record of 4,1 million€ at Christie's, London, at the beginning of October. Max Hetzler's booth was among the most crowded (including Brigitte Macron), with Ida Tursic and Wilfried Mille's dogs painted on wood attracting sympathy.
On the French side, Daniel Templon has sold all the pieces by Prune Nourry, including a glass head for 20 000€, but also a canvas by Kehinde Wiley for 200 000$ (about /

Laure Prouvost, ***The Artist Studio,*** 2018, tapisserie, galerie Nathalie Obadia (Paris, Bruxelles).

Photo : Jean-Baptiste Costa de Beauregard

Lesauvage, Magali, Eleonore Thery, and Marine Vazzoler, “A la Fiac, une pluie de ventes / At Fiac, une shower of sales,” *L’Hebdo du Quotidien de l’Art*, October 19, 2018, pp. 6-7

monde (y compris Brigitte Macron), attiré notamment par les chiens peints sur bois d'Ida Tursic et Wilfried Mille.
Côté galeries françaises, Daniel Templon a vendu toutes les œuvres de Prune Nourry, dont une tête de verre à 20 000 euros, mais aussi une toile de Kehinde Wiley à 200 000 dollars (environ 173 000 euros) et une sculpture de Chiharu Shiota à 30 000 euros, toutes parties pour des collections privées françaises ou européennes. Jeudi matin, Nathalie Obadia avait déjà vendu presque tout son stand, notamment une édition de la tapisserie *The Artist Studio* (2018) de Laure Prouvost, des dessins de Jérôme Zonder et une œuvre de l'artiste historique de la galerie, Sarkis. Chez Applicat-Prazan, qui dédie son stand à Michel Tapié, une belle toile de Georges Mathieu, datée de 1948, a été immédiatement cédée. Et enfin dans la section « Design », Eric Philippe vendait dès les premières heures une partie de son stand dont un grand miroir en bois doté d'une tablette de Phillip Lloyd Powell.

Vue du stand de la galerie Max Hetzler, Fiac 2018.

173 000€), as well as a sculpture by Chiaru Shiota, for 30 000€, all sold to private French or European collections. On Thursday morning, Nathalie Obadia had sold most of her booth, notably an edition of the tapestry « The Artist's Studio » (2018), by Laure Prouvost, drawings by Jérôme Zonder, and an artwork by the gallery's historic artist, Sarkis. Applicat-Prazan, whose booth is dedicated to Michel Tapié, a beautiful canvas by Georges Mathieu, dated 1948, sold immediately. Finally, in the design section, Eric Philippe sold, within the first hours, a part of his booth, including a large wooden mirror fitted with a shelf, by Phillip Lloyd Powell.

Reyburn, Scott, “In Paris, the Art Scene Is Happening. London Had Better Look Out.,” *NYTimes.com*, October 19, 2018

The New York Times

In Paris, the Art Scene Is Happening. London Had Better Look Out.

By Scott Reyburn | October 19, 2018

PARIS — October is the month when London and Paris go head-to-head, vying with each other to attract collectors to their prestigious contemporary art fairs.

In recent years, London has had the edge, at least in terms of hype. The Frieze and Frieze Masters fairs have generated far more noise than Paris's rival, the Foire Internationale d'Art Contemporain, or FIAC. In addition, the French capital suffered as a visitor destination following the 2015 terror attacks. With a two-week gap between Frieze and FIAC, most art collectors traveling long distances have to choose between one or the other.

“Ingres Wood,” a monumental spray-painted installation by the Berlin-based artist Katharina Grosse, was among the works displayed at the Grand Palais in Paris during the FIAC art fair. Credit 2018 Katharina Grosse und VG Bild-Kunst Bonn; Photograph by Zarko Vijatovic, via Gagosian

But Paris visitor numbers have bounced back. And with Britain's economy and its art market facing an uncertain future outside the European Union after March, is than an opportunity for FIAC and its week of associated events?

“I don't like the idea of profiting from others' misfortunes,” said Jennifer Flay, FIAC's director since 2010, at a preview on Wednesday. “We've been trying to redress perceptions of the French art scene for years,” she added. “It's taken a while to get things to become more competitive and international.”

President Emmanuel Macron of France seems to scent an opening. The president was scheduled to give a cocktail reception at the Élysée Palace on Friday “in honor of artists and creation” on the occasion of FIAC 2018 including fair exhibitors. No French president has hosted such an event since 1985, according to Ms. Flay.

The 45th edition of FIAC featured 195 galleries from 27 countries. The five-day fair, held in the majestic setting of the Grand Palais, combines contemporary and modern art under one soaring steel-and-glass roof, and attracts about 75,000 visitors, according to the organizers. The Frieze and Frieze Masters fairs, which separate contemporary and modern, each attract 60,000.

Paris is certainly being perceived again as a place to do business by international art dealers. The London and Hong Kong-based gallerist Ben Brown of Ben Brown Fine Arts was one of 18 first-time exhibitors at the fair.

“It feels good here in Paris,” said Mr. Brown, who was offering an array of classic blue-chip works from the 1960s by Lucio Fontana and Yves Klein. “We're in for a rough time in England.”

Sales at FIAC have a reputation for taking longer than at Frieze, but despite the general air of uncertainty, collectors were making decisions at the preview. By lunchtime, Gagosian had sold more than 10 of the spray-painted works on paper that the Berlin-based artist Katharina Grosse had produced for FIAC, marked at 40,000 to 50,000 euros, or $46,000 to $57,000. Ms. Grosse's centerpiece was the monumental “Ingres Wood,” a sumptuously pigmented installation of pine trunks on fabric using a recently felled tree planted in Rome by the 19th-century French painter Jean-Auguste-Dominique Ingres. It was priced at €550,000.

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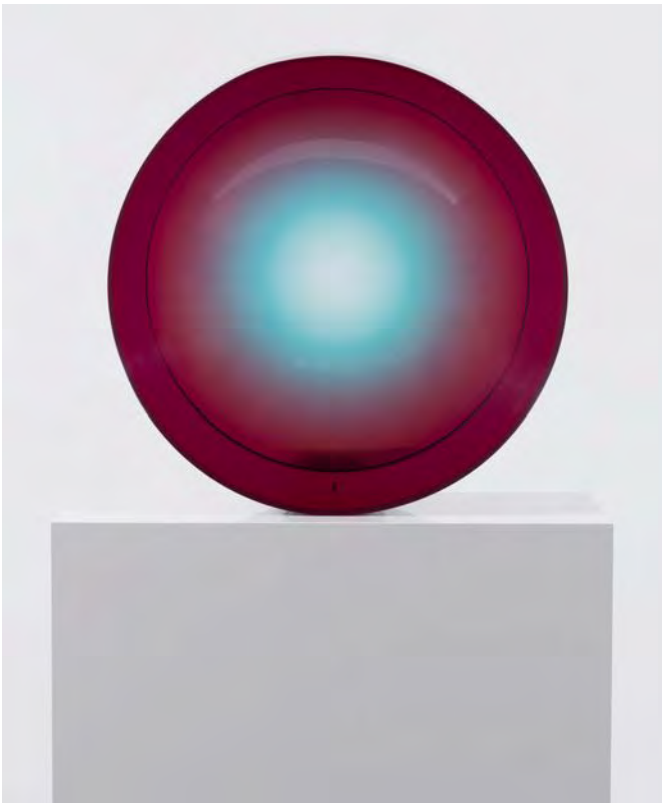


"Untitled (Parabolic Lens)," a cast polyester sculpture by Fred Eversely that sold at the booth of the David Kordansky Gallery at FIAC. The work was originally conceived in 1969. Credit Fred Eversley, via David Kordansky Gallery, Los Angeles; Photograph by Jeff McLane

Notable among FIAC's confirmed early sales was the $250,000 paid at the booth of the Los Angeles dealer David Kordansky for the 2018 circular cast polyester sculpture "Untitled (Parabolic Lens)" by Fred Eversley. Mr. Eversley is a former NASA-trained engineer who is included in the current Brooklyn Museum edition of the influential exhibition "Soul of a Nation: Art in the Age of Black Power." The work is a new version of a sculpture originally conceived in 1969.

When it comes to fair venues, FIAC wins hands down over Frieze. The Grand Palais is one of the world's most spectacular settings for any cultural event. But this signature building will close for renovation soon after the 2020 edition, and will then be used as a venue for the 2024 Paris Olympics. During the renovation period, FIAC will occupy a temporary structure on the Champ de Mars, near the Eiffel Tower, according to Ms. Flay. Could that move compromise any shift of gravity toward Paris? Possibly. But "FIAC Week," like "Frieze Week," is about a lot more than one art fair. Serious-minded satellite events are another important draw for collectors. London has the 1-54 Contemporary African Art Fair; Paris has the Paris Internationale and Asia Now fairs, both four years old.

Paris Internationale is a pop-up event organized by smaller contemporary galleries seeking to keep costs low. This year's fair was held in a vacant 19th-century residential building overlooking Parc Monceau in northwest Paris. Forty-two dealers and eight nonprofit ventures squeezed into its rambling domestic spaces. "This is the best of the 10 things I've seen since the end of August," the globe-trotting Belgian collector Alain Servais said at the crowded Tuesday preview. "Dealers are taking risks by bringing artists that have an institutional following, but not a commercial following."

The reclusive Belgian conceptual artist Jef Geys, for example, who represented Belgium at the 2009 Venice Biennale and who died in February, has an auction high of just $13,125, according to the Artnet price database. At Paris Internationale, Galerie Max Mayer, based in Düsseldorf, Germany, presented Geys's hauntingly ambiguous black lacquer sculpture, "Schildwachten (Darth Vader)." Dating from the early 1990s, it was priced at €55,000.

At the other end of the price spectrum, on view in a bathroom, 650mAh, a nonprofit based in Hove, England, was showing works by Hendrickje Schimmel, a Dutch contemporary artist who works in London. Ms. Schimmel makes pieces that "exist somewhere between sculpture and product," questioning the preconceptions of the fashion industry. Unwearable shoe sculptures found no early takers, but an altered found cotton shirt sold for €300.

Meanwhile, around the corner at Asia Now, in another chic residential setting, visitors were putting on headsets to experience the 2018 virtual reality piece "Happily Contained" by the young Chinese digital artist Miao Ying. One of an edition of three, this all-enveloping nightmare of 21st century consumerism was presented by the Paris-based DSLcollection. Another was available, priced at €45,000, from MadeIn Gallery, Shanghai, one of more than 40 Asian and Western galleries at the fair.

Also on display were lyrical collages incorporating vintage photographs by the New York-based Filipino artist Pinky Urmaza. Eight of these were presented by the Vinyl on Vinyl Gallery of the Philippines. Priced at €650 to €790, they quickly sold out. The sense that there's plenty happening in the Paris art scene was further reinforced on Thursday with almost 130 art and design dealerships exhibiting at FIAC Week's annual "Gallery Night." Freedman Fitzpatrick, a Los Angeles gallery that opened near the Hotel de Ville in February, was showing politically charged sculptures by the young New York artist Diamond Stingily.

"We wanted to have a second gallery in Europe, and we do have a lot of clients in this region," said Robbie Freedman, a co-founder of the dealership, which was also exhibiting in the first-floor younger galleries section of FIAC. "Paris is a global hub." Once Britain, and London, formally leave the European Union next March, Paris looks likely to become an increasingly compelling destination in the art world. It certainly will if Mr. Macron has anything to do with it.

Durón, Maximilíano, "David Kordansky Now Reps Fred Eversley," *ARTnews.com*, September 26, 2018

ARTNEWS

David Kordansky Now Reps Fred Eversley

By Maximilíano Durón | September 26, 2018

Artist Fred Eversley, who is based in New York and Venice, California, is now represented by Los Angeles's David Kordansky Gallery. He will have his first solo exhibition at the gallery in spring 2019.

Fred Eversley in front of his 1971 *Untitled (Parabolic Lens)*, at the Museum of Modern Art, New York. MARIA LARSSON

Eversley is best-known for his slick, often brightly hued curved sculptures, which he produces in various mediums, including resin, plastic, cast polyester, stainless steel, and bronze. They have an air of ease about them, and are directly informed by Eversley's deep knowledge of science and technology. After graduating with a degree in electrical engineering from what is now Carnegie Mellon University, Eversley moved to the L.A. beach town of Venice in the 1960s and pursued work as an engineer, collaborating with NASA and aerospace companies in the area. He soon retired from that profession at the age of 25, and began pursuing an art career that was influenced by physics and other sciences. In 1977, he became the first artist-in-residence at the Smithsonian Institution's Air and Space Museum.

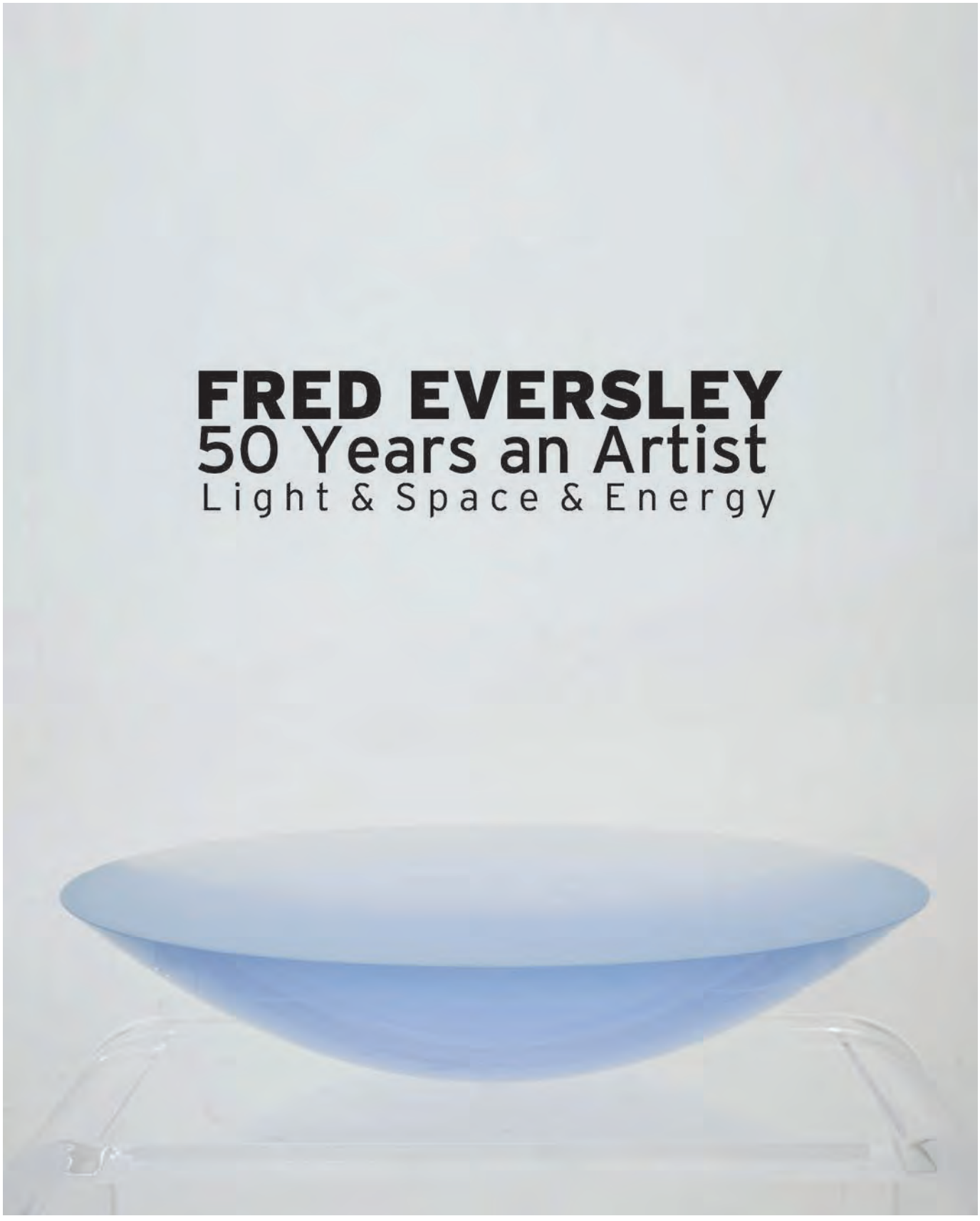
Fred Eversley, *Untitled (parabolic lens)*, (1969), 2018, two-color, two-layer cast polyester. JEFF MCLANE/COURTESY DAVID KORDANSKY GALLERY, LOS ANGELES, CA

He went on to become one of the members of the loosely affiliated Southern Californian movement Light and Space. A 1970 solo show at the Whitney Museum in New York propelled him to international renown. (In 2011, his work featured in three exhibitions across the Getty Foundation's inaugural Pacific Standard Time initiative, which sought to rectify the exclusion of West Coast artists from the traditional postwar art-historical canon.)

Eversley's work is currently on view at the Brooklyn Museum in "Soul of a Nation: Art in the Age of Black Power," which will travel to the Broad in Los Angeles next year, and in "Space Shifters" at the Hayward Gallery in London. A traveling survey of his work, "Black, White, Gray," made stops at Art+Practice in L.A.'s Leimert Park neighborhood and at Brandeis University's Rose Art Museum in Waltham, Massachusetts.

"To be able to work with such a foundational and singular figure in L.A.'s art history is a tremendous honor," gallerist David Kordansky told ARTnews in an email. "Equal parts art and science, Fred's work—with a horizonless approach to the fundamental pleasures of perception—embodies the universal promise of Southern California: its light and space and its radical free-thinking."

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.



Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

Parabolic Flight, 1980
Stainless steel, neon, and acrylic | 35 feet high |
Miami International Airport, Miami, FL | Photo courtesy of Patricia Romeau

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

FRED EVERSLEY
50 Years an Artist
Light & Space & Energy

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MUSEUM
OF ART
at The College of William & Mary

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

MUSCARELLE MUSEUM OF ART
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FRED EVERSLEY, 50 YEARS AN ARTIST:
LIGHT & SPACE & ENERGY

Exhibition dates:
Muscarelle Museum of Art
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50 YEARS
AFRICAN AMERICANS at William & Mary | 2017
BUILDING on the LEGACY

WILLIAM & MARY
CHARTERED 1693

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

INTRODUCTION AND ACKNOWLEDGMENTS

To have great relationships, it is important to begin one. In 2012, one of Fred Eversley's sculptures was shown at the Muscarelle Museum of Art in a major exhibition organized by the Smithsonian American Art Museum, *African American Art: Harlem Renaissance, Civil Rights Era, and Beyond*, where the Muscarelle kicked off the national tour. In 2017, *Fred Eversley, 50 Years an Artist: Light & Space & Energy* is a significant contribution to the year-long *Building on the Legacy*, a College-wide commemoration of the fiftieth anniversary of the admission of African American students in residence to the College of William & Mary. We want to thank Fred for being part of such an important commemoration.

But the Eversley relationship did not begin in 2012, but as far back as in 2001 and, in a sense, can trace its origins to the early 1950s. This exhibition was developed by Muscarelle Chief Curator, John T. Spike, in close cooperation with the artist. Spike met Fred Eversley in 2001 at the International Biennial of Contemporary Art in Florence, Italy, where Eversley was included and won the top award for sculpture and of which Spike was the director. Even earlier and even more interesting, Eversley knew John Spike's father, Reverend Robert Spike at the Judson Memorial Church on Washington Square in Greenwich Village, where the elder Spike was reviving the social activism of this famous urban church. During Spike's tenure at Judson, the neighborhood kids, including Fred Eversley, played basketball in the church's basement gym.

Fred Eversley, 50 Years an Artist: Light & Space & Energy combines for the first time a sizable selection of sculptures, eight from Eversley's studio in New York City, and an even larger group of works, twelve, that he keeps in Los Angeles, as well as a remarkable, large and adventurous work on loan to the Georgia Museum of Art in Athens, now seen here.

Fred Eversley's work has been featured in more than 200 exhibitions around the world. His art is in the permanent collection of thirty nine museums and he has executed fifteen large public artwork commissions in San Francisco, Washington, D.C., Miami and elsewhere. He was appointed Artist-in-Residence at the Smithsonian Institute in 1977, and for three years, he had a studio at the National Air and Space Museum. Eversley was nominated to the 2001 International Biennial of Contemporary Art in Florence, Italy, where he was awarded the Lorenzo de' Medici First Prize for Sculpture. A major interview with Eversley appears in the current, August 2017 issue of the Crystal Bridges Museum of American Art "C" Magazine. Among upcoming events in April, 2018, Howard University will bestow on Eversley a Lifetime Achievement Award. Fred Eversley has lived and worked in Venice Beach, California, since 1963, while maintaining a studio in his native New York City, since 1980.

Eversley, however, has deep family roots in Virginia and that makes this retrospective exhibition a kind of homecoming. His mother, Beatrice Syphax Eversley, aged 101 this year, is the oldest living member of the historic Syphax family of Arlington, Virginia, who were slaves at Mount Vernon and then Arlington House. In 1826, George Washington Parke Custis, the grandson of Martha Washington (and step-grandson of the first president) recognized Maria Carter Syphax as his daughter, by giving freedom to her and her children and a seventeen-acre tract of land inside the Arlington plantation. Since that date, the Syphax family has been distinguished for their civic service to education, medicine and administration in Virginia, Washington D.C. and New York.

It takes many to mount an exhibition of one of the most important contemporary artists of our time. We wish to thank the senior administration of the College, the Board of Visitors, the Muscarelle Museum of Art Foundation Board and our great and dedicated staff of the Museum.

Dr. Spike and I are assisted by our greatest assets at our Museum and College, our student fellows, interns and assistants. Thanks to Abigail Bradford '17, Claudia Coronel '19, Indigo Cristol '19, Elizabeth Dowker '20, Emma Efkeman '19, Hallie Stufano '17. We thank all of them so very much and we could not do what we do without everyone.

Aaron H. De Groft, Ph.D.
Director, Muscarelle Museum of Art

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

***Untitled*, 1982**
Set of seven cast polyester discs | 38 inches and 19 inches in diameter | San Francisco International Airport, Terminal 2, San Francisco, CA | Photo courtesy of Fred Eversley

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SPECIAL ACKNOWLEDGMENTS TO OUR LENDERS

We would like to thank our generous lenders and everyone who helped to make this exhibition possible. Special thanks to Fred Eversley and Maria Larsson for their tireless efforts and generous spirit; we are so proud of everything we have accomplished together. We would also like to recognize Beau R. Ott for his important loans and support of the exhibition. Among our helpful colleagues, we are grateful to the Georgia Museum of Art at the University of Georgia and their excellent staff, especially William U. Eiland (Director), Tricia Miller (Head Registrar), and Todd Rivers (Chief Preparator). We also greatly appreciate the contributions of our colleagues at the Virginia Museum of Fine Arts, particularly Alex Nyerges (Director and Chief Executive Officer), Michael Taylor (Chief Curator and Deputy Director for Art and Education), Valerie Cassel Oliver (Sydney and Frances Lewis Family Curator of Modern and Contemporary Art), Sheila Payaqui (Senior Conservator: Head of Sculpture and Decorative Arts Conservation), Nancy T. Nichols (Interim Registrar for the Permanent Collection), and Howell Perkins (Image Rights Licensing Coordinator).

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Ikhnaten, in the Piazza della Repubblica, Florence, during the 2003 Florence Biennale. Cast bronze, 2003, finished 2004 | 78 x 78 x 78 inches | Katzen Center for the Arts, American University, Washington, D.C. | Photo courtesy of Fred Eversley

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FRED EVERSLEY, 50 YEARS AN ARTIST: LIGHT & SPACE & ENERGY

When Fred Eversley was a young artist in 1980, already engaged on major public sculptures for the San Francisco and Miami airports, an interviewer asked about his plans for the future...

I have more dreams than I have time to even talk about. I've already mentioned my interest in solar-powered fountains. I have another project I have been trying to get off the ground which would include a large 100-foot diameter ice sculpture on the north slope of Alaska, and another for a large plastic pyramid in Florida or Texas.[1]

The common thread in these dreams was, simply, "energy".

I do regard energy in the broad sense of the word as my most important theme, and the most important problem facing mankind. I believe it will remain so, for at least the rest of my life. I believe energy will be the basis, as we are beginning to see right now, of great political and economic upheaval, wars, famine, change of lifestyle, and so on.[2]

As often happens, the artist's vision was far-seeing. As happens less often, however, Eversley's response was constructive and the opposite of tragic. A favorite Eversley saying holds that energy is central to our mysterious existence as animate beings in an inanimate universe. We experience energy everywhere and it's a good thing.

Lying in the sun, playing in the waves, enjoying the breeze ... the energy makes everyone happy! ... My principal goal in making art is that it should be of universal appeal, understanding and relevance, to all humanity.[3]

Creative energy was second nature to Eversley, who was born in wartime Brooklyn in 1941 and whose father worked in aeronautics. Young Eversley went to Brooklyn Technical High School, followed by Carnegie Institute of Technology (now Carnegie Mellon University), where he graduated with a degree in electrical engineering. He applied and was accepted to medical school in preparation for a career in bio-medical engineering. His plans changed in 1963, when in order to study art that summer in San Miguel d'Allende, Mexico, he accepted a post from Wyle Laboratories, the most important aerospace testing company in America.

Wyle Labs brought Eversley out to Los Angeles where the aerospace and aeronautic industries were being transformed overnight by the country's dramatic investments in the Vietnam War and the space race with Russia.

I was designing test facilities to simulate the environments that the components would be encountering in space... The most important aspect of all of these projects was that they all involved high intensity energy (acoustic, shock, vibration, heat, light, radiation, etc.)... Since I had been experimenting with energy concepts since I was a kid, it was a perfect job, very engaging and challenging in a positive way... I spent three years working crazy hours helping to beat the Russians to the moon...[4]

In his off hours, Eversley was making friends with his neighbors in Venice Beach, then the cultural crossroads of Los Angeles, and the only beach community that would rent to blacks. Among those artists mentioned as influences were Larry Bell, Robert Irwin, Ed Moses, John Altoon, John McCracken, James Turrell, Richard Diebenkorn, and Charles Mattox, most of whom were associated with the L.A. movement called "Light and Space" or, sometimes, "Finish Fetish" in recognition of their experimental efforts to use the transparency and pristine surfaces of space-age plastics to create "beautifully seductive objects".[5] Eversley, the whiz kid engineer, sometimes helped these artists with technical advice, and then in 1967, after a long recuperation from a car accident that left him on crutches for a year, he decided to join them.

Kinetic artist Charles Mattox shared his studio with Eversley, who soon was spin-casting multi-layer plastic pipes that he then cut into geometric shapes. He was experimenting with forms that would give kinetic effects

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without moving parts – relying instead on "natural changes of light, the environment and the spectator."[5] A collector passed by the studio and bought one: his first sale meant he was an artist – 50 years ago.

By 1968, Eversley had invented his own transparent tripartite color scheme – casting polyester cylinders with an outer ring of violet, a middle ring of amber, and an inner ring of pale blue framing an open circle. The Virginia Museum of Arts has lent a prime example of this early style to this exhibition (*Untitled*, 1970, cat. no. 1). The receding layers of the interior trace a parabolic curve that draws our gaze into a seemingly limitless depth. The effect is of using the piece to view the shining moon of an unknown planet or, just as likely, hallucinating. From the beginning, Eversley differed from the East Coast Minimalists by his disinterest in simple matter and his achievement of optical effects that involve the viewer in an unexpected debate between physics and metaphysics.

Eversley shared the Minimalists' fascination with geometric forms, but followed his own path towards optical effects that involve the viewer in an unexpected debate between physics and metaphysics. Although not widely recognized at the time, Eversley and James Turrell (b. 1943), stood apart from Minimalism by making works that were not 'specific objects' but rather vehicles to transform our perception of light, especially sunlight. Between the sixties and seventies, Turrell cut through walls to let the light shine in and framed Skyspaces in his roof, while Eversley was casting giant lenses to serve as looking glasses inside the room or out the window. Both Eversley and Turrell focus their viewers on tinted light.

True to his word, Eversley approached his new career with an irrepressible 24/7 energy. Here is an extract from a new interview, August 2017:

My first major exhibition was "The Plastic Presence," which opened at the Jewish Museum, NYC in 1969 and traveled to the Milwaukee Art Museum and then to the San Francisco Museum of Art. My sculpture in that show, my first large scale piece, was acquired by the Milwaukee Museum, my first museum acquisition. Bob Rauschenberg suggested that I show my work to Betty Parsons, the gallery where he started. Betty told me she loved my work and purchased two of my small pieces for her collection. I quickly walked up to the Castelli Gallery and met Ivan Karp who looked at my small pieces, loved them, told me that he was opening his gallery (OK Harris) in the fall and to come see him. I felt as if I was on top of the world, and as I walked by the Whitney Museum, later that afternoon, I decided to stop by to see if I could meet Marsha Tucker, the curator. She invited me upstairs, went crazy about my work, and called the entire professional staff into the office to look at my small sculptures. The next day, she called early in the morning, and proposed a one-man show which opened at the Whitney that June. One incredible day. I had another solo show which opened a week later at the Phyllis Kind Gallery in Chicago. These shows were followed by an important group show at Pace Gallery – "A Decade of California Color" in September 1970. My first solo gallery exhibition was at OK Harris Gallery in Soho, December 1970. The success of these early shows formed the basis for my 50 year career.[7]

There wasn't space for him to mention "Art and Technology", a highly significant exhibition of the new "light and space" trends that was organized in 1970 at the Los Angeles County Museum of Art and in which Eversley was included, although still a relative newcomer. Or that in 1971, needing money to pay for his expensive materials, Eversley applied to the National Endowment for the Arts for an artist's grant and received one alongside Richard Arnason, Richard Artschwager, Jack Beal, James Brooks, Chuck Close, Nancy Graves, Robert Irwin and Alice Neel in a star-studded year of NEA fellowships.

In 1969, it came to him that the parabola, a shape he had deeply explored in his aerospace days, had perforce to become the basis of his sculptures, because the parabola is the only mathematical shape whose properties create the perfect concentration of all known forms of energy – light, radio waves, sound – to a single focal point. *"It's difficult to make. It constantly changes slope angles as you go around the parabolic surface, so hand polishing is required. Every one I make, continuing today, is totally hand polished for this reason."* He immediately read all the literature he could find on the parabola and paraboloid shapes, seeking these forms in nature and finding plenty of them.[8] Eversley had his eureka moment when, reading back centuries, he found that Isaac Newton (Newton's Bucket, 1687) had already postulated that a parabolic surface would be created by rotating a container with liquid around a vertical axis.

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This is how he describes his working methods: *You have an idea, you work like crazy, mostly in the dark, but you can't really get a feeling for the piece until you go through about 15 stages of sanding and polishing. When you clean it up and stand it in the gallery, it either works or it doesn't. If it has a flaw, you can sometimes deal with that. Usually you can't. And even if you've put in a couple hundred hours, you reject it and just walk away.* [9]

And this is how he makes his sculptures:

The pieces are made by spinning the liquid plastic around a vertical axis – a process known as centrifical casting. The resulting centrifugal and gravitational accelerations form the concave surface. The speed and duration of spinning determine whether the piece remains a perfect lens, like the fish-eye lenses used in cameras, or whether an opening is created in the center which produces a shape with negative space. The amount of plastic, coloring, and mechanics of spinning are all mathematically calculated. My luminous pieces then go through fourteen grades of abrasives before polishing is complete. As a result of their hand polishing, Eversley's sculptures are each unique even if they have the same dimensions. His friend, the sculptor Mark Di Suvero, was a vocal defender of the "hands-on" philosophy of making art.[10]

In the mid 1970s, Eversley took a notable hiatus, shelving his favorite colors and turning to sculptures made of dazzling black, which led him to consider the opposite and the resolution: white and gray. Sometimes thinned to translucence, and other times thick, opaque and lustrous like polished marble, a dozen of these round "lenses" in this exhibition were recently featured in *Fred Eversley: Black, White, Gray*, a critically acclaimed show curated by Kim Conaty for Art + Practice, Mark Bradford 's art center in Los Angeles in 2016, and then seen at the Rose Art Museum at Brandeis University, near Boston.

By 1976, when Eversley was all of thirty-five, a glowing review in the *Los Angeles Times* began, "Eversley's sculpture has long offered us optical experience of uncommon fascination that demands the spectator's physical and psychological involvement. The young engineer-turned-artist is well on his way to a solid international reputation."[11] That was another prophesy that time has proven true. Some of the works that Eversley made as the first artist-in-residence at the Smithsonian's National Art and Space Museum are on view in the culminating gallery of the present exhibition. He has won many awards for site-specific public sculptures. I first met Fred Eversley in 2001, when he was nominated to the Biennale of Contemporary Art in Florence, where I was the director. Two years later, I invited him to return to the Florence Biennale in order to display *Ikhnaten*, his huge bronze sphere, 78 x 78 x 78 inches, in the Piazza della Repubblica. To no one's surprise, the public responded with happiness at the spectacle of the first abstract sculpture ever displayed in that space. "Energy is delight" as Eversley says, quoting William Blake.

For more details on his extraordinary career, the reader is referred to the excellent catalogues, reviews and interviews listed in the Appendix; but for those who seek his excellence, look around you.

John T. Spike, Ph.D
Assistant Director & Chief Curator
Muscarelle Museum of Art
The College of William & Mary

1, 2, 8, 10 Eversley interview with Peggy Loar, 1980.
3, 4, 5, 6, 7 Eversley interview with Linda DeBerry, 2017.
9 Eversley quoted in *ARTnews*, February 24, 2014.
11 Sebils, *Los Angeles Times*, 1976.

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

Portrait of the artist | Photo by Richard Knapp courtesy of Fred Eversley

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FRED EVERSLEY: ARTIST'S STATEMENT

Energy flux is the common denominator of all natural and human systems. Literally, energy means the capacity to do work – to move against a force, to create a rise in temperature, to cause a flow of electrons, to facilitate the process of photosynthesis. A living organism can be viewed as a chemical system designed to maintain and replicate itself by utilizing energy generated by the sun. The artful manipulation of energy is essential to the supply of food, to physical comfort and to improving the quality of life beyond rudimentary activities necessary for survival.

The concept of energy has a transcendental quality, both in physical and metaphysical terms. It is a reality, with a proven validity and durability. The concept of energy is integral to classical Newtonian mechanics as well as its currently accepted roles in the twin intellectual revolutions of Einstein's special theory of relativity and Planck's theory of quantum mechanics. The genesis of energy is central to the mystery of our existence as animate beings in an inanimate universe. The most disturbing impression gained from any study of energy phenomena, in both a social and physical sense, is the present and ever growing energy shortage.

The original and ultimate source of all energy on earth is the sun. The extensive utilization of solar energy seems the most likely long-range solution to the energy crisis. My early sculptures were directly influenced by the concept of this solar energy source concentration, but were representative of the boarder sense of energy as both a physical and metaphysical concept.

This possibility of transforming large quantities of solar energy into useful electrical power led me to a lifetime of exploration of the parabola and parabolic shapes, their natural forms in nature, their inherent physical and optical properties, and the social implications of these energy trapping structures. The parabolic shape is found to exist in a wide range of natural forms and physical phenomena such as trajectory of projectiles, acoustical and microwave reflectors, parabolic sand dunes created by wind action, as well the parabolic shape of graphical representation of many physical phenomenon in the fields of fluid and aerodynamics. What particularly impressed me was the inherent ability to concentrate, in lens and reflector modes, all forms of electro-magnetic and acoustic energy to a single focal point. Accordingly, I became very involved with creating works of sculpture using parabolic shapes.

My early sculptures consisted of transparent, multi-color plano-concave cylindrical parabolic lenses. Some of these lenses had a full parabolic surface; others had apertures at the center either large or small. A few of the lenses were cut to result in a tapered cross-section in the vertical plane, thinner at the top than at the bottom. The transparent pieces employ the inherent image and energy concentrating properties of the concave parabolic shape which act as giant multi-hued fish eye lenses which capture an image within themselves of all of the surroundings. These transparent lenses also concentrate light energy, which is projected onto the environment and the spectator. The visual cognition of this energy concentration causes many to perceive them as iconic or monadic objects possessing their own internal source of energy.

Eventually my sculptures evolved into translucent and opaque plano-concave parabolic discs. They act as front surface parabolic mirrors of reflectors that capture and focus the frontal light energy onto an imaginary plane or point that appears to be suspended in space between the parabolic surface and the spectator. The physical energy phenomenon, represented optically by the sculptures, represents the entire spectrum of electromagnetic and acoustical energy. If Freud, Reich and the Egyptians are correct about their assumptions regarding physical energy, my sculptures may prove to be valid concentrators of metaphysical energy as well.

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

Fred Eversley studio

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

The original goal of my early pieces of sculpture was to create kinetic art without using kinetic elements such as mechanical movement or artificial light changes. In their place I preferred to employ natural changes in light, the environment and the spectator to create the kinetic effects. This emphasis changed in 1977 when I remembered my earlier knowledge of the existence of the Savonius Rotor (Wing-Rotor) windmill. This vertical-axis windmill is characterized by very simple construction, with only one or two rotating bearings, omni-directional sensitivity to the wind direction, and little need for a tall mounting tower.

I utilized the theory of the Savonius Rotor windmill to design and construct the 12-meter tall double parabolic sculpture for the entrance of the Dade County (Miami) International Airport. The twin parabolic shapes, which are constructed of mirror polished stainless steel, are mounted onto a circular turntable. An electrical generator is mounted under the turntable and attached to its central axis. When wind strikes the twin parabolic shapes it causes them to rotate around their vertical central axis and thus rotate the generator causing it to generate electricity. The resulting electricity energizes the neon lamps located around the periphery of the twin parabolic shapes. The stronger the prevailing wind, the faster the vertical rotation of the parabolic shapes, and the brighter the neon illumination. The sculpture acts as a kinetic visual anemometer.

My initial involvement with the use of wind energy to create physically kinetic sculpture has led to a series of air current activated suspended rotating sculptures. These sculptures are spiral airfoils each containing hundreds of internal plasticine prisms which refract the sunlight into moving spectra cast upon the environs thus celebrating both solar and wind energy. I have also created a series of transparent fountains, which utilize crystal clear mineral oil (petroleum), as the liquid flowing medium. The crystal clear oil creates waves as it flows over the surface of the sculpture, with each wave acting as a liquid prism refracting the sunlight into moving spectra cast upon the environs. Thus, they are a celebration of solar and fossil energy.

Energy has been a source of inspiration and speculation for poets, mystics and philosophers through the ages. In his book about the unity of reason and energy, *The Marriage of Heaven and Hell*, 1793. William Blake wrote:

Man has no Body distinct from his Soul; for that called Body
is a portion of Soul
discern'd by the five Senses
the chief
inlets of Soul in this age.
Energy is the only life and is from the Body;
and reason is the bound or outward circumference of Energy.
Energy is Eternal Delight.

I emphatically concur. Frederick Eversley, 2017

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

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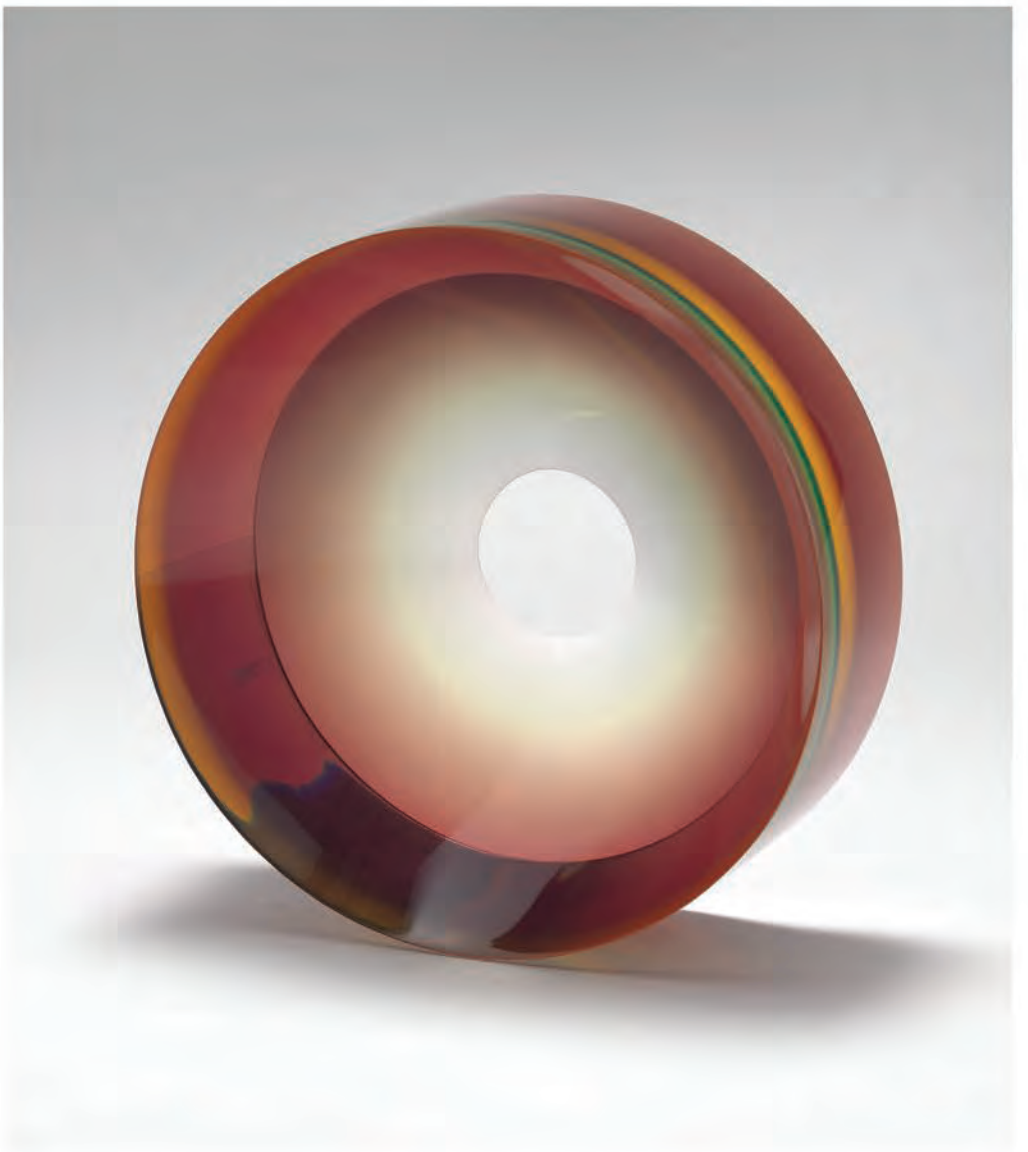


1
Untitled, 1970
Cast polyester resin | 6.25 x 19.25 inches | Virginia Museum of Fine Arts, Richmond | Gift of Best Products Co., Inc. | Obj. No. 90.8 | Photo : Travis Fullerton | © Virginia Museum of Fine Arts

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

2
Untitled, c. 1971-1972
Polyester resin | 19 x 6 inches | On loan from the collection of Beau R. Ott

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

3
Untitled, c. 1972
Polyester resin | 36.625 x 8.75 inches | On loan from the collection of Beau R. Ott, courtesy of the Georgia Museum of Art | 2016.6E

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

4
Untitled, (*Black Light*), 1974
Cast polyester resin | 20 x 20 x 6 inches | Collection of the artist | Photo: Joshua White

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

5
Untitled, (Black Hole), c. 1974
Cast polyester resin | 20 x 20 x 2 inches | Collection of the artist | Photo: Joshua White

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

6
Untitled, (*White Dwarf*), 1974
Cast polyester resin | 20 x 20 x 6 inches | Collection of the artist | Photo: Joshua White

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

7
Untitled, (*Mars*), 1974
Cast polyester resin | 20 x 20 x 5 inches | Collection of the artist | Photo: Joshua White

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

8
Untitled, (*Moonstone Rocker*), 1974
Cast polyester resin | 20 x 20 x 4 inches | Collection of the artist | Photo: Joshua White

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

9
Untitled, (Midnight Rising), 1975
Cast polyester resin | 24 x 8 x 4 inches | Collection of the artist | Photo: Joshua White

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

10
Untitled, (*Ivory Rising*), 1975
Cast polyester resin | 24 x 8 x 4 inches | Collection of the artist | Photo: Joshua White

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

11
Model Parabolic Flight, 1977
Anodized aluminum | 24 x 6 x 5 inches | Collection of the artist | Photo: Joshua White

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

12
Untitled, (Midnight Valley), 1979
Acrylic | 9 x 26 x 1.5 inches | Collection of the artist | Photo: Joshua White

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

13
Untitled, (*Stygian Blue Arc I*), 1976-1980
Acrylic | 96 x 24 x 8 inches | Private collection | Photo: Joshua White

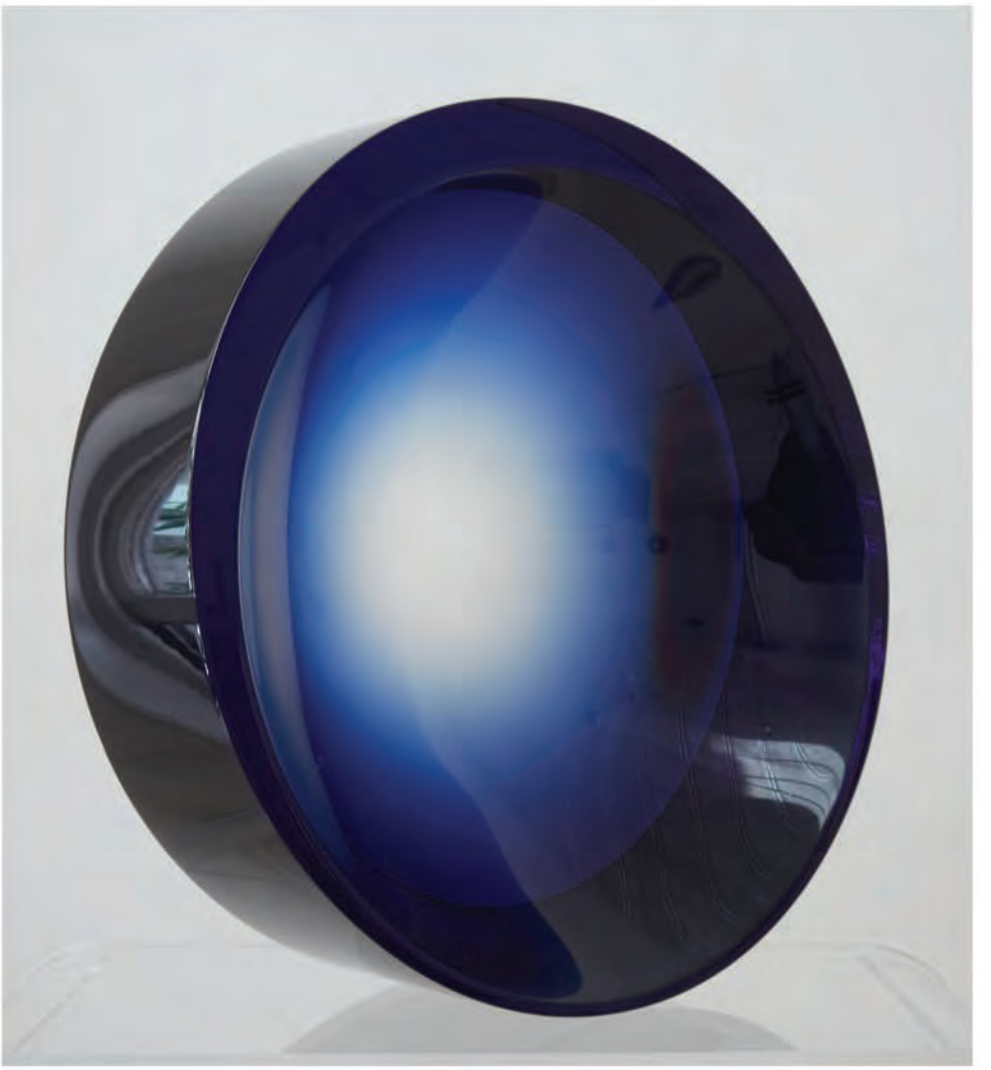
Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

14
Untitled, (Unity I), 1980
Acrylic | 76 x 24 x 6 inches | Collection of the artist | Photo: Joshua White

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

15
Untitled, (*Unity II*), 1980
Acrylic | 76 x 24 x 6 inches | Collection of the artist | Photo: Joshua White

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.



16
Blue Heaven, 1981
Cast polyester resin | 20 x 20 x 6 inches | Collection of the artist (New York) | Photo: Maria Larsson

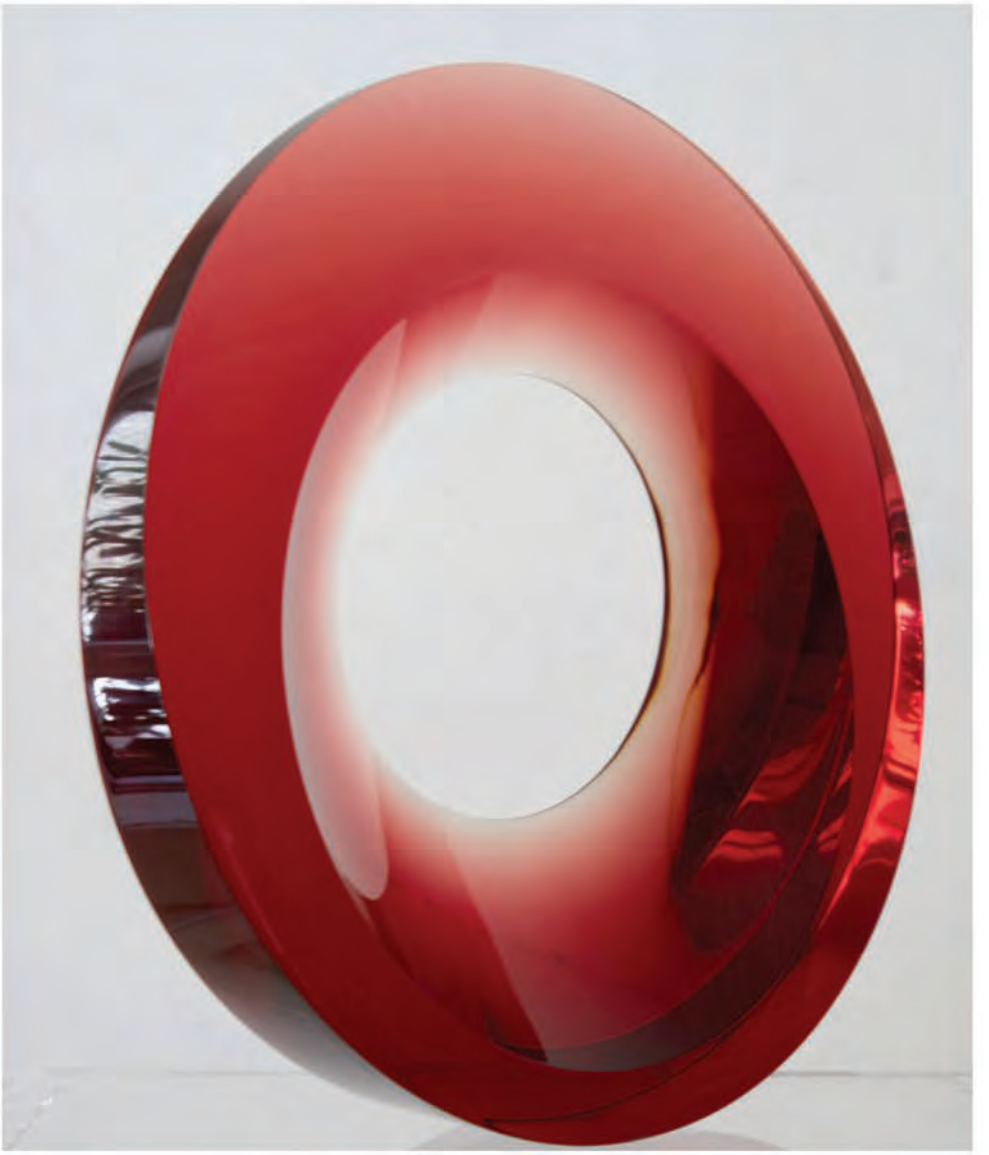
Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

17
Golden Sol, 1982
Cast polyester resin | 20 x 20 x 6 inches | Collection of the artist (New York)

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

18
Amethyst, 1983
Cast polyester resin | 20 x 20 x 6 inches | Collection of the artist (New York) | Photo: Maria Larsson

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.



19
Red Vice Versa, 1984
Cast polyester resin | 20 x 20 x 6 inches | Collection of the artist (New York) | Photo: Maria Larsson

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

20
Amber Rising, 2001
Cast polyester resin | 8 x 4 x 23 inches | Collection of the artist (New York) | Photo: Maria Larsson

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

21
Pink Rising, 2002
Cast polyester resin | 8 x 4 x 23 inches | Collection of the artist (New York) | Photo: Maria Larsson

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

22
Apollo, 2004
Cast bronze | 20 x 20 x 20 inches | Collection of the artist (New York)

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

23
Blue Para, 2004
Cast polyester resin | 21 x 21 x 5 inches | Muscarelle Museum of Art | Photo: Maria Larsson

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

APPENDIX:
SELECTED SCULPTURES BY FRED EVERSLEY IN AMERICAN COLLECTIONS

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.

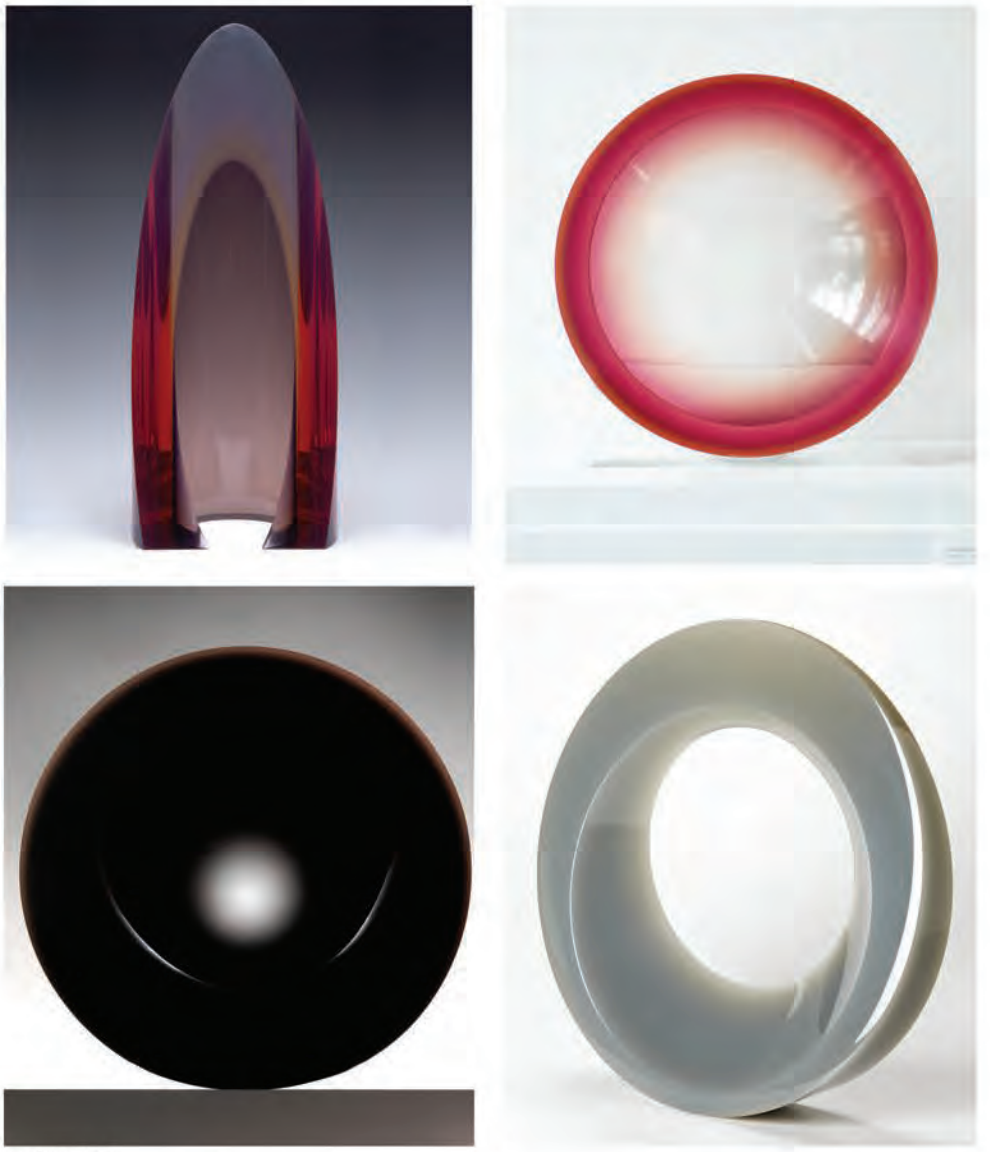
Pale Lens, 1970
Cast polyester | 20 x 20 x 7 inches | Spencer Museum of Art, University of Kansas | Gift of Mr. and Mrs. Paul Ward | 1971.0052

Untitled (Purple Circle), 1970
Polyester | 20 x 20 x 6 inches | Yale University Art Gallery | Bequest of Susan Morse Hilles | 2002.145.22

Cathedral, 1971
Polyester resin | 19 3/8 x 7 x 3 5/8 inches | Anderson Art Collection at Stanford University | Collection of Harry W. and Mary Margaret Anderson | 1972.033

Untitled, 1970
Polyester resin | 20 x 7 5/8 x 7 3/8 inches | Whitney Museum of American Art, New York | Purchase | 70.55 | Digital Image © Whitney Museum, N.Y.

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.



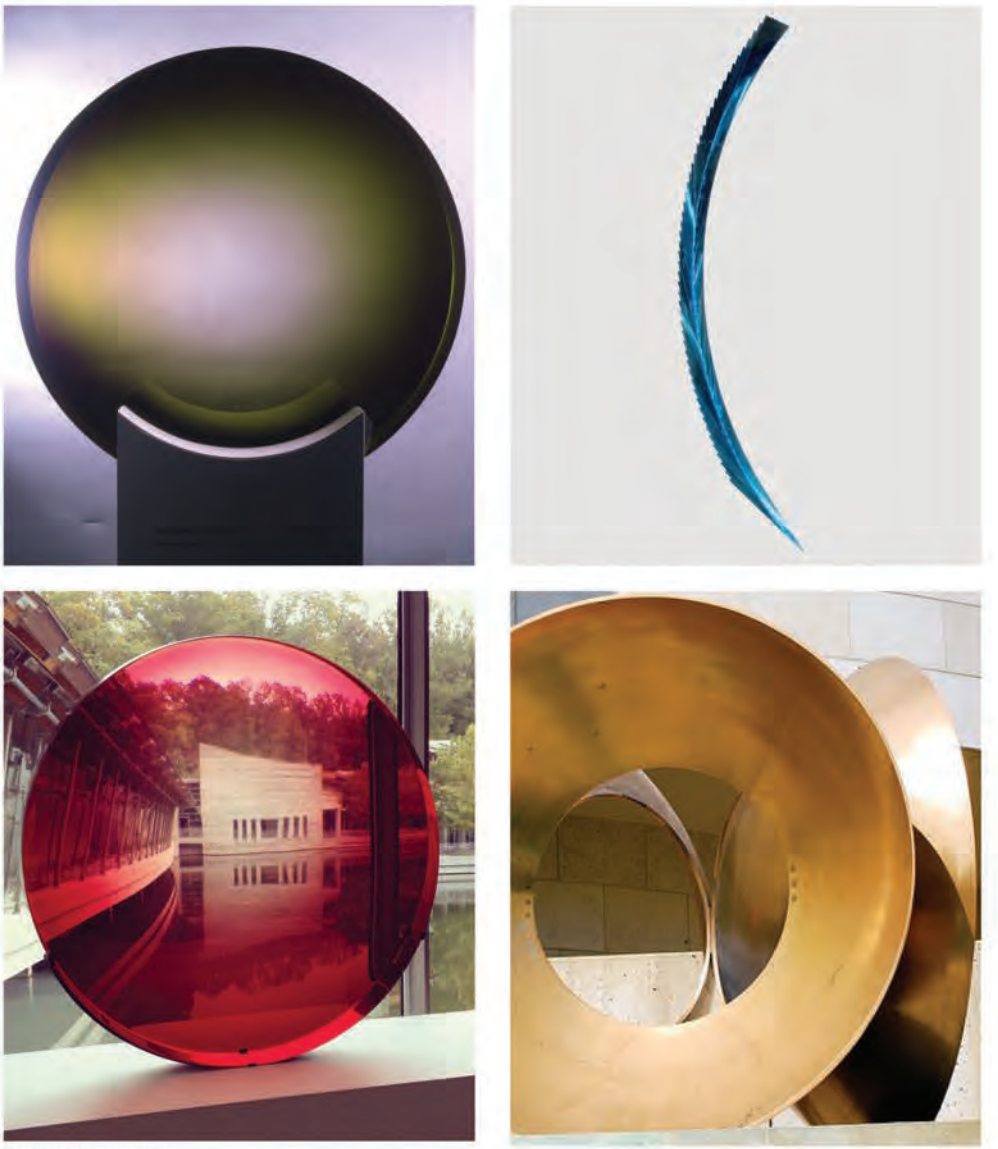
Untitled, 1970
Cast polyester resin | 19 x 7 1/2 x 5 7/8 inches | Smith College Museum of Art, Northampton, Massachusetts | Gift of Barbara P. Jakobson (Barbara Petchesky, class of 1954) |
SC 1983:38

Untitled, 1971
Resin | 20 x 20 x 5 inches | The Nelson-Atkins Museum of Art, Kansas City, Missouri | Gift of John and Sharon Hoffman | Photo: Joshua Ferdinand |
2014.55

Untitled, 1974
Polyester resin cast | 19 5/8 x 6 1/2 inches | Smithsonian American Art Museum Museum purchase |
1983.82

Untitled, 1976
Cast polyester resin | 20 x 20 x 4 inches | Rose Art Museum, Brandeis University | Gift of Joyce and Paul Krasnow |
1993.42

Fred Eversley, 50 Years an Artist: Light & Space & Energy, with texts by Fred Eversley, Aaron De Groft, and John T. Spike, Williamsburg: Muscarelle Museum of Art, 2017, pp. 1-45.



Untitled Green, 1978
Polyester resin | Smithsonian National Air and Space Museum, Washington, D.C. | A19810425000

Untitled, 1986
Laminated acrylic | 84 x 42 x 8 inches | The Nelson-Atkins Museum of Art, Kansas City, Missouri | Promised gift of William and Christina Gautreaux | Photo by Ed Glendinning

Big Red Lens, 1985
Cast polyester | 40 x 40 x 6 inches | Crystal Bridges Museum of American Art, Bentonville, Arkansas | 2010.66

Ikhnaten [cropped], 2004
Cast bronze | 78 x 78 x 78 inches | Katzen Center for the Arts, American University, Washington, DC. | Photo courtesy of Fred Eversley

"Harmonic Convergence," *Crystal Bridges Member Magazine*, August 2017, Vol VI, pp. 4-10

HARMONIC CONVERGENCE

AN INTERVIEW (AND MORE) WITH ARTIST FRED EVERSLEY

LINDA DEBERRY SENIOR EDITOR

FRED EVERSLEY'S* BIG RED LENS, *IN CRYSTAL BRIDGES' COLLECTION, IS A QUIET, UNASSUMING PIECE AT FIRST GLANCE: A RED-TINTED, CONCAVE LENS STANDING ON EDGE. YET IT INVITES YOU TO LOOK INTO IT, AND WHEN YOU DO, THE WORLD AROUND YOU IS CHANGED. You are literally looking through rose-tinted glasses, and what you see on the other side becomes somehow otherworldly. The experience of looking into the work is different for different people. It can produce feelings of clandestine surveillance, fun-house silliness, fish-bowl serenity, or crystal ball divination. It's one of the most photographed works in the museum's collection.

Fred Eversley is an American artist born in 1941, the son of a New York public school teacher and an aerospace engineer. He started his career with a degree in electrical engineering from the Carnegie Institute of Technology (Carnegie-Mellon University), and was accepted into the University of Pennsylvania School of Medicine, where he intended to study biomedical engineering. Instead, he took a job as a senior project engineer of Instrumentation Systems at Wyle Laboratories, where they tested components and assemblies used by NASA in both the Gemini and Apollo missions.

In 1963, Eversley moved to Venice Beach in Los Angeles, a hotspot for artists in the "finish fetish" and "Light and Space" movements, including Larry Bell, Robert Irwin, James Turrell, Richard Diebenkorn, and Charles Mattox, several of whom Eversley befriended. Then, in 1967, he was in a serious car accident that left him on crutches for several months. He left his engineering career and turned to making art, drawing on his scientific and technical background to create carefully formed geometrical shapes in polyester resin in a studio space he shared with Charles Mattox.

Eversley's career is a fascinating series of surprises. In researching his history before our interview, I kept turning up instances of fateful happenstance, fortuitous encounters, and feats of personal courage that came together to shape his remarkable story. Eversley seemed a bit reluctant to hash through all of that back-story in our interview, so I have included bits of previously published interviews with the artist to help fill out the story for our readers. It was just too good to miss.

I've provided back-story in blue, and Eversley's quotes from other sources in blue italics.

Fred Eversley, 1975. Image courtesy of the artist.

“Harmonic Convergence,” *Crystal Bridges Member Magazine*, August 2017, Vol VI, pp. 4-10

Fred Eversley. Photograph by Richard Knapp.

LD Were you interested in art as a kid?

FE I never did art in a formal sense, that I was aware of. I was into electronics, photography, sound, and experimenting with various energy-related concepts. I always had a well-equipped lab set up in the basement of my parents' house, which facilitated all kinds of experiments. My father was a research aerospace engineer and my grandfather was an experimenter in electronics and photography and they provided me with technical assistance and advice. I got my amateur radio license when I was about eight and I spent time talking over the radio about my experiments to people all around the world.

At the Kerry James Marshall Creative Convening at the Met, Eversley credits his mother for getting him started experimenting with technology:

I like to say that it all started with my mother. My mother refused to allow my father to have a TV in the house my entire childhood, and thus, while other kids watched TV when it was snowing or raining or nighttime, I was forced to either read or to go down to the workshop and experiment.[1]

I attended Brooklyn Technical High School, which required a long train ride through Manhattan to get there, and many days I had time to get off and meet friends in Greenwich Village. We were part of the folk crowd, and I played the banjo. We would also often meet in the lobby at NYC MoMA, because it was a warm, dry place, where you could sit down and talk and get a Coke and that sort of thing, so I saw lots of great art, which was very inspirational, but I wasn't making any art, at least anything I called art.

Then I went to Carnegie Mellon University, in engineering. Some of my friends were studying art, and I had a girlfriend who was a painting major. I guess you could say I was a "curious outsider." Then, in 1963, I spent the summer with my then-artist girlfriend in San Miguel d'Allende in Mexico. She was studying art. I was pretty much hanging out. I signed up for a mural class, and spent several weeks looking at my wall. Then at the end of the summer, I ended up signing a blank wall.

In a sense, Eversley's trip to Mexico would change the course of his life forever. Because he couldn't afford to follow his girlfriend to Mexico, Eversley sought a sponsor who would fund his trip. One of his fraternity brothers at Carnegie Mellon was the son of Frank Wyle, the president of the aerospace engineering firm Wyle Laboratories. On a trip to the Wyle's family ranch, Easter 1963, Frank had offered him a job at Wyle Labs, to which Eversley replied he would think about it. Eversley called Wyle up and offered to sign on to the company for six months or more if he would give him an advance payment. Wyle was surprised and sensed that there must be a reason for Eversley's unusual request. When Eversley told him the truth, Wyle laughed and said "If you're crazy enough to do it, I'm crazy enough to send you the money" and Eversley's fate was sealed. He went to Mexico and then joined Wyle Laboratories. Rather than leaving for medical school, he remained at Wyle Laboratories for about three years, forgoing his fellowship at University of Pennsylvania School of Medicine. In an interview with Soho Life in 2012, he explained it this way:

Shortly after I began my career in engineering, Kennedy was assassinated and Johnson became president. He did two

things almost overnight: He increased our war in Vietnam by a thousand-fold, and he increased the race to beat the Russians to the moon a thousand-fold. My company was the most important aerospace testing company in America, and I ended up designing the Gemini and Apollo laboratories at NASA Houston that would test components and assemblies that went on both the Gemini and Apollo missions. I spent three years working crazy hours beating the Russians to the moon.[2]

LD Can you tell us a bit more about what you were working on for NASA?

FE I was designing test facilities to simulate the environments that the components would be encountering in space, primarily in the field of high intensity acoustics. The most important aspect of all of these projects was that they all involved high intensity energy (acoustic, shock, vibration, heat, light, radiation, etc.), and how to generate it, control it, and measure it and its physical effects. Since I had been experimenting with energy and energy concepts since I was a kid, it was a perfect job, very engaging and challenging in a positive way.

LD By this time, you had already become familiar with some of the L.A. artists, though, right?

FE When I went to LA in 1963, I lived in Venice Beach, which was a cheap place to live, and the only beach community where I could live as a Black man. I was surrounded by the art scene there, and my girlfriend at the time was a sculptor. A lot of important artists came through Venice Beach: Rauschenberg, Andre, Stella... it was a small town. Everyone knew each other and lived in close proximity—my front window looked into Richard Diebenkorn's studio, and James Turrell's studio was on the corner. I was very connected to that scene as an engineer, and my technical knowledge was often helpful to the artists' work. Then, in January 1967, I had a serious car accident that left me walking with crutches for several months and I took the opportunity to retire from engineering. I was able to do a lot of photography and spent time in my photographic darkroom playing with the images. I was hired by Gemini, the lithography house, to photograph Frank Stella's first series of black prints for the back cover of *Art Forum* magazine.

LD What made you decide to switch to art?

FE After my accident, for the first time in my life, I felt fortunate to see the incident as an opportunity to explore the question of "what do I really want to do?" Since I was already involved with the art community, I was curious to explore that path. Charles Maddox invited me to share his studio, a free space to work, if I helped him with the engineering on some of his sculptures. I started doing some experimenting for myself. I was trying to make photographic sculpture, encapsulating photographs into layers of cast plastic. I ended up with objects that were, in the beginning, experiments, and then became interesting objects in and of themselves. My neighbor and very good friend, the great painter, John Altoon, often came by to take a look at what I was doing, and he was more intrigued with the experiments making plastic sculpture than with my concept of photo capsulation into them. He encouraged me to keep going with just the plastic sculptures. I was spin-casting multi-color, multi-layer plastic pipes that I then cut into geometrical shapes. That was my first body of art work.

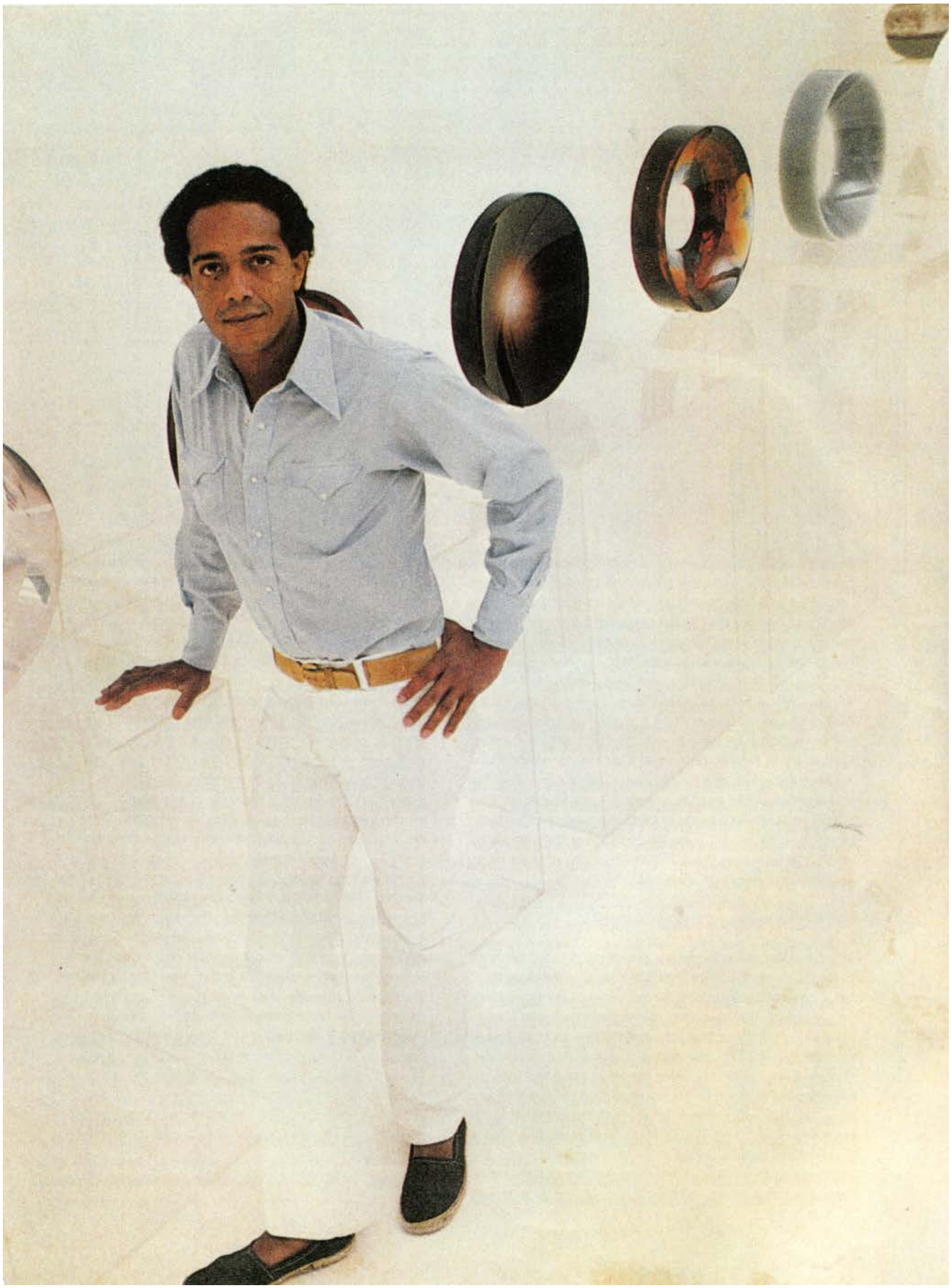
A collector, Diana Zlotnick, stopped by the studio to see Mattox's work. She saw my little experimental sculptures, loved them, and purchased one: my first sale, I was an artist. In February 1969, John Altoon tragically died, and his wife Roberta arranged for me to assume the lease for their wonderful studio, designed by the famous architect Frank Gehry, which is where I have been doing most of my sculpture work ever since. My other next-door neighbor, John McCracken, who was then working on his polyester resin-coated planks, provided much technical advice and manual assistance with handling my heavier pieces.

It was this early work that got Eversley his first one-man show, which was also his first show, at the Whitney Museum. "I think I'm the only artist whose first one-man show was a one-man show at the Whitney," he said.[3]

In early February of 1970, he was schlepping his sculptures from gallery to gallery in New York, trying to find a place to show them, without success, when he ran into the famous gallerist and champion of young artists, Ivan Karp, who was in the process of opening his new gallery in SoHo (OK Harris). Eversley showed Karp his work, and Karp agreed to show it. Buoyed by this success, Eversley decided to take a long shot at the Whitney while he was out. In an interview with art writer Peggy Loar, Eversley tells the story:

My first showing in New York in 1968 was a small sculpture at MoMA's Art Rental Gallery, it was purchased by Vera List. My first major exhibition was "The Plastic Presence," which opened at the Jewish Museum NYC in 1969 and traveled to the Milwaukee Art Museum and then to the San Francisco Museum of Art. My sculpture in that show, my first large scale piece, was acquired by the Milwaukee Museum, my first museum acquisition. Bob Rauschenberg suggested that I show my work to Betty Parson, the gallery where he started. Betty told me she loved my work and purchased two of my small pieces for her collection. I quickly walked up to the Castelli Gallery and met Ivan Karp who looked at my small pieces, loved them, told that he was opening his gallery (OKHarris) in the fall and to come see him. I felt as if I was on top of the world, and as I walked by the Whitney Museum, later that afternoon, I decided to stop by to see if could meet Marsha Tucker, the curator. She invited me upstairs, went crazy about my work, and called the entire professional staff into the office to look at my small sculptures. The next day, she called early in the morning, and proposed a one-man show which opened at the Whitney that June. One incredible day. I had another solo show which opened a week later at the Phyllis Kind Gallery in Chicago. These shows were followed by an important group show at Pace Gallery – "A Decade of California Color" in September 1970. My first solo gallery exhibition was at OK Harris Gallery in Soho, December 1970. The success of these early shows formed the basis for my 50 year career.[4]

“Harmonic Convergence,” *Crystal Bridges Member Magazine*, August 2017, Vol VI, pp. 4-10



"I hypothesized, if there were, indeed, "cosmic" energies or "spiritual" energies, or whatever you want to call them, it was only reasonable to assume they would obey the same laws of physics as every other form of energy in relation to this parabolic shape."

FRED EVERSLEY

LD On your website you have posted a quote from the poem "The Marriage of Heaven and Hell," by William Blake, which includes this line: "Energy is the only life and is from the Body; and reason is the bound or outward circumference of Energy. Energy is Eternal Delight" to which you have added, "I emphatically concur." Clearly, energy is central to your work. Can you expand on that?

FE Energy is the basis for all life on Earth. It is as important an element as I can think of and becomes more so every day. I am interested in the concentration of energy. Energy—especially living on the beachfront— you're constantly aware of energy, and of the positive effects it has on people. They're lying in the sun, they're playing in the waves, enjoying the breeze ... the energy makes everyone happy! So it seemed like a fertile ground, and it came together as an investigation into how it might be possible to focus energy to make people happy—to utilize light energy to create that magic. My principal goal in making art is that it should be of universal appeal, understanding and relevance, to all humanity, through the use of energy and energy concepts. Light is not the only type of energy I've worked with. I have yet to work with tidal power, but I've used wind power. The piece I made for the Miami airport, which has just recently been reinstalled, is based on the design of a type of windmill.

LEFT: Fred Eversley, image courtesy of the artist and *Black Enterprise Magazine*. RIGHT: Fred Eversley, *Big Red Lens*, 1985, cast polyester, 40 × 40 × 6 in. Photo by Stephen Ironside.

The piece Eversley is talking about is *Parabolic Flight*, a 35-foot-high vertical-axis windmill sculpture that has just recently been reinstalled in Miami after having been taken down temporarily for some Miami Metro construction. It's based on an article he read as a teenager about a similar windmill designed by Finnish scientist Sigurd Johannes Savonius in 1922. There's another story about Eversley's acquisition of the commission to create the Miami airport sculpture in 1980, which he also tells in his talk at the Met:

"I heard about the competition for the project the day before the proposals were due while I was in L.A. I made a model in a couple of hours, I jumped on a plane that night and hand flew it back for presentation in Miami the next day and I eventually got the commission."[5]

LD I understand that a lot of your work is based on the shape of the parabola. Why is that such a subject of fascination for you?

FE The parabola is the only mathematical shape whose properties create the perfect concentration of all known forms of energy—light, radio waves, sound—to a single focal point. It's difficult to make. It constantly changes slope angles as you go around the parabolic surface, so hand polishing is required. Every one I make, continuing today, is totally hand polished for this reason. Isaac Newton's postulation (1687) (Newton's Bucket) provided the theoretical basis for the creation of a parabolic surface by rotating a container containing a liquid around a vertical axis. In the early 1800s, astronomers utilized this phenomena to rotate a partially filled pan of liquid mercury to create perfect parabolic telescope mirrors. I started creating parabolas in 1969, using a variable speed potter's wheel to spin a mold partially filled with liquid polyester around a vertical axis to create the parabolic surface. I was delighted that I could employ my inspiration of William Blake's quote (1793) and Isaac Newton's postulation (1687) for creating my parabolic energy-concentrating sculptures.

EVERSLEY'S *BIG RED LENS* IS ON VIEW IN THE REFLECTION AREA OUTSIDE THE ENTRANCE TO CRYSTAL BRIDGES' 1940S TO NOW GALLERY.

Throughout his career, Eversley has invented, designed, and built his own machinery to create his artworks. From the early potter's wheel experiment, he went on to much larger centrifuge machines, including a 40-inch turntable that had been retired from the US military. In his presentation at the Met he explained:

"This turntable was originally used for machining the casings for atomic bombs. I got both of them. I got them for 50 dollars each in a scrap metal auction and rebuilt them to fit my processes. I have been using them to cast and polish all of my large parabolic pieces, including the BIG RED LENS in Crystal Bridges' collection" [6]

Eversley's scientific and technical background is everywhere in his work. When you hear talk about it, it's clear that there is a firm theoretical concept to everything he does, as well as a lot of technical calculation. He presents a most unusual combination of aerospace science, artistic integrity, and technical expertise. It's not just physical energy Eversley is interested in, however. His ideas concerning energy pass beyond the parameters of Newtonian physics into a more psychological realm, as well.

I hypothesized, if there were, indeed, "cosmic" energies or "spiritual" energies, or whatever you want to call them, it was only reasonable to assume they would obey the same laws of physics as every other form of energy in relation to this parabolic shape.

LD Do you find that your works have an effect on how people feel?

FE Yes, I do. People come back to me and speak about it. A major collector, who happens to be a Jungian psychologist, purchased one of my pieces. I was at his home once, and I was moving from room to room, looking and looking for my piece, but I didn't see it anywhere. Finally I asked him where he had put it, and he told me "I keep that at the end of my couch"— where his patients would lie down during their sessions — "to use it as an object of contemplation." Of course, I had never envisioned my work to be used in that way, but the more I thought about it, the more I liked it. I have received feedback from all kinds of people stating that my work has had a spiritual effect on them.

LD You told me that there is a little-known sound component to your work, including *Big Red Lens*. If a viewer is able to get their head close enough to the work, the parabolic shape will focus the sound energy in the room and, as Eversley says, "you'll hear the whole world in your ear".

FE Yes, if one's ear happens to be at, or near, the focal point of the parabolic surface—it usually happens by accident—you will hear it. The acoustic focal point is the same as the optical focal point, and it is fun to watch this discovery happen, since one's ears and eyes are separated by a distance and cannot be at the focal point at the same time. The goal of my art is to be universal in appeal, to entice the viewer to move around and interact with piece, view it from different angles and distances, and if possible move around the piece to different locations to continue to get new experiences.

One such encounter happened during the grand opening reception of Crystal Bridges, when a young man told Alice Walton how much he loved my *Big Red Lens*. She pointed me out and told him to tell it to me personally, which he did, describing his interaction with the piece. I loved it, and it made my night. The young man's reaction, coupled with the very positive comments by more sophisticated guests, such as Moshe Safdie, the architect of Crystal Bridges, meant that I had achieved my goal of universal understanding and appeal. ▫

Fred Eversley, *Big Red Lens* (detail), 1985, cast polyester, 40 x 40 x 6 in. Photo by Stephen Ironside.

1 Met Media video, "Kerry James Marshall—A Creative Convening, Afternoon Session," posted January 20, 2017. Metropolitan Museum of Art, New York. http://www.metmuseum.org/metmedia/video/lectures/kerry-james-marshall-creative-convening-afternoon

2 Interview with Marilyn Holstein, "Lens Master – Sculptor Fred Eversley Creates Geometric Wonders," *Soho Life*, November, 2012.

3 Met Media video, "Kerry James Marshall—A Creative Convening."

4 Interview with Peggy Loar, from Fred Eversley's website: http://fredeversley.com/about/essays/peggy-loar

5 Met Media video, "Kerry James Marshall—A Creative Convening."

6 Met Media video, "Kerry James Marshall—A Creative Convening."

Carlock, Marty, “Fred Eversley,” *Sculpture*, Vol. 36, July/August 2017, pp. 73

WALTHAM, MASSACHUSETTS

Fred Eversley

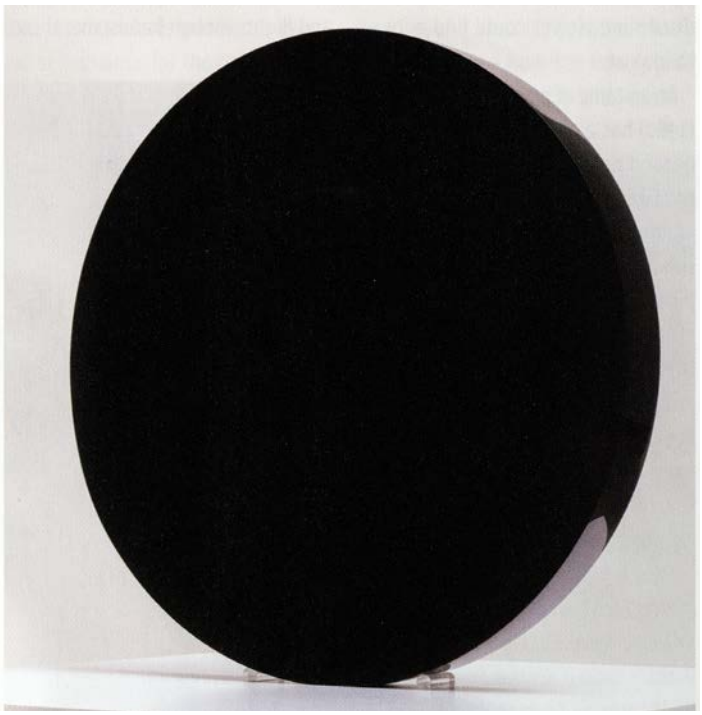
Rose Art Museum

However much Minimalism may be out of fashion, the products of that movement still retain the capacity to delight the eye. The 13 works in Fred Eversley's recent exhibition, "Black, White, Gray," date from the mid-1970s; they eschew chromatic qualities, yet they contain tricks and delights that on analysis produce a kind of optical circus. All but one are made of cast polyester resin, hand-polished to the perfection of an astronomical lens. Most are circular. Solid black, muted gray, or creamy white, their colors illustrate Eversley's investigations into monochrome. To our puzzlement, although they sink into parabolic shapes, few of them act as a lens.

Eversley has urged that these works be moved, handled, seen in different lights and from different angles. Their slick tactility cries out for such interaction. But here, as in any museum, staff members asked us to keep our distance. Even so, the discerning viewer could find a lot to look at.

An epitome of optical fun, *Untitled* (1980) has a glossy black surface ground down to clarity at the center. Like a wide-angle lens, the little window captures activity that should be beyond its scope: in one direction, the doorway with figures moving in and out; in the other, three sculptures in the room, two round pieces and one long arc on the wall, a stunt pulled off by a discerning installer's eye. At the same time, the black surface, shiny as a new Mercedes, reflects surrounding space and—upside down, as in a spoon—the viewer's own shadow.

White and gray *Untitled* experiments are extremely beautiful. A hint of yellow is introduced near the center of one, like a solar flare. Others are annular, their empty centers shifted off-center and formed by angled gradations. One 1974 piece evokes the idea of a solar eclipse.



Untitled, 1974. Polyester resin, dimensions variable.

Now in his 70s, Eversley still lives and works in Venice, California, and New York. Trained as an engineer, the Brooklyn native moved to the West Coast to work in the aerospace industry but quickly migrated to Venice Beach, where he began to experiment with plastics. (He casts his polyester resin circles on a centrifugal turntable that once cast casings for bombs.) Originally seduced by saturated magenta, amber, and blue hues, he abandoned color under the influence of fellow sculptors working with black resins. These works followed.

While the round works have cosmological connotations, wall-mounted pieces involve dozens of acute triangles, either all black or alternating black and white, layered into arcs that conjure wings, feathers, and flight. Though handsome, these works lack the emotive power of Eversley's circular ideas. This mini-retrospective offered a nibble to whet our appetites for a major Eversley survey planned for the Huntington Library, Art Collections and Botanical Gardens in San Marino, California, in March 2018.

—*Marty Carlock*

Above: Fred Eversley, *Untitled*, 1976. Polyester resin, dimensions variable. Right: Cercle d'Art des Travailleurs de Plantation Congolaise, view of exhibition, 2017.

Barliant, Claire, “Fred Eversley’s Black, White, Grey,” *BombMagazine.org*, May 28, 2017

BOMB

Fred Eversley’s Black, White, Grey

By Claire Barliant

Fred Eversley. *Untitled*, 1974, cast polyester resin. All images courtesy of the artist and Rose Art Museum. Photo by Joshua White.

Art writers and curators often do somersaults to avoid talking about “energy” or any other New Age-y terms that may arise when writing about the California-based Light and Space movement. Light and Space has much in common with its East Coast cousin, Minimalism: stark, geometric forms made from industrial materials like luminous plastic, often polished to high-gloss effect.

But while Minimalist artists resolutely rejected any possibility of illusion during the ’60s and ’70s, Light and Space artists had a more relaxed relationship to the oddities of perception. Still, curators steer the focus toward the production of these works rather than delve into any potential mystical or cosmic associations.

And I get it—the manufacture of these works is intriguing, since sculptures by John McCracken or Larry Bell look less like things made by human hands than monolithic alien spacecraft of the like seen in sci-fi movies such as Kubrick’s 2001 and, more recently, Denis Villeneuve’s Arrival.

This elegantly compact exhibition at the Rose brings together thirteen works by Fred Eversley made from polished resin during the mid-to-late ’70s. Of these, the most striking are six identically sized discs—each with a diameter of twenty inches. Resting on pedestals that put the works on eye level, the discs, which are untitled, have a fetishistic vibe—they reminded me of ancient Celtic talismans. Some discs are concave: two have a transparent membrane at their center, while three others have been completely hollowed out, leaving apertures of various sizes.

Model—*Parabolic Flight*, 1977, anodized aluminum. Photo by Joshua White.

Leaning down to look through an opening in one of the discs, which Eversley calls “lenses,” I could imagine a Stonehenge scenario in which they line up with the setting sun. Although the show is titled Black, White, Grey, in reference to the monochromatic neutral color scheme, this title almost seems like dry commentary—since the rich shades and hues are more akin to rare materials such as dense ebony, ivory, and rose gold.

Of all the Light and Space artists, Brooklyn-born Eversley may have the most street cred

Installation view of *Fred Eversley: Black, White, Gray*, Rose Art Museum, Brandeis University, Waltham, Massachusetts. Photo by Charles Mayer.

when it comes to the physics of light and space. He moved to Los Angeles to work in the aerospace industry in 1964 and, after realizing that landlords were turning him away because of his skin color, he landed in the bohemian, integrated neighborhood of Venice Beach. It wasn’t long before his artist neighbors such as Bell, James Turrell, Robert Irwin, and McCracken began pestering him for advice on technical problems, and Eversley eventually abandoned engineering for art.

Eversley casts his work by using, according to curator Kim Conaty’s brochure essay, a “salvaged turntable that produced casings for the first atomic bombs.” There is something chilling but also rebellious in using equipment built to make weapons of mass destruction to make fine art instead. Three of the other works in the show are wall-mounted crescent shapes composed of small pieces of resin, two of them made from alternating pieces of black and white resin. Slender and delicate in appearance, but also long (the largest is almost 100 inches tall), they resemble giant feathers. Another work made from layered pieces of black resin is pyramidal in shape.

All seem dreamy and strange, inviting your gaze to linger and your mind to wander. When Eversley made these works, he wanted to evoke “stars expanding their energy and becoming black holes, white dwarfs, and neutron stars.” If you’re fantasizing about life in other realms, Eversley’s work may be just the ticket.

Swenson, Kirsten, “Fred Eversley,” *ArtInAmericaMagazine.com*, May 26, 2017

Art in America

FRED EVERSLEY

WALTHAM, at the Rose Art Museum

Kirsten Swenson | December 14, 2017

When I visited this exhibition of thirteen works by Fred Eversley, the black, white, and gray polyester resin and acrylic sculptures that serve as the show’s focus reflected the New England winter sun with scintillating brilliance. Made between 1974 and 1980 by the Los Angeles–based artist, the objects here feel like transplants, born of the Southern California sun and perhaps having captured a bit of that radiance within.

The high shine of the works is attuned to the concept of energy—the properties of light, the mechanics of solar energy, and the transcendental quality of energy as life itself. The parabolic lens, with its capacity to reflect light toward its focus, is the leitmotif of the show, and indeed of Eversley’s career. A few of the sculptures on view are milky white or translucent black concave lenses that are densely pigmented at their thick perimeter walls and thin to a transparent, glassy central oculus, and a few are open rings of opaque gray or pinkish white. These various pieces lure the spectator to gaze through them while also taking in the inverted reflections they produce along their curving surfaces.

The phenomenal effects are familiar—think of Dan Graham’s pavilions or Robert Irwin’s acrylic columns. “Seeing yourself seeing,” in the words of Eversley’s Light and Space comrade James Turrell. But unlike the encompassing, environmentally scaled works that Eversley’s contemporaries made, his objects are intimate. They concentrate Space Age optimism in shiny, perfect forms suggestive of Brancusi sculptures. Three works in the exhibition consist of halves of cylinders that have been sliced at an acute angle, the wedges (mostly shown individually, though in one instance displayed as a pair) standing upright so that the edges of the cut surfaces form parabolas that shoot upward and then back down.

As an aerospace engineer during the Cold War, Eversley was cognizant of the implications of energy stored and deployed. He made the lenses using the centrifugal force of a repurposed turntable that had produced the casings for the first atomic bombs. Drawn to the bohemianism of Venice Beach, he redirected his technological and material investigations toward art; his meticulously polished forms were in dialogue with those by “finish fetish” figures with whom he worked and exhibited, such as Larry Bell and John McCracken, though his concerns are more deeply rooted in the physics and metaphysics of light. He made four of the show’s sculptures during a residency at the National Air and Space Museum in the late 1970s. Lacking the proper ventilation to work with liquid polyester, Eversley constructed these sculptures using precast pieces of acrylic. Two consist of triangular pieces layered and hinged to produce wall-bound arcs that evoke spinal columns of large beasts; a third—the only non-parabolic work on view—is a pyramid made from slabs of black acrylic. Despite Eversley’s technologically advanced material, these sculptures suggest ancient remains.

Eversley was the only African American participant in the Light and Space movement. The exhibition was curated by Kim Conaty of the Rose in partnership with Art + Practice, Mark Bradford’s art and education center in Los Angeles, where the show debuted last fall. At the Rose, which is located on the campus of Brandeis University, the show is the latest in a series of exhibitions of African American abstractionists of Eversley’s generation, including Jack Whitten and Melvin Edwards. These are major artists who, like Eversley, have not been viewed as central figures in their respective milieus, a misrepresentation that the Rose seeks to correct without introducing the polemics of race. Exquisitely installed in the Rose’s 1960s-era Brutalist jewel-box gallery, flooded with natural light from plate glass windows, Eversley’s exhibition is exemplary: meditative, harmonious with the historical architecture, and stridently contemporary.

McQuaid, Cate, “At the Rose, oracular sleekness and a very different Sahara,” *BostonGlobe.com,* March 8, 2017

The Boston Globe

At the Rose, oracular sleekness and a very different Sahara

Cate McQuaid | March 8, 2017

“Untitled” is among the works by Fred Eversley on display at Rose Art Museum at Brandeis University.

WALTHAM — Fred Eversley, the subject of a minimalist, cosmic show at the Rose Art Museum at Brandeis University, started out in life as an aerospace engineer. His sleek sculptures, crafted and finished with precision, have the lean economy of industrial design.

But these works don’t belong on a spacecraft — except, perhaps, to signal to an alien species the breadth of human consciousness. They are oracular. Their interplay of reflection and transparency and their elegant, straightforward forms hint that if you were to stare into one long enough, it might deliver divination.

In the mid 1960s, Eversley gave up his job at California’s Wyle Laboratories to become a sculptor. He was 25. By 1970, he had a solo show at New York’s Whitney Museum of American Art. The Rose exhibition, “Fred Eversley: Black, White, Gray,” spotlights work the artist made in the 1970s. Eversley found his technique quickly, casting liquid polyester resin to first make gleaming, translucent blocks, cones, and arcs, then the wondrous parabolic circles he calls lenses. He formed round pieces with centrifugal force, on a huge turntable that once produced casings for atomic bombs. The warm, sunny tones you’d expect from an artist working in Venice Beach washed through these early sculptures.

Neighbors of his there included John McCracken and Larry Bell, artists in California’s Light and Space movement, of which James Turrell is the patron saint. They aimed to make viewers aware of the process of seeing. The art was less about the object and more about its effect on the eye, the brain, and the spirit. Eversley fit right in. McCracken gave the young sculptor a can of black paint, and the work that sprang from that companionable gesture makes up this show. Eversley set aside the seductions of emeralds, wine reds, and honeyed yellows for a starker palette. These sculptures may be less intoxicating, but they are commanding, taking on life, death, and cosmology. The black pieces mirror, confront, and suck you in; black holes come to mind. White ones cradle and comfort. Gray ones are shrouds, sometimes parting to reveal whatever lies beyond.

The show’s installation, orchestrated by Rose curator Kim Conaty, is a marvel. Look through one work at an array of other ones (they are all untitled), and that frame shifts things: Suddenly, you’re not appraising objects in a gallery, but viewing another world, one both distant and intimate. The lenses act as gyres into the imagination. They stand on edge. In one suite of three, a nearly open gray circle sits between a black concave lens and a white one. The glossy inward slopes of the outer two slide us right to their centers, where the pigment clears. These small openings prompt the gaze of a spy through a keyhole, or a scientist through a scope. We’re discovering a world within. Peer through the black one, and the others resemble a lineup of planets. The wall sculpture beyond, a black-and-white arc, might be a falling star. The world within is galactic. Two arcing wall works have graceful, muscular lines, but they lack the lenses’ grip and sweep. The slender, sliced wedges of cylinders in another group, however, resemble small monoliths, sites of contemplation and worship. As with the lenses, translucency and mirroring make these objects magnetic — pulling us in, pushing us out, beckoning us through.

From Eversley’s show, I went to the video projection that anchors “Tommy Hartung: King Solomon’s Mines,” the show in the Lower Rose Gallery. The first thing I saw was a lens encircling a glass sphere. “The eye is a two-way street,” a voice intoned. I felt I had slipped into one of Eversley’s black holes, and was now tumbling fast into a hot, frenetic alternative universe. Hartung crafts epic videos with animation and both original and found footage, and this one is an onslaught. It’s the second in a planned trio of King Solomon videos, which use the wealthy and wise biblical king as a springboard for themes of class and power. It’s set in the remote Tibesti region of the Sahara Desert, where human trafficking perversely crosses paths with high-end tourism.

The exhibition is called “King Solomon’s Mines,” but the video’s title card reads “King Solomon’s Minds.” That fits: Hartung ricochets from one surreal image to the next, suggesting tenuously tethered dreams — not just of one man, but of society. He uses the rubble of old myths to build a new one. The narrator, an authoritative basso, warns against jinns, demons in Arab cultures. Jinns get under your skin, spark wicked impulses. The voice-over narration is incantatory and occasionally garbled, ruminating on robots, dance clubs, and the evil eye. I found it hard to follow as my eyes gobbled up the audacious visuals. Hartung scratches over some of his frames, electrifying images with staticky lines and smears of acidic color. If a finished painting could unfold over time, it would look like this: smudgy, abrasive, brilliant. We’re in a Land Rover speeding through the desert, then watching a child with fernlike appendages grapple up a steep incline; we’re listening to a turbaned man with a cloud-filled blue sky for a face.

It’s a breakneck video, gorgeous and confounding. I watched it twice, and could probably have seen it 10 times before it would coalesce. That’s OK. Dreamtime has its own logic, and it takes patience to feel your way into it.

Cook, Greg, "How Fred Eversley Went From NASA Engineer To Cosmic Artist In '60s LA," *wbur.org,* March 8, 2017

wbur

How Fred Eversley Went From NASA Engineer To Cosmic Artist In '60s LA

Greg Cook | March 8, 2017

Fred Eversely at his exhibit "Black, White, Gray" at Brandeis University's Rose Art Museum. (Greg Cook/WBUR)

It wasn't clear that night in January 1967 when Fred Eversley walked out of work that he was heading toward a turning point in his life. He was a rocket scientist — technically a senior instrumentation engineer for the aerospace firm Wyle Laboratories in El Segundo, California — designing and supervising construction of testing facilities for NASA's Gemini and Apollo programs, the work leading up to the moon landings beginning two years later.

But by the end of 1967, Eversley would instead be on the path to becoming a major sculptor, known for creating translucent plastic discs, concave on one side like lenses, with hues of violet and amber and blue that can bring to mind sunsets and outer space. His very first solo exhibition would be at New York's prestigious Whitney Museum of American Art in 1970. He'd be named the Smithsonian National Air and Space Museum's first artist-in-residence in 1977. Today, his sculptures are recorded in art history books and featured in the collections of museums all across the country. And he's now the subject of "Fred Eversley: Black, White, Gray," an exhibition at Brandeis University's Rose Art Museum in Waltham through June 11.

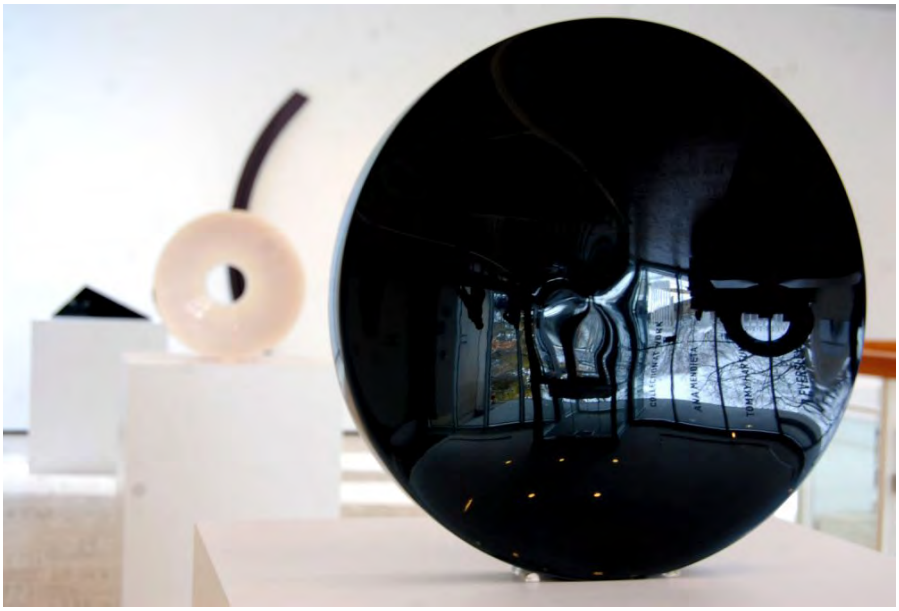
But on that January night in 1967, Eversely had just returned to Los Angeles after celebrating the holidays in New York, where he grew up. He had gotten a big promotion, so he'd bought himself a new three-piece suit that he was wearing on his first day back to work. He oversaw dozens of people on projects that did things like create labs to blast the components of spacecraft with intense sound to mimic the environment of space, especially the ship's screaming reentry into earth's atmosphere. He regularly worked long days, but to catch up after being off for two weeks, this day he put in an especially long day of 14 hours. He finally went out into the parking lot to head home around 11:30 that night. Only two cars were left: the company president's Aston Martin and "my funky MG."

But his car's engine wouldn't start. So he attempted a "push start," sitting at the steering wheel with his foot hanging out of the open driver's door to push against the pavement, hoping the forward motion would help the engine catch. It slipped his mind that there was a telephone pole in the parking lot. Until his door crashed into it. "It closed the open door on my leg, breaking my leg and thigh," Eversley recalls. "I couldn't control the car. It rolled to the edge of the parking lot, then down a gully and out of view."

"I came very, very close to dying," he says. He blinked the headlights and honked the MG's horn trying to get someone's — anyone's — attention. After some time, the company president, Frank Wyle, returned from a card game with company vice presidents and, luckily, was sober enough to realize something was terribly wrong. Wyle called the fire department. "They took me to the local county hospital where the doctor on-call never answered the call to come in and the nurse wouldn't give me anything," Eversley says. So he called his (then) girlfriend, who got back in touch with Wyle, who called his own orthopedic surgeon, waking him up at his Beverly Hills home around 3 in the morning. They moved Eversley to Cedars-Sinai Hospital.

"We'll save your life," the doctor told him. "We're not sure we can save your leg."

Cook, Greg, "How Fred Eversley Went From NASA Engineer To Cosmic Artist In '60s LA," *wbur.org,* March 8, 2017



Fred Eversley's untitled 1974 cast polyester resin lens (right) in the exhibit "Black, White, Gray," an exhibition at Brandeis University's Rose Art Museum. (Greg Cook/WBUR)

'I Was Always Interested In Energy'

Science and engineering ran in Eversley's family.

Fred Eversley was born in 1941, the oldest of four siblings, and grew up in Brooklyn and Queens, New York. His ancestry includes African-Americans, German Jews, Shinnecock Indians and the son of Martha Washington. His mother, Beatrice, was a New York schoolteacher. Her father, John Syphax, who lived nearby, was a pioneer of photography and an inventor, who kept around old radios and other gadgets from the 1910s and '20s that fascinated Eversley as a boy.

Eversley's father, Frederick W. Eversley Jr., was born in Barbados, moved to New York with his family when he was 3, rose to develop jet airplanes and then make headlines as the "black contractor" named "engineer-of-the-year." He ran "one of the largest construction businesses with minority-group ownership in the New York area," according to The New York Times. They built banks, churches, apartment buildings, an IBM factory, and an exhibit at the Bronx Zoo that was home to nocturnal animals.

"I always had a large workshop where I did my experiments in the basement of my parents' house," Eversley says. "I was always interested in energy — wind energy, water energy, solar energy." He got an amateur radio license at age 8 and used it to converse with people about science, radio and photography via Morse code. He attended Brooklyn Tech High School, then studied electrical engineering at Carnegie Institute of Technology (now Carnegie Mellon University) in Pittsburgh, graduating in 1963. "I never sat in classrooms with a kid of a minority of any sort from kindergarten to university," Eversley says. "The whole time I was an engineer, I never worked with another black engineer ever. … I was the only black in my corporation."

After finishing at Carnegie Mellon, Eversley planned to study bio-medical engineering at the University of Pennsylvania School of Medicine. But his (then) girlfriend had signed up to study painting in Mexico. He craved to spend the summer with her, but his parents were against it and wouldn't provide travel money. One of his college fraternity brothers was the son of Frank Wyle, the president of the California aerospace engineering firm Wyle Laboratories. "In desperation," he called the company executive and asked for a financial advance in exchange for pledging to work for his firm for six to 12 months. "If you're schmuck enough to do it, I'm schmuck enough to send you the money," Eversley recalls Wyle telling him. So Eversley tagged along with his girlfriend and pretended to study mural painting. "I went and looked at the wall almost every day," he says. "I never did a thing. But at the end of the day, I signed the wall."

Venice Beach

Eversley arrived in Los Angeles in 1964 and began working with Wyle Laboratories on projects for the French atomic energy commission, the European space agency, a U.S. weapons lab in Virginia, and NASA. With a Jewish friend, he tried to find a place where they could live together. His roommate would go out during the day and track down five or six possible rentals, but when Eversley went back with him in the evening, suddenly all the places were no longer available. A white co-worker finally clued him in — the problem was racist landlords didn't want to rent to the African-American engineer.

So they ended up in Venice Beach. "It was the only beachfront community I was able to rent in," Eversley says. "It was the only integrated beach community." Venice Beach in those days was basically Greenwich Village moved west," Eversley says. "It was the remnants of the Beats and jazz people, John Coltrane and Miles Davis. Dexter Gordon had already split from his wife and moved to Denmark, but his ex-wife and two daughters lived right next to me."

The neighborhood was also home to Jim Morrison and other members of the band The Doors (Morrison wrote the first drafts of "The End" while hiding out under the nearby Santa Monica Pier) as well as blues guitarist Taj Mahal and the band Canned Heat. "Everyone went passing through, including Janis Joplin," Eversley says. "In spare time that I had and on weekends, I'd hang out with my neighbors, including [artists] Larry Bell, Jim Turrell, Ed Moses, Bob Irwin, as well as John McCracken, John Altoon and Charles Mattox. And as an engineer, I would help them do little things, technical things."

The Los Angeles art scene was on the rise in the 1960s. Rico Lebrun, whom Everesley was introduced to by the Wyles when he moved to California, gained prominence there as a cubist-inspired, "abject expressionist" painter (in curator Michael Duncan's artful phrasing) in the decade following World War II. (Lebrun also tutored Disney animators in drawing, especially those working on "Bambi.") During the 1950s, flat, hard-edged, geometric abstract painting by John McLaughlin, Lorser Feitelson and Helen Lundeberg came to the fore. But all of these artists struggled to gain notice outside California.

That began to shift in the 1960s as California artists developed pop and minimalist styles with a local flavor influenced by the local climate, custom car culture, surfing, Hollywood, Disneyland, and the new plastics coming out of the aerospace industry that arose along the West Coast to fight World War II and continued to thrive during the Cold War — and employ Eversley. Venice Beach, "to be there, in '67, '68, '69, with what's going on in the world, I imagine that place being freedom," says Kim Conaty, the Rose Art Museum curator who organized "Fred Eversley: Black, White, Gray." Eversley "talks about the energy, but he also says you could do everything. Rent was really cheap. You could try something and fail and be OK."

In studios in Venice Beach and next door in Santa Monica, Robert Irwin and James Turrell pioneered what became known as "Light and Space" art, making sculptures and installations in which the objects seemed to dematerialize, becoming immersive environments of light and shadow and glowing color. Larry Bell moved from painting geometric abstractions to fashioning glass and mirror cubes. Moses made abstract paintings. McCracken crafted resin-coated planks that looked like they'd just been dipped in glossy paint — part of what became known as "Finish Fetish" art. Altoon made paintings that could be the love child of Arshile Gorky's doodley surrealist abstractions and Playboy cartoons. Mattox constructed kinetic sculptures — mechanical devices that moved — such as a box with L-shaped bars on top that rocked back and forth. Ideas cross-pollinated through this Venice Beach art world of ambitious white guys (one 1964 group exhibition including Irwin and Moses was called "The Studs") as they chatted and taught each other skills and competed. And the world — outside California, in New York even — began to take notice. The Ferus Gallery, Dwan Gallery and the Pasadena Art Museum championed new California art and brought in prominent New York and French modernists — creating relationships among artists, curators and collectors that helped raise the international profile of the Californians.

Eversely rubbed shoulders with these artists at studios, exhibition openings and museum receptions. There he met major New York artists — Robert Rauschenberg, Frank Stella, Carl Andre — and collectors. "LA is small. So all the museum directors, all the museum curators are all at these parties," he says. After these bohemian escapades, Eversley says, "I put on a tie and jacket every day and went to the office."

The First Technologist

Which is where he was when he crashed his car and broke his leg on that night in January 1967. The surgeon thought he could save Eversley's life, but maybe not his leg. Eversley says, "They managed to save both."

His injuries left him on crutches for 13 months. "The moment I had my accident, Charles [Mattox] said, 'Why don't you move into my loft.' He had an empty loft in his studio. 'I'll give you free rent for helping me with my art.' His [kinetic] sculptures were famous for falling apart," Eversley jokes. Inspired by the Experiments in Art and Technology project that Rauschenberg and engineer Billy Kluver started in New York, Mattox had launched similar collaborations between artists and scientists. Eversley says, "I was the first technologist."

"My [Wyle] job kept me out of Vietnam — critical skills deferment," Eversley notes. The year of recovery from the accident, "took me over my 26th birthday, which took me past the magic age in those days not to be drafted."
So he left Wyle, moved in with Mattox, and began making art — "experiments," he called them. He cast resin into rectangles with photos and electronics embedded inside. "I was transmitting the energy to these flat rectangles by way of radio waves," Eversley says. "While I was at NASA, I got this enormous box of rejects, these miniature neon lights that were made for Apollo that were perfectly fine except they didn't meet the rigid requirements for space. … When I transmitted radio energy at them, they glowed."

Fred Eversley's untitled 1974 cast polyester resin lens (center) in the exhibit "Black, White, Gray," an exhibition at Brandeis University's Rose Art Museum. (Greg Cook/WBUR)

But he had trouble making the electronics work consistently and "I couldn't nicely em-

Cook, Greg, "How Fred Eversley Went From NASA Engineer To Cosmic Artist In '60s LA," *wbur.org,* March 8, 2017

Fred Eversley's untitled 1974 cast polyester resin lens (center) in the exhibit "Black, White, Gray," an exhibition at Brandeis University's Rose Art Museum. (Greg Cook/WBUR)

bed the photos into the plastic," he says. Altoon and McCracken, who had studios nearby, would stop by "with some little problems" that he would help them sort out. He showed them what he was working on. "Forget the electronics. Forget the photographs," Altoon said. "Those little pieces of yours are fantastic."

Six months after Eversley moved into Mattox's studio, Mattox left for Albuquerque, to teach at the University of New Mexico, "and he never came back." With the space to himself, Eversley focused on casting his resin sculptures. He moved onto space-capsule shapes. Then he cast resin inside a foot-wide pipe he spun around a horizontal axis on Mattox's lathe. "I pour in liquid plastic and I cast a tube," Eversley says. The centripetal forces pushed the resin to the outside of the pipe. He cast it in layers, from the outside in -- violet, amber, blue.

"When they're first cast, they almost look like soap. They're really, really rough," Conaty says. Eversley sanded and polished them until they gleamed. "The difficult part," he says, "is the polishing, which is 99 percent of the work." Sometimes he left the sculptures as tubes, sometimes he sliced them thinly to create translucent, curved wedges. "That work is the basis for my first one-man show at the Whitney in '70," Eversley says. "And immediately after that I started experimenting — well, I had been trying — in casting about the vertical axis." Eversley's studio neighbor Altoon died from a heart attack at age 43 in early 1969, and his widow Babs let Eversley take over the lease of his studio, just a few blocks from the beach, with its interior designed by their friend, the (now) celebrated architect Frank Gehry. ("I'm still there," Eversley says. "It's still a rental.")

Working and living there, Eversley rigged a variable-speed motor to a potter's wheel, allowing him to spin his castings around a vertical axis and create shapes with larger diameters. Out of this he developed his signature sculptures — translucent discs of radiant color. They're usually about 20 inches across and up to 7 inches deep, flat on one side and concave on the other, sometimes with the resin thinning to a hole in the center. With their saturated hues — deep blues, reds, yellows, amber browns — and holes, they can bring to mind giant Life Savers candy.

"They're fascinating as these engineered things," Conaty says. But they're also "jewel like. … It's basically plastic, but he creates these lens-like sculptures that are intimate in a way, that are human scale, that encourage you to look and see yourself reflected in them. A lot of people see them as these sci-fi objects, these orbs," Conaty says. "Going from the horizontal to the vertical allowed me to create perfect parabolic shapes," Eversley says. "The parabola happens to be the only mathematic shape that concentrates all forms of known energy to the same single focal point." "I've always been interested in the subject of energy, in the narrow scientific sense and in the broader metaphysical sense," Eversley says. "Don't forget the '60s and the '70s were the New Age years. So I was surrounded by the I Ching and this and that. I did everything everyone around me did."

Eversley goes on, "The beach" — Venice Beach — "is all about energy. It's the wind, the rain, the sun, the waves. You're surrounded by the presence of energy. You're also surrounded by everyone who comes to the beach, which ends up being — with very few exceptions — in a very positive, energetic state. I'm not claiming it was even all that conscious," Eversley says. "All the artists that lived in that atmosphere — [the painter] Richard Diebenkorn with his stuff — everyone if you thought of it, the beach influenced them. The musicians sat on the beach and blew out sounds to the sunset and they blew out some positive sounds. … I had all my scientific knowledge and all my years of sitting in my parents' basement laboratory and Carnegie Mellon, but you're in this atmosphere with that background. I always considered that energy and how to harness that energy to make people happy."

Make Some Black Art

Eversley's sculptures are often grouped with the "Finish Fetish" and "Light and Space" art emerging from Venice Beach — art that has been seen as apolitical. But Los Angeles artists were also producing some of the most politically charged American art of the 1960s and '70s. Betye Saar, David Hammons, Senga Nengudi, John Outterbridge, Noah Purifoy and other African-American artists around Los Angeles recycled found materials into assemblage sculptures — some of them even salvaging wreckage from the six-day Watts Rebellion/Riots in 1965 — that spoke about racism, civil rights and being black.

These artworks were cousins to the assemblage sculptures Ed Kienholz, Wallace Berman, Bruce Conner and other white California artists had been making since the 1950s — often addressing the politics of the time, from fears of nuclear annihilation (part of what California’s aerospace industry was working on) to illegal, back alley abortions. The nun Sister Corita Kent riled Los Angeles’ Roman Catholic leadership with pop art screenprints that celebrated her faith, opposed the Vietnam war, and pushed for civil rights. Los Angeles was one of the birthplaces of feminist art, with artists Judy Chicago and Miriam Schapiro launching the Feminist Art Program at the California Institute of the Arts in Valencia, just north of LA, in 1971.

In his art, Eversley generally remained apart from these political developments, despite social pressure to be more obviously engaged. Instead he was in a category with Al Loving and Sam Gilliam — the rare African-American artists of the 1960s and ‘70s who found success in abstraction. To this day, it remains unusual for the top echelons of the white-dominated Western fine art world to embrace artists of color if they don’t make art that speaks about their racial identities.

Eversley has long and strongly resisted being pigeonholed as an African-American artist. “There’s certainly been criticism of me for not making art that talks about the black experience. ... I just keep doing what I do,” he says. “It’s not about being black.”

But in 1972, Eversley left the reds and violets and amber hues behind for a time and began making black discs, the starting point for his “Black, White, Gray” exhibition at Brandeis’ Rose Art Museum. He “began to explore the qualities and beauty of the color black,” Conaty writes.

Eversley says he arrived at his initial violets and ambers by chance: “They’re arbitrary colors. Two of the colors had been sitting on the shelf in Charlie’s studio when I walked in the door. I think I bought one more, the blue.”

His black sculptures, he says, began as a sort of joke about the pressure for him to make art about being African-American. “John McCracken at the time was doing black planks and decided he had made black sculptures long enough and he gave me has can [of black pigment],” Eversley says. “McCracken said, ‘You’re being heavily criticized for not making black art. Make some black art.’”

“When he gave me that can, I didn’t use it the next day,” Eversley says. “It sat there for a year. My first [black] piece, I used it because I messed up a casting and I wanted to save the work. But it came out very interesting.”

The black was luxurious and glimmering and sensual. Conaty says, “There was a real magic in the black that he hadn’t anticipated. It’s totally different because it’s no longer transparent,” Eversley says. “Now you’re dealing with a mirror, with some translucency in the center, but basically a mirror.”

He’d done four or five black pieces and then, so the story goes, when his white studio assistant joked that he should make white ones too for white folks, Eversley began making milky white discs. And then cloudy gray ones too because, he jokes, “I’m half black and half white.”

So black and white and gray are just a gag?

Eversley says he was also thinking in cosmic terms, but not about race: “I was very much talking about black holes and white dwarfs.”

But Conaty says, “There is absolutely a component to those works that relates to identity.”

The sculptures seem to ask: How do you attribute meaning to color? They seem to ask: When an African-American artist uses the color black, must you see it in terms of race?

“When he made the first good black lens, some people who knew him began to say, ‘Whether you understand it or not, these are your most important works,’” Conaty says. “I think he recognized the power of color, how people read it, how it resonates with their expectations, and how he might play with that.”

Fred Eversley polishes a sculpture in 1970. (Courtesy of the artist)

“Fred Eversley,” *African American Art: Harlem Renaissance, Civil Rights Era and Beyond*, Washington, D.C.: Smithsonian American Art Museum, 2012, pp. 89-91

Frederick Eversley

BORN 1941 NEW YORK, NY

Frederick Eversley
Photo by Barbara DuMetz

Frederick Eversley speaks of energy, space, time, and matter—concepts familiar to physicists and mathematicians and to an electrical engineer who gave up a career in the space program to make sculpture. For Eversley, forces that define the physical and natural world are real. They are also a means to explore the mystery and magic of the universe.

After graduation from Carnegie Institute of Technology in Pittsburgh in 1963, Eversley went to work as a senior project engineer at Wyle Laboratories in California, supervising the design and construction of test facilities for the National Aeronautics and Space Administration. A year later he met a group of artists who had studios near his apartment in Venice Beach. Before the decade was out he quit his job and began making sculptures that focus on what he describes as the complex physical and social structure of reality using the high-tech medium of plastics.[1]

In the 1970s, Eversley began investigating the properties of the parabola, a shape that is found, he explains, in the trajectory of projectiles, the cables of suspension bridges, and the forms of sand dunes created by the action of the wind.[2] He discovered that he could replicate the concave parabolic shape by centrifugally casting liquid plastics.

The disc form of this untitled work from 1974 is the result of the centrifugal process. Its highly polished surface concentrates ambient light in a bright orb at the center that shines like a distant star in the emptiness of space and draws the viewer into a cosmic place. But the

“Fred Eversley,” *African American Art: Harlem Renaissance, Civil Rights Era and Beyond*, Washington, D.C.: Smithsonian American Art Museum, 2012, pp. 89-91

Untitled

1974, cast polyester resin, 19⅝ × 6½ in., Smithsonian American Art Museum, Museum purchase, 1983.82

"Fred Eversley," *African American Art: Harlem Renaissance, Civil Rights Era and Beyond*, Washington, D.C.: Smithsonian American Art Museum, 2012, pp. 89-91

parabolic shape also acts like a lens that captures light and the reflections of objects into a miniature black universe and dramatically alters the relationships between them and the surrounding space. The sculpture also implies a kinetic energy. Set on its rim, the circular form will roll unless restrained, reflecting the artist-engineer's profound understanding of the laws of physics that govern the natural world. Changes in ambient light, reflections, viewing angles, and individual perception are all part of the visual experience.

Early on, Eversley realized that two people viewing the same piece from the same angle and under the same light and environmental conditions would perceive it differently, so he declined to title his work, preferring to leave associative possibilities to the viewer's own perceptions and experience.[3] More recently, though, he has appended names to his artworks—*Heart of Darkness*, *Apollo*, *Notre Dame*, and *Daytime Blues* are a few—that are evocative without being specific.

Just four years after "retiring" from his engineering career, the thirty-year-old artist was featured in a solo exhibition at the Whitney Museum of American Art in New York. By the end of the 1970s his art been seen in more than seventy shows that explored light, new materials, and the work of contemporary black artists, and he was increasingly in demand to create large-scale public sculptures. He won commissions for international airports in Miami and San Francisco and from IBM and Lloyds Bank, and he created a sculpture for Saudi Arabia's pavilion at Expo '92 in Seville, Spain. Their locations—sculpture gardens and urban plazas throughout the Western hemisphere—attest to the universal appeal of Eversley's sculpture.[4]

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1 *Frederick Eversley* (Santa Barbara, CA: Santa Barbara Museum of Art, 1976), n.p.

2 Ibid.

3 Ibid.

4 See Robert C. Morgan and Fred Eversley, *Fred Eversley: Recent Sculpture* (Bethesda, MD: Osuna Art, 2004).

“Post/Minimalism and Performance: Fred Eversley,” *Now Dig This! Art and Black Los Angeles 1960-1980*, Los Angeles: University of California, 2011, pp. 264-271, 310

POST/MINIMALISM AND PERFORMANCE

Artists who moved beyond the constraints of representational aesthetics to experiment in a multimedia and postminimalist vein expanded existing ideas of what “black art” could be.

Fred Eversley
David Hammons
Maren Hassinger
Ulysses Jenkins
Senga Nengudi

FRIENDS
John Altoon
Houston Conwill
Charles Gaines
Joe Overstreet
Raymond Saunders

“Post/Minimalism and Performance: Fred Eversley,” *Now Dig This! Art and Black Los Angeles 1960-1980*, Los Angeles: University of California, 2011, pp. 264-271, 310

Fred Eversley

Fred Eversley. **UNTITLED**, 1973. Cast polyester resin, 20 × 20 × 4 in. (50.8 × 50.8 × 10.2 cm). Collection of Melvin and Beverly Rosenthal.

“Post/Minimalism and Performance: Fred Eversley,” *Now Dig This! Art and Black Los Angeles 1960-1980*, Los Angeles: University of California, 2011, pp. 264-271, 310

Fred Eversley. **UNTITLED**, 1973. Cast polyester resin, 20 × 20 × 7 in. (50.8 × 50.8 × 17.8 cm). Collection of the artist.

“Post/Minimalism and Performance: Fred Eversley,” *Now Dig This! Art and Black Los Angeles 1960-1980*, Los Angeles: University of California, 2011, pp. 264-271, 310

Fred Eversley. **UNTITLED**, 1976. Cast polyester resin, 19⅜ × 19⅜ × 7 in. (49.2 × 49.2 × 17.8 cm). Orange County Museum of Art, Newport Beach.

“Post/Minimalism and Performance: Fred Eversley,” *Now Dig This! Art and Black Los Angeles 1960-1980*, Los Angeles: University of California, 2011, pp. 264-271, 310

BIOGRAPHY

Born:
Brooklyn, New York, 1941

Studied:
Carnegie Institute of Technology, Pittsburgh, Pennsylvania, B.S., 1963 (Electrical Engineering).
Instituto Allende, San Miguel de Allende, Mexico

ONE MAN EXHIBITIONS:

1970
Phyllis Kind Gallery, Chicago, Illinois
Whitney Museum of American Art, New York

SELECTED GROUP EXHIBITIONS:

1969
A Point of View, California State College at Los Angeles.
Limited Editions Gallery, Los Angeles.
Plastic Art, San Pedro Municipal Gallery, San Pedro, California.

New Directions in Art, Westside Jewish Center, Los Angeles, California.
Plastic Presence, Jewish Museum, New York.

1970
Fourth Annual California Small Image Exhibition, California State College at Los Angeles. Purchase Award.
Plastic Presence, Milwaukee Art Center, Milwaukee, Wisconsin.
Plastic Presence, San Francisco Museum of Art, San Francisco, California.
Dimensions of Black, La Jolla Museum of Art, La Jolla, California.
Two Generations of Black Artists, California State College at Los Angeles.
Art and Technology, Los Angeles County Museum of Art, Los Angeles, California.
Permutations—Light & Color, Museum of Contemporary Art, Chicago, Illinois.

COLLECTIONS:

Mrs. Vera List, New York
Mr. and Mrs. Robert Spitzer, New York
Mr. Jerold Rosen, Los Angeles
Mr. Edwin Janss, Los Angeles
Mr. Richard Zacharias, Chicago
Smithsonian Institute, Washington, D.C.
California State College at Los Angeles
Oakland Art Museum, Oakland, California

May 18—June, 1970

Whitney Museum of American Art
945 Madison Avenue
New York, N.Y. 10021
Telephone (212) 249-4100

Photographs: Malcolm Lubliner

fred eversley

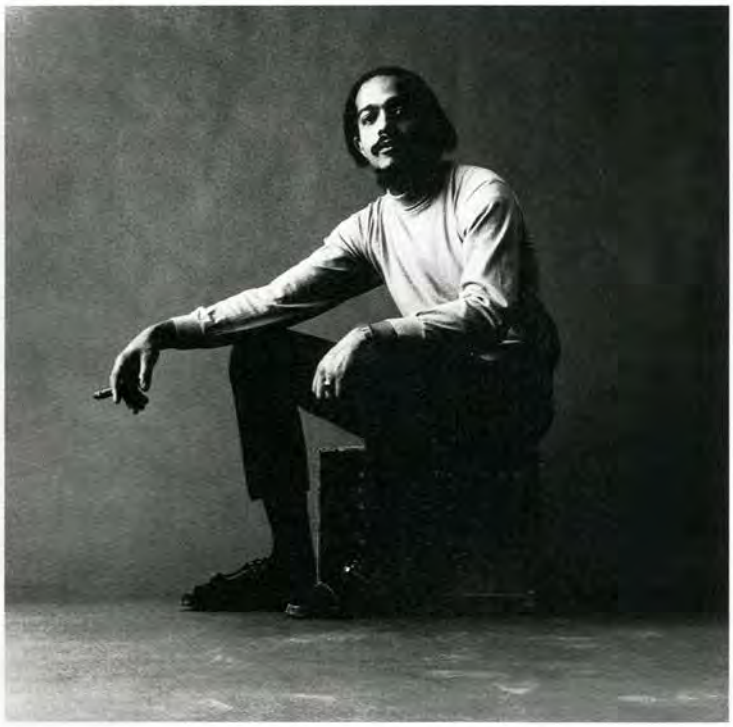
recent sculpture

Brochure for Fred Eversley exhibition at the Whitney Museum of American Art, New York, 1970.

“Post/Minimalism and Performance: Fred Eversley,” *Now Dig This! Art and Black Los Angeles 1960-1980*, Los Angeles: University of California, 2011, pp. 264-271, 310

Fred Eversley. **UNTITLED**, 1978. Cast polyester resin, 20 × 20 × 6 in. (50.8 × 50.8 × 15.2 cm). Collection of the artist.

“Post/Minimalism and Performance: Fred Eversley,” *Now Dig This! Art and Black Los Angeles 1960-1980*, Los Angeles: University of California, 2011, pp. 264-271, 310



Fred Eversley, 1969.

Group photograph of some of the artists in the exhibition *24 Young Artists* at the Los Angeles County Museum of Art, 1971. Left side, clockwise from top: Richard Jackson, Michael Asher, Jack Goldstein, John White, Robert Cumming, Barbara Munger, Vija Celmins, Wolfgang Stoerchle, and (center) Mary Corse. Right side, clockwise from bottom: Peter Plagens, Fred Eversley, William Wegman, Scott Grieger, Peter Lodato, David Deutsch, Guy Dill, Ron Cooper, Joe Ray, James Bradley, and Patrick Hogan. Not shown: John Alberty, Laddie John Dill, Allan McCollum, and Allen Ruppersberg.

“Post/Minimalism and Performance: Fred Eversley,” *Now Dig This! Art and Black Los Angeles 1960-1980*, Los Angeles: University of California, 2011, pp. 264-271, 310

Fred Eversley. **UNTITLED**, 1984. Cast polyester resin, 84 × 42 × 8 in. (213.4 × 106.7 × 20.3 cm). Collection of the artist.

"Post/Minimalism and Performance: Fred Eversley," *Now Dig This! Art and Black Los Angeles 1960-1980*, Los Angeles: University of California, 2011, pp. 264-271, 310

ARTIST BIOGRAPHIES

Fred Eversley

Born 1941, Brooklyn, New York
Lives and works in Venice, California, and New York, New York

Fred Eversley is a Venice-based sculptor and one of a group of artists associated with the 1960s L.A. finish fetish movement that paralleled minimal art in New York. Influenced by studio mate, mentor, and fellow artist Charles Mattox, as well as by Larry Bell, Robert Irwin, and John Altoon, Eversley developed a process that involves spinning liquid plastic around a vertical axis until the centrifugal forces create a concave surface. Evoking mirrors or large optical lenses, many of Eversley's sculptures incorporate parabolic curves. These pieces are alluring and seductive, and the resulting illusion draws the viewer into them by reflecting back his or her image—an experience that departs from the distance that traditionally separates the spectator from the art object.

Eversley's mother was a New York City schoolteacher and his father an aerospace engineer. While attending New York public schools, Eversley took several pre–electrical engineering classes. After receiving a BS from the Carnegie Institute in 1963, he was accepted to the University of Pennsylvania School of Medicine, intending to study for a PhD in biomedical engineering and an MD, for which he was awarded a four-year National Institutes of Health graduate fellowship. After taking the summer to study photography and mural painting at the Instituto Allende in Mexico, however, he decided to postpone acceptance of these honors for a year and instead took an engineering job in the Los Angeles aerospace industry. Eversley never returned to the study of medicine.

From 1963 to 1967 he was employed as senior project engineer, instrumentation systems, at Wyle Laboratories, where he was responsible for supervising the design and construction of high-intensity acoustic and vibration test laboratories at NASA facilities. In 1964 he moved to a beachfront apartment in Venice and became acquainted with several Los Angeles artists. According to Eversley, Venice was "an excellent place to be an artist. Prices were reasonable, studios and materials were very available and the mechanics of living were utterly simple."[1] After being injured in a car accident that left him on crutches for thirteen months, in 1967 Eversley retired from engineering to start a new career as an artist.

The following year Mattox invited Eversley to share his studio in return for a small rent

and some engineering consultation on his kinetic sculptures. Mattox's use of physical movement, lights, sound, and heat inspired Eversley to begin a series of sculptures involving photography, plastics, and electronics. He quickly became enthralled with the possibilities of plastics as a medium and put aside the photographic and electronic elements. From there Eversley developed one of his best-known series of sculptures, consisting of shapes cut from transparent three-color cast cylinders: an outer layer of violet, a middle layer of amber, and an inner layer of blue. By varying the relative thickness and color saturation of these three concentric color layers, Eversley could dramatically change the entire appearance of the cylinders and from them cut many different shapes, each having its own formal and kinetic qualities. Key elements of this work are the integral geometry and its relationship to the external shape, transparent internal color additions, and internal light reflections and refractions. Eversley's intent was to make transparent pieces in which these elements change constantly in relationship to ambient light, viewing angle, and surrounding environment. Realizing that no two viewers would have the same experience and wanting to free viewers from any preconceived ideas, he left all of these works untitled.

In 1969 Eversley's close friend and neighbor John Altoon died tragically and prematurely from a heart attack. His widow, Babs Altoon, generously gave Altoon's studio to Eversley. Eversley has continued to experiment with various techniques, including casting three-color and three-layer concave, paraboloidal transparent lens works; investigating transparent black lens and mirror pieces; and creating a series of monochromatic sculptures.

Eversley's work has been featured in many exhibitions at prestigious museums, galleries, and art festivals worldwide. He was appointed artist-in-residence at the Smithsonian Institution in 1977, and for three years had a studio at the National Air and Space Museum. His art is in the permanent collections of thirty-five museums, and he has executed twenty large public artwork commissions. Eversley was honored with the Lorenzo di Medici first prize for sculpture at the 2001 Biennale Internazionale dell'Arte Contemporanea in Florence, Italy.

—Naima J. Keith

SELECTED EXHIBITIONS

Dimensions in Black, Museum of Contemporary Art, La Jolla, 1970.
Fred Eversley: Recent Sculpture, Whitney Museum of American Art, New York, 1970.
Permutations: Light and Color, Museum of Contemporary Art, Chicago, 1970.
Two Generations of Black Artists, California State College at Los Angeles, 1970.
Whitney Annual, Whitney Museum of American Art, New York, 1972.
Solo exhibition, Santa Barbara Museum of Art, 1976.
Solo exhibition, Oakland Museum of California, 1977.

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McKenna, Kristine. "Eversley Revives the Finish Fetish Mode." *Los Angeles Times*, October 2, 1985.
Raynor, Vivien. "Art: Black Artist, Past and Present." *New York Times*, March 19, 1989.
Seldis, Henry J. "Eversley Show in New York." *Los Angeles Times*, June 8, 1970.

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Dawkins, Wayne, “Frederick Eversley,” *The International Review of African American Art*, 2011, pp. 28- 32

Frederick Eversley
Parabolic Flight, 1980
Miami Dade International Airport
mirror polished stainless steel & neon
35 x 15'

Dawkins, Wayne, "Frederick Eversley," *The International Review of African American Art*, 2011, pp. 28- 32

Frederick Eversley

Art, Energy and Invention

WAYNE DAWKINS

PASS THROUGH MIAMI-DADE INTERNATIONAL AIRPORT, stroll past the IRS building in Washington or American University in that capital city, and you will see the super-size public sculptures of Fred Eversley. Many of his sculptures incorporate parabolic curves. Eversley is fascinated by their ability to concentrate and reflect energy into a single point. He also is fascinated by all forms of energy.

Parabolic forms, the invention of a technique to centrifugally cast plastic and the creation of devices to harness energy connect fine art with science, engineering and technology in Eversley's career body of work. His commissions include the 35-foot high dual-element sculpture at the entrance of the Miami-Dade International Airport. The piece, *Parabolic Flight*, Eversley says, "was designed to act as a vertical axis windmill, rotating by wind energy, and turning a generator which powered the neon light mounted along its parabolic periphery."

Beginning his career as an aerospace engineer, Eversley led testing and certification for NASA Gemini and Apollo projects. He retired at age 25 to hone the sculpture craft full-time. Over the last four decades, Eversley has sculpted larger-than-life pieces of outdoor public art and smaller indoor pieces that are permanently placed at the Smithsonian Institution and the Whitney Museum of American Art, and showcased in galleries in the United States, Europe, and Dubai.

Early life

Born in 1941, Frederick J. Eversley grew up in Brooklyn, N.Y. He said his father, Fred Sr., was chief engineer at Republic Aeronautics on Long Island and worked on the P-47 World War II fighter plane and the F-84 Korean War-era jet fighter — remarkable achievements for an African American of his generation. His grandfather experimented with cameras and optics.

Frederick Eversley with guests at his 2009 solo show at LA Artcore Union Center for the Arts, Los Angeles

Frederick Eversley
Caracola, 1984
painted steel & clear acrylic
12 x 5 x 4'

Young Eversley studied at elite Brooklyn Technical High School and was accepted to Carnegie-Mellon Institute (now university) of Pittsburgh, where he earned a B.S. in electrical engineering. He said a college adviser encouraged him to apply to medical school to study biomedical engineering and take advantage of the first National Institute of Health fellowships.

Eversley applied and was accepted to Johns Hopkins University Medical School, but he postponed his education to follow his girlfriend to Mexico.

Once settled out West, Eversley accepted a job as an electrical engineer at Wyle Laboratories, Inc. in El Segundo, Calif. That was in 1963. "When John F. Kennedy was assassinated, Lyndon Johnson became president," said Eversley. "The Vietnam War increased 100-fold and the Moon program increased 100 times. I became director at Wyle of the Apollo program. Wyle was the largest testing subcontractor for NASA and other companies."

He stayed at the company for three and one half years, putting off med school and getting involved in the art scene. That was easy. He lived in Venice, the Los Angeles-area art community and muscle beach. His girlfriend was a graduate student in fine arts at UCLA. Eversley gave her hands-on help with sculpture projects.

In January 1967, Eversley formally retired as an engineer and reinvented himself. His new career was fine art, informed by science.

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A Career is Launched

During his final months as an engineer, Eversley was a volunteer technologist for the Aesthetic Research Center which put technologists together with artists.

He recalls a period of inventive experimentation with many twists and turns:

> I did photography for a short time. Then I encapsulated photos on plastic, for example six images on a transparent cube with a fluorescent bulb. Energy to light was transmitted electronically.
>
> The original goal of my early pieces of sculpture was to create kinetic art without using kinetic elements such as mechanical movement or artificial light changes. I preferred to employ natural changes in light, the environment and the spectator to create the kinetic effects.
>
> Then I became enamored with plastic and how you could play with the light. I put aside the camera and focused on geometric objects and that relationship between the observer, the object and the light.
>
> And in early-on experiments, I invented the technique of centrifugally casting multiple layers of plastic and finished casting into variously shaped sculptures. The first sculpture cast spun around a horizontal axis, creating tubes of concentric color layers. The tubes were then cut into various shapes and polished. In 1969, I started casting parabolic shapes by casting the plastic around a vertical axis, thereby creating parabolic objects with each layer being a different color and parabolic shape.

Eversley says his art is influenced by the L.A. Light and Space movement of the 1960s. An article from New York-based Keyes Art gallery said Eversley's pieces were influenced by the "L.A. Finish Fetish movement" of the 1960s, objects that were highly polished, rounded and translucent. Eversley dismisses the Finish Fetish comparison and says while many of his pieces are highly polished, that is beside the point because they redefine the use of light and space.

To look at some of Eversley's polished, plastic pieces is to imagine, for example, tire-size pieces of Lifesavers candy, or contact lenses the size of coffee tables. (These works are shown on p. 32.)

Energy and Invention

Eversley's interest in light, wind and kinetic energy expands beyond his art to concerns about the looming environmental crises. In contemplating renewable energy sources as an engineer and as an artist, he envisions solar power systems using antennae in the parabolic form he favors in much of his art.

"One of the most novel proposals for efficient harnessing and utilization of solar energy involves the orbiting satellite power stations," he says. "The solar energy would be converted into high intensity microwave power using either solar cells or helium turbogenerators, and beamed at selected receiving stations on

Frederick Eversley
Futurista, 1985
alternating layers
of painted steel and
acrylic prisms
15 x 12 x 6'

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the surface of the earth. Each receiving station would consist of a large array of parabolic microwave antennas and a power conversion facility. The orbiting power station would overcome much of the inherent inefficiency of earth-based solar power systems which is due to the large percentage of incident solar energy radiation absorbed by or reflected from our atmosphere."

If his proposed system were developed, future landscapes would be dotted with the aesthetically-pleasing forms of wind turbines and parabolic, solar antennae — a vast, de facto, sculpture garden!

Exhibitions and Commissions

In 1970, Eversley had his first solo show at the Whitney Museum of American Art in New York. From 1970 to 1977, Eversley's art was displayed in 15, one-man exhibitions and 60 group shows, principally in museums throughout the United States and Europe and in venues that included two exhibitions at the National Academy of Science in Washington, D.C.

In 1977, he was selected as the first artist-in-residence at the Smithsonian National Air and Space Museum. Eversley worked in a large studio built to his specifications in the museum. During his residency he lived in Barney House, a 22-room Smithsonian town house. For three years, he commuted between his studios in Venice Beach (a renovated laundromat) and Washington.

During that time, after winning a large international competition, Eversley received his first large outdoor commission — the sculpture at Miami-Dade International Airport. Installed in 1980, the piece cost $100,000 and would cost $1 million now in inflation-adjusted dollars, says the artist. In 1980, Eversley bought a New York studio in Soho and still remains bicoastal.

His IRS piece in Washington, D.C. was commissioned for $200,000 in 1996. His American University commission is a large, three-element, cast bronze piece in front of the art museum.

Eversley has exhibited internationally — Madrid (1991), Zurich (2000), Florence (2001), where it won a first-place award (2003) and 2005); Madrid (2004), and Klagenfurt, Austria (2006). This year, he has a solo show in Dubai.

His current and upcoming group exhibitions include *California Culture, 1969–1980: Pluralism in the Post-Modern Era* at the Museum of Contemporary Art in Los Angeles; *Now Dig This! Art and Black Los Angeles* at the Hammer Museum; and *Greetings from L.A.: Artist and Publics 1945–1980* at the J. Paul Getty Museum. One of his major pieces recently was acquired by the Crystal Bridges Museum of American Art in Bentonville, Arkansas.

After 44 years as an artist, and approximately 200 exhibitions and public commissions, Eversley said he is starting a new series of energy-related sculptures.

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Frederick Eversley
Triangular Flight
Installed at San Francisco International Airport, 1982
laminated acrylic
24 x 8'

Frederick Eversley
Pyramid of the Sun
1983
oil fountain
acrylic shape filled and covered by flowing clear mineral oil
4 x 4 x 7'

Views of Fred Eversley's 2009 show at LA Artcore.
Photos by Richard Yutaka Fukuhara

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To the Max: Energy and Experimentation

Kellie Jones

"Figurative art doesn't represent blackness any more than a non-narrative media-oriented kind of painting, like what I do."
Sam Gilliam[1]

The period from the 1950s through the 1970s were a heady, if now almost mythic, time of struggle for African-American civil rights, African independence and youth and antiwar movements worldwide. In the history of art by African Americans, the time is known for the cultural production of the Black Arts Movement, whose images of resistance and African heritage have become icons of the era. Simultaneously, these artists protested for inclusion in American society.

Certainly less discussed is the strong voice of abstraction that developed among black artists around this time in both painting and sculpture, a voice created by a critical mass of practitioners committed to experimentation with structure and materials. Flush with the scientific idealism of 1960s, they wrestled with new technologies, including light- and electronic-based works and explorations of recently invented acrylic paint. Their painted works were frontal, holistic and engaged, to an extent, with geometry or primary forms in the manner of other contemporary trends, including post-painterly abstraction and systemic painting. They moved from the planar into considerations of "objecthood" that signaled minimalism. Most of them did not fall wholly into one camp or style, but rather their works were hybrids formed in unique, individual languages of abstraction, at once iconic and emotional, optical and vibrant.

Energy/Experimentation: Black Artists and Abstraction, 1964–1980 focuses on a core group of artists who continued to stay true to these strategies over time. They also exhibit what Mary Schmidt Campbell has identified as a certain "aesthetic collegiality"[2] characterized by similar experiments with opticality, materials, space, tools and surfaces.

Al Loving
Septehedron 34, 1970
Synthetic polymer on canvas
88 ¼ x 102 ¾ inches
Collection of the Whitney Museum of American Art, New York, Gift of William Zierler, Inc. in honor of John I. H. Baur, 74.65

William T. Williams
Untitled, 1969
Screenprint on paper
16 x 11 ⅝ inches
Collection of The Studio Museum in Harlem, Gift of Charles Cowles, New York, 81.2.3
Photo: Marc Bernier

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Mainstream Connections

As segregation was successfully challenged and legally abolished in the 1950s and 1960s, an entire generation of African Americans was able to attend art school. Not only did they receive the skills and credentials necessary to survive as artists, but the social process itself integrated them into the mainstream art world. Many of the practitioners featured in *Energy/Experimentation* received bachelor's and master's degrees in art from renowned institutions such as Cooper Union, the Art Institute of Chicago and the Pratt Institute. Barbara Chase-Riboud (MFA, 1960), Howardena Pindell (MFA, 1967) and William T. Williams (MFA, 1968) all attended Yale University School of Art, along with Robert Mangold (MFA, 1963) and Brice Marden (MFA, 1963), and it is interesting to consider the shared legacy of color and geometric vision they may have inherited from Yale's influential teacher, Josef Albers.

These artists were also employed in mainstream institutions. Jack Whitten and Williams were professors at Cooper Union and Brooklyn College, respectively. Pindell worked for a decade at the Museum of Modern Art (1967–1977), rising to the position of Associate Curator of Prints and Illustrated Books. There she met Lucy Lippard; Mangold, Robert Ryman, Sol LeWitt and Dan Flavin were employed there as well, mostly as guards. These African-American artists were also among the first residents of SoHo and helped transform it into an artists' neighborhood. Al Loving lived in a loft on the Bowery in the same building as Kenneth Noland; Joe Overstreet, Haywood Bill Rivers, Daniel LaRue Johnson, Pindell, Whitten and Williams were neighbors.

They participated in Whitney Annuals and Biennials, Biennials at the Corcoran and numerous other museum and gallery shows, as well as the plethora of culturally specific exhibitions in mainstream and newly minted alternative venues. Loving and Alma Thomas were the first African-American man and woman to have solo shows at the Whitney Museum of American Art.[3] The Studio Museum in Harlem figures centrally in this narrative as well.

Abstract Art and Protest

In the Black Nationalist atmosphere of this period, many of these artists were rejected by more militant practitioners and institutions that believed figuration was a more useful way to combat centuries of derogatory imagery centered on people of African descent. Abstraction was characterized as "white art in blackface," but without the subjects and artifacts of colonialism—the people and art of the Americas, Africa and Oceania—where would Picasso (or Matisse, etc.) or their heirs really be? As we shall see, it is fascinating how black abstractionists of the 1960s and 1970s negotiated such dogmatism and rejection. They were committed to equality, but they were equally committed to their right to aesthetic experimentation.

Experimentation

Antecedents

Haywood Bill Rivers, Edward Clark and Alma Thomas were among the first artists in *Energy/Experimentation* to test abstract languages. Thomas was a junior high school teacher for decades and created art in her kitchen before being "discovered" by the mainstream in the 1960s. Rivers and Clark found inspiration and support in France in the 1940s and 1950s, respectively. Both were creating fully non-objective canvases by the 1950s. Returning from Paris and settling in New York in the 1950s, Clark shifted from the more static geometry of cubism to the gestures of American action painting. His hunger for action took him right off the canvas and onto what was arguably one of the first shaped canvas of the period.[4]

Creative antecedents were also vernacular. The incorporation of sewing into the work of Al Loving, Sam Gilliam and Joe Overstreet at this time evoked family traditions of quilting and tailoring. These were functional arts that African Americans had used to earn a living and keep their creative juices flowing at the same time.[5] In this way Alma Thomas saw herself surrounded by creativity from an early age, from her mother's use of color as an expert seamstress to her extended family's planting and working of Southern soil.[6] For William T. Williams, it was the patterns of raked yards the artist created in childhood visits to North Carolina under the watchful and aesthetically keen eye of his grandmother.

The categories of experimentation that I discuss below are useful but random to a certain degree. All of the artists in *Energy/Experimentation* can fit in almost any area. Changing notions of what constituted the art object led these artists toward hybrid forms that pointed out tensions between painting and sculpture, and challenged the strict delineation of the two.

Opticality

Opticality is a term linked to this era and the American art criticism of Clement Greenberg and Michael Fried. It implies aesthetic perception and the intersection of color, composition and materials to create visual dynamism. In Loving's cubes and

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William T. Williams
Untitled, 1969
Screenprint on paper
16 x 11 ⅜ inches
Collection of The Studio Museum in Harlem, Gift of Charles Cowles, New York, 81.2.4
Photo: Marc Bernier

William T. Williams
Trane, 1969
Acrylic on canvas
108 x 84 inches
Collection of The Studio Museum in Harlem, Gift of Charles Cowles, New York, 81.2.2
Photo: Becket Logon

Alma Thomas
Air View of a Spring Nursery, 1966
Acrylic on canvas
48 x 48 inches
Collection of the Columbus Museum, Georgia; Museum Purchase and Gift of the Columbus-Phoenix City National Association of Negro Business Women, and the artist

Daniel LaRue Johnson
Homage to Rene d'Harnoncourt, 1968
Painted wood
58 ½ x 30 ⅝ x 20 inches
Collection of Joy and I.J. Seligsohn, New York
Photo: Marc Bernier

Fred Eversley
Untitled, 1972
Cast polyester resin
36 ¼ x 10 ⅝ inches
Collection of the Solomon R. Guggenheim Museum, New York; Gift, Spring Mills, Inc., 1978 , 78.2439

Williams' early geometric paintings, we note the use of masking tape and acrylic paint to create sharp line and eliminate painterly gesture, as was seen in the contemporary work of Frank Stella and Kenneth Noland. Thomas substituted the organizational structure of hardedge with painterly layering that evokes the grid. Daniel LaRue Johnson's sculpture emphasizes the tension between the solid form and its painted surface.

Al Loving's polyhedrons and cubes provided a basis for his early art language. A single cubic word could be combined variably with others to create phrases and sentences, declarations in paint and about space and color. Color could be organizational as well. In retrospect, these hues also represent the era; in the painterly day-glo oranges and pinks of the large work, *Septehedron 34* (1969), we now see the youth and spirit of the 1960s. At the same time, Loving's geometric profile is "polished and tasteful."[7]

A confluence of events in the early 1970s led Loving to change aesthetic gears. He began to think more about the quilt as creative form. His work as a dancer with the Batya Zamir Dance Company further attuned him to space and environment. Another event was more extreme—a laborer completing one of Loving's large public commissions in Detroit was fatally injured. Horrified, Loving decamped to Newfoundland, Canada, cut up all his geometric paintings, learned how to sew and began piecing them back together.

Such antiformalist works as *Untitled* (c. 1975) are diametrically opposed to the hardedge painting that initially won him recognition in New York. He used standard-issue cotton duck, but worked with other fabrics as well, such as velvet, which brought sensuous texture to his surfaces. Each canvas strip also became a painting in and of itself. This explosion of the flat illusionistic object released the artist onto a trajectory of ebullient and continuous experimentation. Romare Bearden provided additional inspiration for this dislocation of painting. His cutting and reassembling of his Abstract Expressionist pieces led to the collages for which he became well known. This made Loving realize that his disassembling of the cubes was a form of collage and a way to make paintings work in real space. He also came to understand the limits of the category of "painter." As he recalled, "that aspect of me doesn't paint but makes things. But I'm not a sculptor."[8]

In the early work of William T. Williams, color became structure, "geometric labyrinths"[9] and planes of intersecting hues. Williams said of these paintings that he was interested in bringing an "irrationalism" to the formalism of the day as a vehicle for emotion and expression. As he has noted, "I was

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caught between two issues: an interest in Colorfield painting and an interest in expressionism, and in trying to reconcile the two."[10] Because of his geometric motion and emotion, his works certainly were not experienced in the same manner as typical Colorfield paintings, but people were still drawn to his handling of color. Williams also found the complexity he sought in his paintings in the jazz stylings of the moment. The dynamic geometries in *Trane* (1969) visualize the sounds of John Coltrane's saxophone. Williams sought out jazz for formal inspiration, but also for its "reassertion of cultural identity."[11] To drive home his point, at the opening of his solo show at SoHo's Reese Paley Gallery in 1971, Williams showed the paintings along with "the musical accompaniment of blaring radios."[12]

Linked with the Washington Color School, both Alma Thomas and Sam Gilliam found support for their work in that city in the 1960s. While the majority of the artists in *Energy/Experimentation* were in their 30s during this period, Alma Thomas was in her 70s. Nevertheless, she was clear that regardless of age, she and her work were part of the current "day in time."[13] While her art may have been inspired by the natural world, she said, "I leave behind me all those artists who sit out in the sun to paint. I leave them back in the horse and buggy time when everything moved slowly. I get on with the new."[14]

Thomas found a non-objective language that honored the flat picture plane that had captivated Western modernism. While there is no depth to her paintings, there are layers. Her painted strokes began primarily as gatherings of horizontal lines, thin bands of color, as in *Air View of Spring Nursery* (1966). These blocks of color at times obliterate the canvas field but still evoke an underlying grid. Thomas's excitement for the natural world set her apart from figures such as Noland and Morris Louis. Yet when she translated circular beds of flowers throughout the city into circular imagery, it could invoke comparisons with both Noland and Jasper Johns. She also chose the eccentricities of the brush over the staining of canvas and the sharp, clean lines favored by her peers.

Daniel LaRue Johnson was born in Los Angeles and began his formal art training there in the late 1950s. By the 1960s he lived a peripatetic lifestyle, going back and forth between, primarily, Los Angeles and New York. In the second half of the 1960s his interests in various media came together in highly polished polychrome wood sculpture linked, due to its decorative sheen, to the "finish fetish" of Los Angeles art. An exquisite and complex composition such as *Homage to Rene d'Harnoncourt* (1968) focuses on the horizontal thrust of sculptural forms with a variety of intersecting planes that seem to float above the floor. Shown in the exhibition, *In Honor of Dr. Martin Luther King, Jr.* at the Museum of Modern Art in 1968, Johnson's piece seems from our perspective to have a satiric edge, as it is an homage not to the slain civil rights leader but to a director of the museum. Within months of the exhibition's opening, however, d'Harnoncourt retired and then met with an untimely death soon after. d'Harnoncourt's interests in Mexican and Native American art could be seen, in one sense, as paving the way for a more complex notion of modernism and contemporary culture, and one that might more fully include black artists.

Materials

While Fred Eversley and Tom Lloyd worked with materials considered part of the cutting edge—plastic resin for Eversley, electronics and light for Lloyd—Sam Gilliam took the more traditional notion of painting into another realm. For these artists, the investment in action, and the changing notion of what materials could be considered "art" and how they were used, provided the basis for their continuing explorations.

Fred Eversley, a former aerospace engineer turned artist, began creating cast-plastic resin sculpture in Southern California in 1968. His ideas fitted comfortably into the stylistic trends of the era known as the "L.A. Look"—including hardedge painting, minimalist sculpture and pop art visions—which critic Peter Plagens called "cool, semi-technological, industrially pretty art."[15] It was identified with new techniques and materials, such as resins, glass, plastic, metal and industrial pigments, in works by artists such as Larry Bell, Judy Chicago and Craig Kauffman. The style favored primary forms over decorative surfaces, the inspiration of West Coast aerospace technology over East Coast industrialism. Eversley's sculpture addresses opticality, perception, mathematical formulas and kineticism. While pieces such as *Untitled* (1970) and *Untitled* (1971) are solid geometrical structures, they use kaleidoscopic properties to conjure the movement of bodies in space and reflect viewers' shifting emotional profiles.

Like Eversley, Tom Lloyd used materials that visibly incorporated new technologies. If Dan Flavin's light works create atmosphere and Keith Sonnier's use neon as expressionistic gesture, Lloyd's pieces reflect the movement and pacing of the city—street and traffic lights, automobile signals and theater marquees. Their programmed and changing hues also seem to insert an emotive flair. Large sculptural geometry is further complicated by the form of the lights themselves: circular lenses that refract and fracture light and color; add line, pattern and shape; and alter the holistic sense of each piece. *Moussakoo*

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Tom Lloyd
Moussakoo (from the *Electronic Refraction Series*), 1968
Electronic sculpture, aluminum, light bulbs, plastic laminate
54 x 64 x 15 inches
Collection of The Studio Museum in Harlem, Gift of The Lloyd Family and Jamilah Wilson, 96.11

Sam Gilliam
Gram, 1973
Acrylic on canvas
57 x 60 inches
Collection of the Detroit Institute of Arts, Gift of Patricia A. Fedor and Christopher T. Sortwell, 1986.66

Joe Overstreet
Saint Expedite A, 1971
Acrylic on canvas
62 x 96 inches
Courtesy of the artist and Kenkeleba Gallery, New York

Melvin Edwards
The Lifted X, 1965
Welded steel
65 x 45 x 22 inches
Courtesy of the artist
Photo: Marc Bernier

Melvin Edwards
Cotton Hangup, 1966
Welded steel
26 x 30 x 20 inches
Collection of The Studio Museum in Harlem, Gift of Mr. and Mrs. Hans Burkhardt, 91.21

(1968), a wall work around six feet square in size and made up of interconnected hexagons, is among Lloyd's most complex pieces in this medium and mirrors Al Loving's investigations of this shape during the same period. Loving's paintings suggest an easy seriality and interchangeability, while Lloyd's floating light plays belie the connectedness of electronics and wiring that precludes actual physical movement. Instead the light and color offer evanescent motion.

Though he was working with hardedge abstraction as early as 1964, in 1968, Sam Gilliam's experiments with staining and folding canvas exploded into the draped works for which he is perhaps best known: huge skeins that pushed the notion of the Washington Color School into new dimensions. Such works made us rethink what painting might be, what it looked like, how it worked or lived in the world. Yet at no time did Gilliam himself see these as forms of sculpture, instead he considered them "suspended paintings."[16] The painted surface is still the key and the voluminous folds of canvas highlight and emphasize luminous color. By moving the painting off the stretcher bars and into space, the artist acknowledged the "properties inherent to canvas itself ... allowing the canvas to be exactly what it really is—a flexible, drapeable piece of cloth," and let this provide the structure for his imagery.[17] Yet as has been suggested, the installation of the suspended paintings was not random. Gilliam had specific notions about the way he saw the works engaging with space that can be usefully compared to the felt works of Robert Morris or the synthetic skeins of Eve Hesse, which also date from this moment.[18]

Gilliam's investigations of monumental drapes were accompanied by explorations on a smaller scale. Works such as *Gram* (1973), included in *Energy/Experimentation*, demonstrate the importance of circular shapes evolving from the larger cascading pieces. The tondo form became an extension of investigations that problematized the traditional rectangle of modern painting. *Toward A Red* (1975), though completed only two years after *Gram*, shows Gilliam putting paintings back on stretcher bars and in a rectangular format. Where the draped works demonstrated exuberant staining, the surface of *Toward A Red* is thick with encrusted layers of paint, and though more traditional in shape, is formed by joined collaged strips of canvas of varying sizes. It can be usefully compared with Al Loving's *Untitled* (c. 1975), which uses a similar structure of pieced canvas sections, although in this case they are dyed and released from the stretcher.

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Space

The notion of space as a sculptural equation is demonstrated in works by Melvin Edwards and Barbara Chase-Riboud, but their approaches take us in other directions, with pieces that may be suspended from the ceiling or lie on the floor. In contrast to Edwards and Chase-Riboud, who manipulated metals, Joe Overstreet transferred the workings of mass and volume to billowy canvases stretched with rope and experienced in three dimensions.

Joe Overstreet left the Bay Area in 1958 for New York, where he received good responses to his work over the next decade. In 1969, he showed intensely hued hardedge and shaped canvases in a solo exhibition at The Studio Museum in Harlem.[19] Overstreet received praise in *The New York Times* and a stellar review in *Arts Magazine*, where his colleague Frank Bowling declared, "This show is a triumph!"[20] He lauded Overstreet's emotional color and edgy sense of shape, and wrote, approvingly, that "The wall is not dealt with formally, but with utter distrust."[21] These shaped canvases, with titles such as *Tribal Chieftain* (c. 1969) and *He and She* (1969), are results of a period of study of "African systems of design, mythology, and philosophy," distilled to make a "statement as a black man in the West."[22] If ethnically specific institutions such as The Studio Museum in Harlem began to move away from works of non-objective abstraction around this time, it seems odd that such works by Overstreet would find approval. But his interest in African design systems, particularly the sense of frontality and confrontation of the mask form, made the works acceptable under the new dispensation.[23]

Rather than find Overstreet's invocation of African symbology situational or opportunistic, we can relate it back to his home base in the Bay Area. There he was mentored by Sargent Johnson, a Harlem Renaissance-era artist who was not only an ardent proponent of Alain Locke's theories, but also, like most West Coast artists, had an open approach to a multiplicity of cultural sources.[24] Overstreet returned to the Bay Area from 1970 to 1973 to teach at California State University, Hayward. During this period he developed the *Flight Patterns Series* and related works, which saw canvases removed from the stretchers. *Saint Expedite A* (1971) is a beautiful example. He transferred the geometry he worked with previously to more flexible formats that indeed bear out Bowling's earlier observation of Overstreet's "distrust" of the wall. These pieces take shape through taut ropes that attach to the floor, ceiling and wall at strategic points. The hues in *Saint Expedite A*—in acrylic paint applied to the ground with a wire brush—appear to be red, black and green, an invocation of the colors of black liberation, a way perhaps to link this work to the social concerns of the day.[25] In the *Flight Pattern Series*, the flexibility of installation and the attention to the canvas as fabric and as a sewn form are attributes Overstreet shared with Loving and Gilliam. But while Gilliam and Loving both referred back to quiltmaking as an impetus for that process, Overstreet was captivated by nomadic shelters, home spaces that can be easily assembled and disassembled to provide shelter on the road and when in flight.[26]

Before arriving in New York in 1967, Melvin Edwards was a rising star in Southern California, garnering major attention there by the age of 30. *The Lifted X* (1965), included in *Energy/Experimentation*, was made for his first solo museum show at the Santa Barbara Museum of Art that same year, and is an homage to the then recently assassinated Malcolm X. Similar to the *Lynch Fragments* series for which he is perhaps most well known, *The Lifted X* contains a strong vertical mass of welded fragments that seem to hold together only tentatively, forming compositional chiaroscuro in the interstices of the welded steel. In *The Lifted X*, however, this central form rests on a cool rectilinear base.

The sense of ritual and eroticism that Mary Schmidt Campbell read in the *Lynch Fragments* is not yet quite visible in *The Lifted X* or *Cotton Hangup* (1966).[27] Both seem more experimental. The latter is hung from the ceiling and anticipates more environmental works such as *Curtain for William and Peter* (1969). That work is composed of barbwire and chains, which cascade from the ceiling to the floor, and had its debut at The Studio Museum in Harlem in 1969 in the exhibition *X to the 4th Power*, curated by William T. Williams, before being included in Edwards' solo show at the Whitney Museum of American Art the following year. However, as early as 1968, Edwards was experimenting with large-scale geometries that were sometimes painted. These were shown at his one-man show at the Walker Art Center in 1968 and appeared in a public work, *Double Circles* (1968, installed 1970), in Harlem at 142nd Street and Lenox Avenue.

Barbara Chase-Riboud has spent the last four decades living and working in Europe, but her art is still intricately involved with the issues faced by this generation of artists and the tensions between abstraction, politics and race. She also continues to be concerned with themes of the African Diaspora. A sculptor and an erudite draftsman, she is also a poet and award-winning novelist.[28] At times her various projects intersect into one continuous study, as we see with the piece *Bathers* (1972), which is also the subject of a poem. The sculpture is a floor work of undulating elegance. It covers nine feet by twelve feet of floor space but rises a mere six inches off the ground. Silk and synthetic fiber appear to erupt from the places where the 16 aluminum sections join, and ooze and flow more flagrantly at certain

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Barbara Chase-Riboud
Bathers, 1972
Aluminum and silk, ed. 3 of 3
6 x 108 x 148 inches
Courtesy of the artist and
Stella Jones Gallery, New Orleans

Barbara Chase-Riboud
Le Mantaeu (The Cape), 1973
Collection of the Lannan
Foundation, Los Angeles

Jack Whitten
Red Cross for Naomi, 1980
Acrylic on canvas
42 x 42 inches
Courtesy of the artist

Jack Whitten
Khee I, 1978
Acrylic on canvas
72 x 84 inches
Collection of The Studio Museum
in Harlem, Gift of Lawrence Levine,
New York, 81.9

Ed Clark
Untitled, 1974
Color etching on paper
22 x 30 inches
Collection of The Studio Museum
in Harlem, Anonymous Gift, 00.3.3
Photo: Marc Bernier

Ed Clark
Yucatan Series, 1977
Acrylic on canvas
45 ½ x 63 inches
Courtesy of the artist

points. A useful comparison can be made here to the decidedly more minimal work of Carl Andre, which radically offered up sculpture not only as flat piece barely rising from the floor, but also crafted from mundane materials such as firebrick and steel. We can also think about Chase-Riboud's oeuvre as valorizing materials considered craft (fabric, yarns, etc.), part of the changing notions of the art object in this era, and particularly linked to a feminist practice. In this light, French art historian Françoise Nora related Chase-Riboud's work to that of contemporaries, such as Magdalena Abakanowicz and Nancy Graves, in an orientation towards, and revitalization of, fiber.[29]

Chase-Riboud used the lost wax process to cast unique metal elements in her sculpture from the 1970s. An ancient method, it is associated with the exquisite bronzes of 15th- and 16th-century Benin. Correlation to African creative traditions can also be seen in the way Chase-Riboud approached her vertically oriented pieces from the period, such as the *Malcolm X Series*. Here we find parallels to West African masquerades, which join wooden mask superstructures with fabric, raffia and other materials draping the body, and are then put into performance. Yet Chase-Riboud has also been adamant about the fully global inspirations for her work and the need for an equally expansive contextualization.[30]

Tools

New approaches to painting required new types of implements. Jack Whitten and Ed Clark were among those who developed different ways of applying paint to the canvas ground. Their inventiveness was not just in the workings of the flat surface, but in the methods and tools used to intercede in it. These interventions were also about process, where the actions constituting the creation of the work are made/left visible. As Whitten noted, "the painting is more about the journey than the destination."[31]

Although an admirer of Abstract Expressionism and Colorfield painting, Jack Whitten considered his own works as a further development: fields of painted matter that he related to the "sheets of sound" created by jazz musicians and the active surfaces of photography in process. As he explained:

> I had a conversation with John Coltrane, in 1965, at the Club Coronet in Brooklyn. He was playing with Eric Dolphy and for about two weeks straight I was going out there every night to hear him. Coltrane told me how he equated his sound to sheets: the sound you hear in his music comes at you in waves. When they say 'Training in,' it's about the sound coming in in waves. He catches it when it comes by, and he'll grab at as much of it as he needs, or can grasp. I think that,

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> in plastic terms, translating from sound, I was sensing sheets, waves of light. A sheet of light passing, that's how I was seeing light. That's why I refer to these paintings as energy fields. I often thought of them as two poles that create a magnetic field in which light is trapped. That's the energy.[32]

Paintings of the 1970s, such as *Khee I* (1978), from the artist's *Greek Alphabet Series*, thrust horizontally in thick vibrating bands, with incisions in pale hues interrupting the flowing movement of gray, black and white tones. The working of the surface is elaborate and refined, hinting at the illusionism that was painting's stock-in-trade. Whitten worked in the area of tension between the actual painted planes and the pictorial space. The surfaces he created are also tactile, made by layering and cutting back into thick strata of acrylic. Whitten's experiments make the physical nature of painting palpable.

What distinguished Whitten from his peers, however, was his invention of processes and tools for painting. In 1970 he made a decision to let go of the brush and remove the marks of the hand from the canvas. He created a floor-based platform on which to paint and a variety of objects with which to manipulate or intercede in the liquid surface. The first of these were, tellingly, an Afro-comb and a saw, which he pulled through wet acrylic. The former was a sign of African-American identity and the latter of manual labor and the construction trade in which Whitten worked when he arrived in New York in 1960. These two items inspired an array of inventions, often immense things made of metal, rubber or wood, that the artist pulled across profuse layers of paint. "This technique [was] a physical way of getting light into the painted surface without relying on the mixture of color."[33]

Edward Clark's mature work is a testament to gesture and action. The traditional paintbrush, however, was replaced by a pushbroom in the 1960s to capture not only the motion of the hand and arm, but also to involve the power of the body. With the body behind it, the pushbroom offered speed. As the size of the paintings grew, Clark added a track-like device to keep the broom steady. Clark's voice developed with the intersection of gesture and color. He began to create oval paintings in Paris between 1966 and 1969 as a way to incorporate perception by mimicking the shape of the eye. This form is also a continuation of Clark's shaped paintings of the 1950s. By the early 1970s, the ellipse or oval had evolved into a "bounding shape"[34] contained within the canvas rectangle and which interceded into the strong horizontals formed by the pushbroom, as we see in *Untitled* (1977) from the *Yucatan Series*. During the period covered by *Energy/Experimentation*, Clark created groups of paintings influenced by travel and memory. Paler hues—white, wisps of faintest blue, some beige into a whisper of pink—dominate the *Yucatan Series*, while the *Ife Series* concentrates on terracotta and umbers, for instance, in ruminations on place and culture.

Surface

An involvement with surface in painting is demonstrated in the works of Haywood Bill Rivers, Frank Bowling and Howardena Pindell. Bowling's experimentation with processes of staining in the late 1960s and early 1970s was incrementally replaced with an increased emphasis on layering of painted material. Rivers began creating thick paintings in the 1950s and this became his signature. Unlike the others, Pindell's canvases were largely monochromatic, making the buildup of surface materials almost invisible despite their loaded density.

Haywood Bill Rivers is the oldest artist represented in *Energy/Experimentation*, although he and Ed Clark are of the same generation. Through his example we understand how African Americans marshaled their creativity, whether they were trained formally or not, and regardless of whether anybody cared to recognize what they did as fine art. Born in the small rural town of Morven, North Carolina, Rivers made his way to New York and the Art Students League in 1946. Rivers' earliest work follows the naïf vein of Horace Pippin and owes much to his interest in the work of Jacob Lawrence. Interestingly, one of his mentors at the Art Students League was Morris Kantor, who would turn out to be one of Al Loving's professors in graduate school at the University of Michigan in Ann Arbor some 20 years later.[35]

Rivers developed his fully abstract voice by the 1950s, when he was living in Paris. At that time he developed his heavily impastoed canvases, some of which were so thick that "they could not be rolled for shipment to the United States."[36] Rivers was inspired and captivated by Abstract Expressionism, a movement in which he felt he could participate, and that had national and international impact.[37] *Eclipse #1* (1970) demonstrates the language that the New York art world came to know him by in the 1970s. It is driven by a unique color sensibility and characteristic geometry, and, interestingly, still bears the frontality found in his figurative "naïf" canvases of the 1940s. Rivers, too, thought of his practice in relationship to the traditions of quilting, vernacular and functional creativity. He also saw them as issuing, to a certain extent, from the natural world, as seen in his repeated petal images based on the bountiful daisies of North Carolina. However, the circular forms that reappear in his canvases were inspired by the Moorish architecture of Spain, where he spent time in the 1960s.

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Frank Bowling
Bartica Born III, 1969
Acrylic on canvas
114 x 54 inches
Courtesy of the artist

Frank Bowling
Barticaflats Even Time, 1980
Acrylic and oil on canvas
28 x 78 inches
Collection of The Metropolitan Museum of Art, Gift of Dr. and Mrs. Robert E. Carroll, 1981 (1981.509)

Howardena Pindell
Untitled #23, 1974
Watercolor and acrylic on board
20 ½ x 16 ⅛ inches
Courtesy of Sragow Gallery, New York
Photo: A. V. Woerkom

Howardena Pindell
Feast Day of Iemanja II, December 31, 1980
Acrylic, dye, paper, powder, thread, glitter and sequins
86 x 103 inches
Collection of The Studio Museum in Harlem, Gift of Diane and Steven Jacobson, New York, 86.2

Howardena Pindell
Free, White and 21, 1980
VHS
TRT 12:15
Courtesy of The Kitchen, New York

Arriving in New York from London in the mid-1960s, Frank Bowling, originally a citizen of Guyana, visually and intellectually confronted the notion of "American-type painting." *Bartica Born III* (1969) demonstrates Bowling's investigation of large stained colorfields. Yet his larger "American" autobiography is also present here in the painting's Guyanese title and furthered in his incorporation of maps and photo silkscreens.[38]

As Kobena Mercer has noted, maps in the works of other artists in the 1960s, Jasper Johns and Alighiero Boetti among them, become vehicles for the exploration of a changing sense of geography. Bowling's figure and actions were part of the global effort to "decentre the planisphere," or the perspective of the globe from the Western eye.[39] But the maps become increasingly vestigial as color takes control. At times juicy and luminous, these paintings also offer, according to Mercer, an "aquatic mood" that relates to the Afro-Atlantic Middle Passage.[40]

While he is discussed here in the context of surfaces, Bowling invented his own tools as well. He built a low platform equipped with a gutter to accommodate the running water and paint of his staining process, and also created canted stretchers to allow paint to course down the center in forms both sensorial and dimensional. In later paintings, such as *Barticaflats Even Time* (1980), our attention is drawn to the thick layering and slubs on the active surface.

Around 1970, Howardena Pindell began to adapt various "systems" to work out aesthetic problems in paper and paint, such as hole-punched templates through which she applied color to a surface. The circular remains of these stencils, as well as fragments of discarded works, were then reapplied to paintings and drawings, sometimes numbered but "out of sequence" and sometimes bearers of delicate color. Underlying this play of surface is a grid, maybe formed of graph paper and later made more three-dimensional with monofilament or thread. Large paintings from the period are light, almost translucent, and seem to merge with the wall, some with barely flickering dots that are iridescent and poetic.

In the practice of Howardena Pindell we begin to see the stakes of painting, and art in general, change as we move toward 1980. Increasingly concerned with the lack of content, and later with the abscence of specifically *political* content, in her own work, Pindell began to make surfaces that reflect changing notions of what the picture plane should hold. We see this in the greater incorporation of color, and the sexy fun of shimmery substances—"sequins, confetti, and glitter, like minimalist paintings seen through the eyes of a Vegas couturier," as Carrie Rickey mused.[41] In these later large paintings, Pindell belatedly took up

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the craft of sewing—often used to mark feminist practice earlier in the 1970s—to create soft grids from strips of canvas that were then sewn back together but "so loosely bound that the paint-stiffened threads become airy, organic grids."[42] *Feast Day of Iemanja II, December 31, 1980*, evidences such developments in the artist's work. The titular link to the African Diaspora (in this case in the reference to the Afro-Brazilian religion of Candomblé) is something we have seen in other works in *Energy/Experimentation*. But here it is feminized with allusions to the goddess of the sea and of procreation, its sensuous beauty compounded by the addition of perfumed scent. These shifts on Pindell's part moved the work toward what would become post-modern practice in the 1980s—a focus on overt investigations of identity and the return, in painting as well as in sculpture, of the figure.

While she realized the importance of political activism early in her professional career, Pindell did not incorporate that into her painting before 1980. As works of process, Pindell's paintings and drawings from the 1970s could be seen as meditations. However, in 1980 she forecasted a shift: "I do work that tends to be very beautiful, very physical. There's texture, there's color, even smell ... People who see my work now find it very soothing. I want to start confronting people with having to change their attitudes. It's not because I feel I *should* do that; I feel that I physically *must* do that work, or I'll get ill from not doing it!"[43] The evolution in Pindell's paintings—the embrace of figures, lush applications of color and text, and indeed the autobiographical turn, seen in such works as *Autobiography: Scapegoat* (1990) in the collection of the The Studio Museum in Harlem—began with the video performance work, *Free White and 21* (1980), a paean to art/real world racism. In the 12-minute video, Pindell plays all roles. One person is a black woman artist recounting vignettes of discriminatory encounters taken from Pindell's life. Another figure is a white racist, a caricature of a "lady"—Pindell in a blonde wig and white face. The third character is a liminal entity who wraps and unwraps her head with white gauze, which is eerily close to the white canvas strips from which Pindell had been creating her paintings up to that moment.

Energy

"Energy" in the title of this exhibition inflects the "Experimentation" of these artists. Much of it is found in explorations of new materials and technologies, including new formulas of acrylic paint, light, electronics, photography and a translation of photographic thinking.

Corporate Technology

Some of this exploration was imbricated with certain kinds of corporate support. Tom Lloyd created his *Electronic Refractions* in consultation with Al Sussman, a scientist working for the electronics giant Radio Corporation of America (RCA). William T. Williams had a relationship with Lenny Bocour, owner of Bocour Artist Colors (maker of the first acrylic paints), that not only allowed him access to the latest products, but also enabled him to comment on and perfect these materials for his own use. Jack Whitten's fellowship with the Xerox Corporation in the mid-1970s gave him access to flat-plate photocopy equipment. He also created works on paper using dry carbon pigment, or toner. Whitten also had a relationship with Bocour, and traded paintings for large quantities of paint. Fred Eversley's location in Southern California and experience as an engineer made him a perfect candidate for the infamous "Art and Technology" institute at the Los Angeles County Museum of Art, which culminated in an exhibition in 1971. The program matched artists with corporations producing new and specialized materials. Eversley was paired with Ampex Corporation, a maker of audio and visual recording and data technologies, to create a project with heat-sensitive liquid crystals in a full-spectrum, light-filled environment.

Photographic Thinking

Jack Whitten was interested in photography's growing preeminence and the technology's imbrication in contemporary vision; as he wrote on his studio wall during this period, "The image is photographic; therefore I must photograph my thoughts."[44] This was not a nod to figuration but his way of considering the painted surface as something developed and activated by process. Whitten's use of the generic term "developer" for all his invented tools was another link to photographic thinking and method. The close tones, shimmer and keen articulation of his surfaces also draw comparisons to new media, such as television and video.

Howardena Pindell's experiments with minimalist-driven aesthetics signaled both the contemporary and future time. Her sardonic use of numerical systems, grid structures and discarded materials was seen as having "succeeded in making art out of the detritus of the computer age," unlike assemblage, which was experienced through the lens of nostalgia.[45] In the second half of the 1970s, Pindell's explorations of translucence in the painted ground began to move her further towards technology. In her "video drawings" the artist replaced raw canvas with acetate, which she decorated with diagrammatic pen

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he was a major force in the interracial Art Workers Coalition, which specifically targeted the Museum of Modern Art, insisting the museum become more open to the work of a diversity of contemporary artists and audiences. From 1970 on, Lloyd's art activism turned to his home borough of Queens. After setting up the Community Artists Cultural Survey Committee to assess and identify the cultural needs and wants of non-elite art audiences in the New York area, he founded the Store Front Museum/Paul Robeson Theater in the neighborhood of Jamaica in 1971. The same year he joined the board of the newly formed Queens Museum. Until 1986, he was director of the Store Front Museum, which he viewed as a place to support creativity far removed from Manhattan's elite halls of culture.[59]

Activism became an ever-important force for Melvin Edwards. In California he was active in protests against housing discrimination. He also worked directly with Mark di Suvero in 1966 in the construction of the Los Angeles Peace Tower, a monumental work that used a steel structure as a framework for hundreds of two-foot square paintings contributed by an array of international artists protesting the war in Vietnam.[60]

Edwards' radical thinking was also reflected in several artist's statements of the period. One appeared in conjunction with his solo show at the Whitney Museum in 1970.[61] Another missive, "Notes on Black Art," written in 1971, gained wider circulation in 1978 when it was published in the catalogue for his solo show at The Studio Museum in Harlem. It is fascinating to review the definition of the term "black art" given by someone working three-dimensionally and always abstractly, especially in light of the push for didacticism and figurative representation that was heralded as the authentic role of the black visual.

Edwards defined "black art" as "works made by black people that are in some way functional in dealing with our lives here in America."[62] For Edwards, "The work can either take the form of giving and using ideas, subjects & symbols for radical change, or the works can be of such large physical scale, and in the right places, as to make real change. It should always be known that these works are our methods of changing things."[63] It is interesting that Edwards' definition left room for abstraction by defining content as "subjects & symbols"—linking two perhaps diametrically opposed camps through an ampersand. The "large physical scale" he mentioned also reflected his own investigations of public art and monumental sculpture at that moment, including the work with the Smokehouse group.

Some types of activism were more situational and pressed the point about black creativity and the existence of black abstractionists through a certain type of visibility, through par-

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ticipation in group exhibitions of black artists and at the level of content. Activism by Al Loving, Fred Eversley and Daniel LaRue Johnson can be viewed in this light.

When Al Loving landed in New York in early 1969, protests against the *Harlem on My Mind* exhibition at the Metropolitan Museum of Art were in full swing. He arrived at the museum to see the show and instead joined the picket line, where he met numerous black artists—many included in *Energy/Experimentation*.[64] Coming from Detroit, Loving had been exposed to "black art" by street artists or through work on display during conferences held by the radical Reverend Cleage. As Loving recalls, "There were paintings of people in struggle, people in chains, slaves, romantic pictures of Africa, and so on."[65] Even before arriving in New York he began to question this notion of "black art," which seemed to be at odds with all that he had been learning about aesthetics in his BFA training. "Was art supposed to be propaganda for the Civil Rights Movement?"[66] He made a decision to keep his commitment to radical politics out of what he created on canvas.

During the 1960s and 1970s, the figurative and didactic demands of the Black Arts Movement intersected with mainstream society's putative requirement that creative culture by black people "be heavily sociological in content."[67] Nevertheless, Fred Eversley's cast-resin sculptures were included in many shows of black artists during this time, as were Tom Lloyd's light works.

Throughout the 1970s, Daniel LaRue Johnson dedicated himself to the completion of a public monument to Ralph J. Bunche, a winner of the Nobel Peace Prize and a United Nations undersecretary-general who died in 1971. Finally dedicated in 1980, *Peace Form One*, a 50-foot stainless steel obelisk, is located at 47th Street and First Avenue in a small park outside the United Nations complex in New York.

The youngest artist in *Energy/Experimentation*, Howardena Pindell most exemplifies the problematizing of a monolithic black identity at the end of the 1970s and the rise of black feminist thinking, which was also epitomized by the rising prominence of authors such as Toni Morrison, Alice Walker and Ntozake Shange. Additionally, Pindell's practice demonstrated the changing nature of art, the move toward the greater visibility of content, figuration, density of the painted surface and, finally, the decentering of Western master narratives in favor of a more global sense of art and culture. Pindell's travels to Africa, Asia and South America got her thinking about using models other than Western ones as paradigms for the art-making process. Even before that, however, her interaction with feminist circles demonstrated her broader thinking on black identity.

Pindell was among the founding members of the feminist SoHo coop gallery A-I-R in 1972.[68] Such galleries were part of the alternative space movement, found parallels with ethnically specific spaces such as The Studio Museum in Harlem and were created to provide exhibition opportunities for a cadre of artists, in this case women, who were denied exposure in the larger mainstream art world. The feminist sector first showed the greatest support for Pindell's work. Yet after several years of active participation and exhibition with A-I-R, Pindell resigned because of the continuing specter of racism within feminist ranks. Her video performance *Free White and 21* is an allegorical meditation on some of these experiences.[69]

Pindell's activism continued in the late 1970s with participation in the Committee Against Racism in the Arts, formed in response to the exhibition *The Nigger Drawings* at New York's Artists Space in 1979. Using public funds, this alternative space mounted a show of charcoal drawings by a white male artist under the pseudonym "Donald," who chose the racial slur as the title of the series and sparked controversy in the art world.[70] In the 1980s, Pindell took this energy and expanded it into several projects that focused specifically on racism in the realm of culture. Her documentation of discriminatory practices first appeared as the article, "Art World Racism: A Documentation," in the *New Art Examiner* in 1989. She revisited the project in the 1990s and it was published in an expanded version in a book of Pindell's writings, *The Heart of the Question: The Writings and Paintings of Howardena Pindell*.[71]

In the example of Haywood Bill Rivers we see how the energy of protest set the artist's career flowing. When he left North Carolina at 16, his first stop was Baltimore. Like many budding black artists of his generation, he was initially accepted to art school, at the Maryland Institute College of Art (MICA), only to be rejected when he arrived at the school to begin his study. The National Association for the Advancement of Colored People (NAACP) was then brought in to argue Rivers' case. Though he did not win admittance to MICA, the state government gave him a scholarship to study anywhere outside its boundaries. Rivers chose to come to New York and work at the Art Students League in 1946. By the end of the 1940s he had joined Knoedler Gallery, exhibited at the Carnegie International of 1949 and ironically had a solo show at the Baltimore Museum, which also purchased several pieces.[72]

Rivers' experience was evidence of the way things had been for African-American artists in previous periods, particularly those who were too young to have participated in the WPA. The 1960s and 1970s were a testament not only to the new social

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Romare Bearden
Conjure Woman, 1964
Photo projection on paper
64 x 50 inches
Collection of The Studio Museum in Harlem, Gift of the artist, 72.5

status that black people were demanding of this country and the world, but also to how this energy translated into new kinds of opportunities for creative culture.

If Romare Bearden proved to be a mentor to others during the period covered by *Energy/Experimentation*, Haywood Bill Rivers filled a similar role. Jack Whitten has recounted Rivers' importance to younger black artists in New York at that time, and the artist's Bowery loft was an important meeting place even in the early 1960s. As Whitten recalls:

> The one thing that Bill impressed upon me was that there were ideas in art to work with ... Today formalism has become a political key word and it is wrong that it has become that. Every painting has a degree of formalism in it. You can't do a painting without thinking of formalist tenets in some way. [And then there is] the connection of painting as a larger, universal means, the connection of painting as a possibility of showing world view, world vision ... Bill Rivers was the one who set up that sort of atmosphere. Because of his painting, his involvement with painting, his lifestyle, he enabled me to become acquainted with these sorts of ideas.[73]

Joe Overstreet's contribution to the political and social energy of the period was significant and lasting. Shortly after his return to New York in 1974 after three years in the Bay Area, he opened Kenkeleba House Gallery on the Lower East Side with his partner, Corrine Jennings. The two made a commitment to offer exhibitions for artists of color and others who were underserved by the visual arts institutions of the day. Kenkeleba House, whose name was inspired by an African medicinal plant,[74] was a significant part of the culture of alternative spaces that grew in the 1970s and 1980s in New York that offered opportunities not only for artists, but also for curators and writers to develop and ply their craft.[75] In addition to gallery space, Overstreet and Jennings made studios and living spaces available in the building on East Second Street.

Texts of Protest

Rather than engage in physical protest activities, some artists made their radical thinking known through published criticism, statements and interviews.

In addition to being a painter, Frank Bowling was a contributing critic to various art magazines during the late 1960s and early 1970s. He penned a number of significant articles in which he attempted to unpack notions of that troublesome term, "black art." His ruminations on material aspects of black life, struggle, jazz and, importantly, a global framework for

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black experience, were key contributions to artistic dialogues of the era.[76]

Part of Alma Thomas' allure for the art world was her apparent profile as an older, untrained folk artist and *proper Negro lady*. Because she was of a different generation than the majority of artists emerging in the 1960s, her approaches to social issues and to notions of art and race were different, though I would argue not necessarily less radical. In fact, her views clearly reflect the tenor of the Harlem Renaissance of the 1920s and its emphasis on presenting black cultural accomplishment as the key to ending racism.

Responding to the critic Eleanor Munro's query, "Do you think of yourself as a black artist?" Thomas replied, "No, I do not. I am a painter. I am an American. I've been here for at least three or four generations. When I was in the South, that was segregated. When I came to Washington, that was segregated. And New York, that was segregated. But I always thought the reason was ignorance. I thought myself superior and kept on going. Culture is sensitivity to beauty. And a cultured person is the highest stage of the human being. If everyone were cultured we would have no wars or disturbance. There would be peace in the world."[77]

In interview after interview Thomas reiterated, if subtly, the role racism and segregation played in organizing her life choices. Born with speech and hearing impediments that perhaps drove her toward an inner creative life, she also cast her physical challenges as an apocryphal tale of white supremacy: as she mused, "My mother always thought [my handicaps] were because before I was born, a lynch party came up the hill near our house with ropes and dogs looking for someone" and the fear that the incident created caused Thomas' disabilities.[78] As a child she moved with her family from Columbus, Georgia, to Washington, D.C., because "there was nowhere I could continue my education ... At least Washington's libraries were open to Negroes, whereas Columbus excluded us from its library."[79] Indeed, she went on, "there was only one library in Columbus and the only way to go in there as a Negro would be with a mop and bucket to wash and scrub something."[80]

Like Alma Thomas, Ed Clark was of a different generation than the majority of artists gathered in *Energy/Experimentation*. In an interview with Judith Wilson in 1985 he admitted to not being so comfortable with the notion of a segregated "black art." He felt that artists should have the opportunity to be with and learn from each other, and he was equally uneasy with the way grouping artists by race automatically shifted interest from the creative work to politics. However, he also admitted that while he was uncomfortable with such notions, the focus brought to the work of black artists during the 1960s and 1970s affected him positively in other ways, leading to greater visibility and sales.

Clark lived in Paris from 1951 to 1956, moved to New York for a decade and then returned to Paris between 1966 and 1969. While back in Paris in the 1960s he made some of his most caustic political commentary regarding the situation of black artists in the U.S. In a statement for *L'Art Vivant*, a publication of the Galerie Maeght, on the occasion of the opening of The Studio Museum in Harlem in 1968, and in an interview the following year in *L'Express*, Clark was vocal about the dearth of opportunities for black artists in the U.S. and the lack of encouragement and support, a lack that leads to a curtailment of possibilities and prospects.[81]

The naming of works became another way to connect with black social struggles of the time. We see this in the series of canvases that Sam Gilliam made in response to the death of Martin Luther King Jr. and the subsequent riots in Washington, D.C.[82] Another example is *Three Panels for Mr. Robeson* (1975), large-scale drapes shown at the 34th Corcoran Biennial.[83] He referred to these works as "heraldic," not typical works of protest art but meditations, as Barbara Chase-Riboud has noted of her *Malcolm X Series*. While Gilliam has spoken of the Baroque gestures of his suspended paintings, he has also addressed their relationship to African masquerade forms. Such connections can be seen in the implied movement of Gilliam's work and its links to dance. Other pieces from the 1970s by the Washington, D.C.-based artist, in which yards of material entwine wooden beams and embrace solid sawhorses, bring to mind the interaction between wood and fabric in the masquerade models. Mary Schmidt Campbell continued the analogy to African form in the early 1980s by linking Gilliam's folding and staining processes to those of African textiles.[84]

Like his peers gathered here, Gilliam's commitment to aesthetic and material experimentation clearly did not prevent him from social engagement on some level, and like them too, though fascinated with what the entire universe had to offer, he never stepped away from being a black man in the world. In an interview in *Art News* in 1973, answering the proverbial question regarding "black art," Gilliam mused, "I think there has to be a black art because there is a white art ... Being black is a very important point of tension and self-discovery. To have a sense of self-acceptance we blacks have to throw off the dichotomy that has been forced on us by the white experience."[85] In a compelling reversal of the pejorative connotations some saw in the term, Gilliam further noted:

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> Even just the phrase *black art* is the best thing that has happened for the condition of black artists in America. It really calls attention to the number of major galleries in New York and museums around the world that had not shown, were not showing, were not *willing* to show any work by any black artist. Yet everyone has not come aboard, you *know* that. And there's that same kind of tokenism as before... But there is nothing to suggest in the history of men that we would ever arrive at utopia.[86]

In the works of Barbara Chase-Riboud from this era we find some of the most pointed meditations on beauty. For Chase-Riboud, this was a major function of life and there was a need for the important and expansive possibilities signaled by the notion of the beautiful in conjunction with that of blackness. In a moment when contemporary art in the U.S. was captivated by conceptualism, minimalism, process and things that generally celebrated the non-aesthetic object or anti-form, Chase-Riboud's focus on the aesthetic and the beautiful can be seen as diametrically opposed. Lyricism and romanticism in her work were identified by critics as having French sources, but I would argue that in another sense these aspects of her work epitomized the complexities of black artists' tendentious relationship to Western cultural canons.

In light of the negative and problematic reception of her first solo show at a commercial gallery in New York in 1970, it is not surprising that Chase-Riboud would never again make the U.S. her home, especially when her expatriate existence seemed to allow her talents to flourish. Her eloquent response to the situation appeared several months after the exhibition closed, in the second issue of the new black women's magazine, *Essence*. Getting right to the point, Chase-Riboud acknowledged that critics—Hilton Kramer, the chief art critic for *The New York Times* being a "typical" example—completely "misinterpreted" her work because she was black and a woman. Rather than setting out to make protest work with her exhibition *Four Monuments to Malcolm X*, the artist was "trying to express the ideas of a man who, more than any single individual, has affected the way Black people think of themselves. My aims were philosophical and moral." Chase-Riboud recognized that in "America today political art is necessary to the Black community," and even agreed that abstract art might be "out of place in a revolutionary situation." Yet she concluded, "My work may be too abstract or too sophisticated for revolutionary needs. I don't know. But it's too late for me to turn back."[87] She encouraged young African-American artists to travel, see the world as she had and break the confines of American existence and knowledge.

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Jack Whitten described his semi-figurative work of the 1960s as a way to manage "the pressure of being a black in America. And keep in mind I'm not talking about some kind of intellectual choice here. This was psychological necessity. It's just there, and you have to work with it. You work with it or it works with you."[88] Later Whitten found that this reflexive urge need not cast itself as figurative, but could be manifested through experimentation with materials, modes of perception and thought.

Whitten participated in scant few exhibitions featuring solely black artists in the 1960s and 1970s and he still managed to show and sell his work.[89] As with Gilliam, this was not a rejection of the reality of his life as a black person, rather he saw himself as part of a larger world picture. Equally his identity as a person and a painter was quite specific. "For me being black has something to do with the making of the image. But it is also important that I am from the South, that I worked in the construction trade, that I am living in New York..."[90]

Whitten's (and Overstreet's and others') strong connection to Rivers' artistic example was perhaps due to their shared rural Southern roots; Whitten was originally from Alabama and Overstreet from Mississippi. As Whitten once commented, "you know what attracted me to painting in the first place and to art? Being in the South, where you're black and the white people own everything and you're always in the back, and you can't do anything until they say, 'You do this, you do that.' [Art instead represented] an amazing kind of freedom."[91] The creative act demonstrated the possibility of inventing worlds that one wanted, making them function and look the way one wanted, and the ability to own one's mind, one's thoughts, and make them matter, make them count in the world.

Afro-American Abstraction

In the spring of 1980 April Kingsley curated *Afro-American Abstraction* for New York's P.S.1 Institute for Art and Urban Resources. Like *Energy/Experimentation*, the exhibition was interested in combating the invisibility of black artists working non-objectively but also wanted to provide a broader historical context for this work. More than half of the artists included here participated in the earlier show.[92] Unlike 1960s and 1970s exhibitions of "black art," this one was thematically coherent, bringing together abstract art by African-American artists and its relationship to African aesthetics. In a sense this emphasis gave us a view of what was to come in the 1980s with the focus on identity-based work. The show was well-received, though critics were skeptical about the one-to-one relationship between the non-objective work on view and traditional African art. Even Kingsley herself noted, "I became convinced that the pluralism of the 70s and the growing need for humanistic content and mythic and ritual significance in art offered optimum connections for Afro-American artists," hinting at a more expansive reading of the contextualization of this work.[93]

The artists in *Afro-American Abstraction* and in *Energy/Experimentation* worked in ways contemporary to their time. They were a part of the ongoing development of American abstraction; their aesthetics were inflected by minimalism but also, as the era progressed, embraced a more expansive array of art languages, identified by Kingsley as "pluralism of the 70s," and named post-minimalism by others.[94] This trend intervened in the cool impersonality associated with formalist abstraction and minimalism, rethinking ideas of content, emotion, expression and the eruption of conceptualism and performance. Post-minimalism offered important space for black artists because it allowed for the emergence of their positionality on a multiplicity of levels in terms of context and content. Previously, "race" was always spun as something "extra" and additional, particularly to formalist art-making; it was somehow unquantifiable in an abstract context even though these ideas had always been there. Speaking in 1973 of what black artists brought to the formalist table, Chase-Riboud coined the term "maximal," a notion certainly counterposed to minimalism and one that would be taken up briefly by mainstream criticism around 1980 to identify what would become known as post-modernism.[95]

Maximalism

"Maximal art," in Chase-Riboud's view, brought something extra to the table. As she commented, "I think our civilization is minimal enough without underlining it. Sculpture as a created object in space should enrich, not reflect, and should be beautiful. Beauty is function."[96]

The "maximal" on one hand described art that incorporated something that "functioned" in life, in the larger social world, even (or perhaps especially) on a metaphysical level, as both Chase-Riboud and Melvin Edwards insisted.[97] Other experiences, thoughts and notions of blackness, Diaspora, labor, culture and emotions were brought to and invested in contemporary art practice, which seemed to be uncontainable within the forms and language of post-painterly abstraction and minimalism. Concepts of beauty operated in this way for Chase-Riboud, and also for Alma Thomas and Al Loving, whose search for and recording of the beautiful was the energy that fueled the work. The "maximal" was exemplified in William T. Williams' and Loving's alternate takes on geometricism—emotional in

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the former case and portraiture in the latter ("even a box can be a self-portrait," Loving noted [98]). It could be seen in Bowling's stain paintings that channeled the African Diaspora, for example, or in the sonic/visual dialogue so many of the artists had with avant-garde jazz in terms of compositional complexity and meditations on cultural identity. Finally, it could be seen in the way these artists refused to avoid race, their participation in some way in the social struggles of the time and their insistence that all this could exist with, and in, their non-objective work.

"Maximalism" also offered an explanation for a more heterogeneous sense of practice, such as Chase-Riboud's gathering of sources worldwide for her creative work as a sculptor, poet and novelist. Fred Eversley was trained as an electrical engineer and it was his family business; over the years he continued to work on and off as a consultant in the field. Eversley's presence begs a question: does his multiple positions as black person, engineer and artist, whose work represented the intersection of aesthetics and scientific properties, modulate our thinking about the place and importance of this work?

This idea of heterogeneity also provided space for notions of the African Diaspora. It was not necessarily a direct link with Africa, as Kingsley attempted to argue, but a connection to how African culture impacted the world. Chase-Riboud's projects ponder sites all over the globe—thus her admonition for young artists of color to study and embrace global aesthetics. Edwards also recounted the importance of creative inspiration from Guyana, Cuba, Ghana and Egypt during this period. We see it in Pindell's series on Iemanja, an Afro-Brazilian goddess. And this notion even erupts in Chase-Riboud, Clark and Rivers' relationships to Paris, an outpost of the African Diaspora at least since the New Negro and Negritude movements of the 1920s and 1930s. Similarly, Frank Bowling's recurring invocation of "experience," and particularly that which took into account the global reaches of black culture, in his criticism in the 1960s and 1970s, articulated the same concept. These were the beginnings of a discourse that would challenge the monologic viewpoint of Western art history at the end of the 20th century and into the new millennium.

Jones, Kellie, "To the Max: Energy and Experimentation," *Energy/Experimentation: Black Artists and Abstraction 1964-1980*, New York: The Studio Museum in Harlem, 2006, pp. 14-34

Endnotes

1 *Since the Harlem Renaissance: 50 Years of Afro-American Art* (Lewisburg, PA: The Center Gallery at Bucknell University, 1984) 21. For more information on the shared camaraderie and exhibitions of Gilliam, Edwards and Williams, see: Mary Schmidt Campbell, "Sam Gilliam: Journey Toward Red, Black, and 'D'," *Red & Black to 'D': Paintings by Sam Gilliam* (New York: The Studio Museum in Harlem, 1982) 9; Jonathan Binstock, *Sam Gilliam* (Washington, D.C.: Corcoran Gallery of Art, 2005).

2 Mary Schmidt Campbell, "Sam Gilliam: Journey Toward Red, Black, and 'D'," *Red and Black to D: Paintings by Sam Gilliam* (New York: The Studio Museum in Harlem, 1982) 9.

3 Al Loving's show that opened in December 1969 would be the first of 12 exhibitions the Whitney would do with black artists over the next six years. Almost all of them were curated by then Associate Curator Marcia Tucker, who would go on to found The New Museum of Contemporary Art in 1977. Alma Thomas's show opened in April 1972. See: Kellie Jones, "It's Not Enough to Say 'Black is Beautiful' Abstraction at the Whitney 1969-1974," *Discrepant Abstractions*, ed. Kobena Mercer (Cambridge: The MIT Press, 2006).

4 Rivers' thick canvases and Clark's shaped paintings have also been ascribed to the reuse of materials due to lack of funds. See: Kellie Jones, *Abstract Expressionism: The Missing Link* (brochure) (New York: Jamaica Arts Center, 1989).

5 Judith Wilson, "How the Invisible Woman Got Herself on the Cultural Map," *Art/Women/California: Parallels and Intersections, 1950-2000*, eds. Diana Burgess Fuller and Daniela Salvioni (San Jose: San Jose Museum of Art, 2002) 201-216.

6 Eleanor Munro, "The Late Springtime of Alma Thomas," *The Washington Post Magazine* 15 April 1979: 18-24. On the garden as vernacular creativity, see the title essay in: Alice Walker, *In Search of Our Mothers' Gardens* (San Diego: Harcourt Brace & Co., 1983).

7 Walter Robinson, "Al Loving at William Zierler," *Art in America* (Sept.-Oct. 1973): 110.

8 *Since the Harlem Renaissance* 33.

9 David C. Driskell, *"...and unending visual odyssey" William T. Williams* (Winston-Salem: Southeastern Center for Contemporary Arts, 1985) 43.

10 *Since the Harlem Renaissance* 47.

11 *Since the Harlem Renaissance* 47.

12 April Kingsley, "From Explosion to Implosion: The Ten Year Transition of Williams T. Williams," *Arts* 55 (February 1981): 154.

13 Munro, *The Washington Post Magazine* 24.

14 Munro, *The Washington Post Magazine* 24.

15 Peter Plagens, *Sunshine Muse, Art on the West Coast, 1945-1970* (New York: Praeger, 1974) 120.

16 Walter Hopps and Nina Felshin Osnos, "Three Washington Artists: Gilliam, Krebs, McGowin," *Art International* (May 1970): 32.

17 Hopps and Osnos 33.

18 Jay Kloner argues that Gilliam devised three basic "modes of presentation: hanging close to the wall, extending out from the wall but retaining a proximity, and projecting into the space of a room." See: Jay Kloner, "Sam Gilliam: Recent Black Paintings," *Arts Magazine* (Feb. 1978): 150-153. Also see: Hopps and Osnos 34 and Jonathan Binstock, *Sam Gilliam* (Washington, D.C.: Corcoran Gallery of Art, 2005) 62-63.

19 Overstreet's solo show at The Studio Museum was paired with another of sculpture by Ben Jones.

20 John Canaday, "Art: Scanning America of the 19th Century," *The New York Times* 1 Nov. 1969; Frank Bowling, "Joe Overstreet," *Arts Magazine* (Dec. 1969): 55.

21 Frank Bowling, "Joe Overstreet," *Arts Magazine* (Dec. 1969): 55.

22 Edward S. Spriggs, *Ben Jones and Joe Overstreet* (New York: The Studio Museum in Harlem, 1969) n. pag.

23 Overstreet talks about conceiving these works as types of portraits after the example of African masks. See: Spriggs n. pag.

24 Judith Wilson and Lizetta LeFalle Collins, *Sargent Johnson: African American Modernist* (San Francisco: San Francisco Museum of Modern Art, 1998).

25 While the colors of the piece appear to be red, black and green, the artist referred to the deepest tone as a very deep purple when I visited. Personal communication, 24 Feb. 2006.

26 *Joe Overstreet: Works From 1957 to 1993* (Trenton: New Jersey State Museum, 1996). It is interesting to think of these pieces as being made by Overstreet in the Bay Area. It was a place that he came to know as home, but only after his family had crisscrossed the country during his childhood years and finally settled in Berkeley in 1946. Overstreet also sailed with the Merchant Marine between 1951 and 1958; the proficiency with rope in these pieces may owe something to this experience.

27 Mary Schmidt Campbell, "Introduction," *Melvin Edwards, Sculptor* (New York: The Studio Museum in Harlem, 1978) 3-10.

28 Chase-Riboud's writings such as *Sally Hemmings* (1979) and *The President's Daughter* (1994) brought to life Thomas Jefferson's black mistress long before the DNA tests confirmed that the president was involved in the same type of liaison that formed the making of America. Many of her works also foreground women's history, such as her meditations on Cleopatra in poetry, *Portrait of a Nude Woman as Cleopatra* (1988) and a suite of impressive sculptural objects made between the 1970s and 1990s, including *Le Manteau* (*The Cape*) (1973) in the collection of The Studio Museum in Harlem. Chase-Riboud's most recent novel, *Hottentot Venus* (2003) was proceeded by the sculpture Sarah Baartman/Africa Rising (1996). See: Lisa Jones, "A Most Dangerous Woman," *The Village Voice* 3-9 Feb. 1999.

29 Françoise Nora, "From Another Country," *Art News* (March 1972).

30 Eleanor Munro, *The Originals: American Women Artists* (New York: Macmillan, 1979) 370-376.

31 *Since the Harlem Renaissance* 44.

32 Henry Geldzahler, "Jack Whitten: Ten Years-1970-1980," *Jack Whitten: Ten Years-1970-1980* (New York: The Studio Museum in Harlem, 1983) 8. Geldzahler also makes a link between Whitten's ideas and those of Sam Gilliam around this time. He quotes Mary Schimdt Campbell on the artist, "Gilliam's cascades of color are not unlike Coltrane's sheets of sound." Mary Schmidt Campbell, "Sam Gilliam: Journey Toward Red, Black, and 'D'," *Red & Black to 'D': Paintings by Sam Gilliam* (New York: The Studio Museum in Harlem, 1982) 9. Whitten himself played tenor saxophone in college. *Since the Harlem Renaissance* 45.

33 Kellie Jones, "Chronology," *Jack Whitten: Ten Years-1970-1980* (New York: The Studio Museum in Harlem, 1983) 15.

34 Corrine Robins, "Edward Clark," *Arts* (October 1975): 8.

35 Janey Washburn, "Bill Hayward [sic] Rivers, Painter. April 21, 1985," *Artists and Influence* (1986): 99.

36 Ann Gibson, "Two Worlds: African-American Abstraction in New York at Mid-Century," *The Search for Freedom: African American Abstract Painting, 1945-1975* (New York: Kenkeleba Gallery, 1991) 20.

37 Washburn 96

38 John Tancock, "Frank Bowling at the Center for Inter-American Relations," *Arts Magazine* 48 (Dec. 1973): 58.

39 Kobena Mercer, "Frank Bowling's Map Paintings," *Fault Lines: Contemporary African Art and Shifting Landscapes*, eds. Gilane Tawadros and Sarah Campbell (London: Institute of International Visual Arts 2003) 141.

40 Mercer 146-147.

41 Carrie Ricky, "Howardena Pindell," *The Village Voice* 23 April 1980: 79.

42 Judith Wilson, "Private Commentary Goes Public," *The Village Voice* 15 April 1981: 84.

43 Judith Wilson, "Howardena Pindell Makes Art that Winks at You," *Ms. Magazine* May 1980: 70.

44 *Since the Harlem Renaissance* 44.

45 Donald Miller, "Three-Woman Art Show," *Pittsburgh Post Gazette* 13 May 1975.

46 For a definition of Afro-Futurism, see: "Afrofuturism Special Issue," ed. Alondra Nelson, *Social Text* 71 (Summer 2002).

47 Barbara Chase-Riboud and Françoise Nora, "Dialogue: Another Country," *Chase-Riboud* (Berkeley: University Art Museum, 1973) n. pag.

48 Thanks to my colleague, Alondra Nelson, for calling my attention to this. Personal communication, March 2005.

49 David C. Driskell, "Foreword," *Alma W. Thomas Recent Paintings, October 10-November 12, 1971* (Nashville: Carl Van Vechten Gallery of the Fine Arts, Fisk University, 1971).

50 David L. Shirey, "At 77, She's Made It to the Whitney," *The New York Times* 4 May 1972: 52.

51 Munro, *The Washington Post Magazine* 24.

52 Henri Ghent, "Notes to the Young Black Artist: Revolution or Evolution," *Art International* (20 June 1971): 33.

53 However, the majority of artists chosen for that show remained, including Al Loving, Frank Bowling, Alma Thomas and Barbara Chase-Riboud. "Politics," *Artforum* 9 (May 1971): 12; Grace Glueck, "15 of 75 Black Artists Leave As Whitney Exhibition Opens," *The New York Times* 6 April 1971: 50. Romare Bearden pulled his work from the show after it had already been installed. For a further discussion of this exhibition, see: Kellie Jones, "It's Not Enough to Say 'Black is Beautiful' Abstraction at the Whitney 1969-1974," *Discrepant Abstractions*, ed. Kobena Mercer (Cambridge: The MIT Press, 2006).

54 Local teenagers were hired to complete ground-level painting. After a while, these same groups made their own non-representational murals or rechristened fire hydrants in similar hues. In other instances, paint vanished from projects and was used by people to transform their own living spaces. Michael Oren, "The Smokehouse Painters, 1968-1970," *Black American Literature Forum* 24:3 (1990): 512, 516.

55 Grace Glueck, "Less Downtown Uptown," *The New York Times* 20 July 1969: D19-20

56 The museum's first director, Charles Inniss, resigned after six months and resumed his career in the corporate world. The museum's board, initially composed of heavy hitters from the mainstream art world, was "white-weighted" and strong in people identified with the Museum of Modern Art, including Kynaston McShine, then an Associate Curator there. A newly constructed board a few months later included James Hinton of Harlem

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Audio visual Productions and Charles Hobson, writer-producer with WABC-TV's "Like It Is," an early African-American television talk show hosted by Gil Noble. It is interesting to see how some of this initial black representation on the museum board came from the media rather than the art world. The focus on film that was an early aspect of the museum's profile represented at once the lack of black people in administrative positions in the art world and how media was seen as the cutting edge at that moment. Glueck, "Less Downtown Uptown" D19.

57 Glueck, "Less Downtown Uptown" D19.

58 Grace Glueck, "Harlem Initiates First Art Museum," *The New York Times* 27 September 1968; Jonathan Binstock, *Sam Gilliam* (Washington, D.C.: Corcoran Gallery of Art, 2005) 62-63.

59 *Store Front Museum/Paul Robeson Theater, A Community Museum in the Inner City, 10th Anniversary Publication* (New York: Store Front Museum, 1981).

60 Francis Frascina, *Art, Politics, and Dissent* (New York: St. Martin's Press, 1999). In 2006 the Whitney Museum of American Art is revisiting the Peace Tower structure as part of the Biennial exhibition.

61 For a discussion of this statement and the show, see: Kellie Jones, "It's Not Enough to Say 'Black is Beautiful' Abstraction at the Whitney 1969-1974," *Discrepant Abstractions*, ed. Kobena Mercer (Cambridge: The MIT Press, 2006).

62 Melvin Edwards, "Notes on Black Art," *Melvin Edwards, Sculptor* (New York: The Studio Museum in Harlem, 1978) 20.

63 Edwards 20.

64 These protests were organized by the Black Emergency Cultural Coalition.

65 *Since the Harlem Renaissance* 30.

66 *Since the Harlem Renaissance* 30.

67 Ghent 33.

68 It appears that Pindell also was the one who named the co-op. A-I-R stood for "artists in residence," but was also a pun on Jane Eyre, the Charlotte Bronte heroine. See: Wilson, *Ms. Magazine* 69.

69 Howardena Pindell, "Free White and 21," *The Heart of the Question: The Writings and Paintings of Howardena Pindell* (New York: Midmarch Arts Press, 1997) 65-69.

70 Richard Goldstein, "Darky Chic," *The Village Voice* 31 March 1980: 34; Wilson, *Ms. Magazine* 70. It is interesting to think about the "Nigger Drawings" in conjunction with contemporaneous "investigations" of blackface by white artists, including early photographs by Cindy Sherman, Eleanor Antin's performances as Antinova, a black Russian ballerina, and the Wooster Group's theater piece *Route 1 & 9*.

71 Howardena Pindell, "Art World Racism: A Documentation," *New Art Examiner* 16:17 (March 1989): 32-36; Pindell, *The Heart of the Question*.

72 Kellie Jones, *Abstract Expressionism: The Missing Link* (brochure) (New York: Jamaica Arts Center, 1989).

73 Washburn 102.

74 *Joe Overstreet* 22.

75 Julie Ault ed., *Alternative New York, 1965-1985* (Minneapolis: University of Minnesota Press, 2002).

76 The six articles were: "Discussion on Black Art," *Arts Magazine* 43 (April 1969): 16, 18, 20; "Discussion on Black Art II" *Arts Magazine* (May 1969): 20-23; "Black Art III" *Arts Magazine* 44 (Dec. 1969-Jan. 1970): 20, 22; "The Rupture: Ancestor Worship, Revival, Confusion, or Disguise" *Arts Magazine* 44 (Summer 1970): 31-34; "Silence: People Die Crying When They Should Love," *Arts Magazine* 45 (Sept. 1970): 31-32; "It's Not Enough To Say 'Black Is Beautiful'," *Art News* 70 (April 1971): 53-55, 82-84. Also see: Kellie Jones, "It's Not Enough to Say 'Black is Beautiful' Abstraction at the Whitney 1969-1974," *Discrepant Abstractions*, ed. Kobena Mercer (Cambridge: The MIT Press, 2006).

77 Munro, *The Washington Post Magazine* 24.

78 Munro, *The Washington Post Magazine* 23.

79 H.E. Mahal, "Interviews: Four Afro-American Artists," *Art Gallery* (April 1970): 36-37.

80 Munro, *The Washington Post Magazine* 23.

81 Excerpts from these two statements can be found in: Anita Feldman, "A Complex Identity: Edward Clark, 'Noir de Grand Talent'," *Edward Clark* (New York: The Studio Museum in Harlem, 1980) n. pag.

82 One canvas from this series, *April 4, 1969*, is in the collection of The Studio Museum in Harlem.

83 The piece was also influenced by his wife's, Dorothy Gilliam's, work on a biography of Robeson. See: Mary Schmidt Campbell, "Sam Gilliam: Journey Toward Red, Black, and 'D'," *Red & Black to 'D': Paintings by Sam Gilliam* (New York: The Studio Museum in Harlem, 1982) 6, 9.

84 LeGrace Benson, "Sam Gilliam: Certain Attitudes," *Artforum* (Sept. 1970): 58; Mary Schmidt Campbell, "Sam Gilliam: Journey Toward Red, Black, and 'D'," *Red & Black to 'D': Paintings by Sam Gilliam* (New York: The Studio Museum in Harlem, 1982) 6.

85 Donald Miller, "Hanging Loose: an interview with Sam Gilliam," *Art News* (Jan. 1973): 43.

86 Miller, *Art News* 43.

87 "People - Barbara Chase-Riboud," *Essence* 1:2 (June 1970): 62, 71. Chase-Riboud also received at least one positive review of her 1970 Bertha Schaefer exhibition. Kramer's comments also generated some interesting letters in support of the artist's work. See: M.L., "Barbara Chase-Riboud," *Art News* (March 1970): 12; Henri Ghent and Alvin Smith, "Art Mailbag," *The New York Times* 19 April 1970: 22. Some of the problematic reviews Chase-Riboud responded to included: Hilton Kramer, "Black Experience and Modernist Art," *The New York Times* 14 February 1970: 23 and Gerrit Henry, "New York" *Art International* (May 1972): 54.

88 *Since the Harlem Renaissance* 43.

89 Whitten did participate in the exhibition *In Honor of Dr. Martin Luther King, Jr.* at the Museum of Modern Art in 1968.

90 *Since the Harlem Renaissance* 46.

91 Beryl J. Wright, *Jack Whitten* (Newark: The Newark Museum, 1990) 12-13.

92 Included were Clark, Edwards, Gilliam, Loving, Pindell, Whitten and Williams. Chase-Riboud appeared at P.S.1 but was not a part of the exhibition tour, which took place between 1982 and 1984.

93 April Kingsley, *Afro American Abstraction* (San Francisco: The Art Museum Association, 1982) n. pag.

94 Robert Pincus-Witten, *Postminimalism* (New York: Out of London Press, 1977).

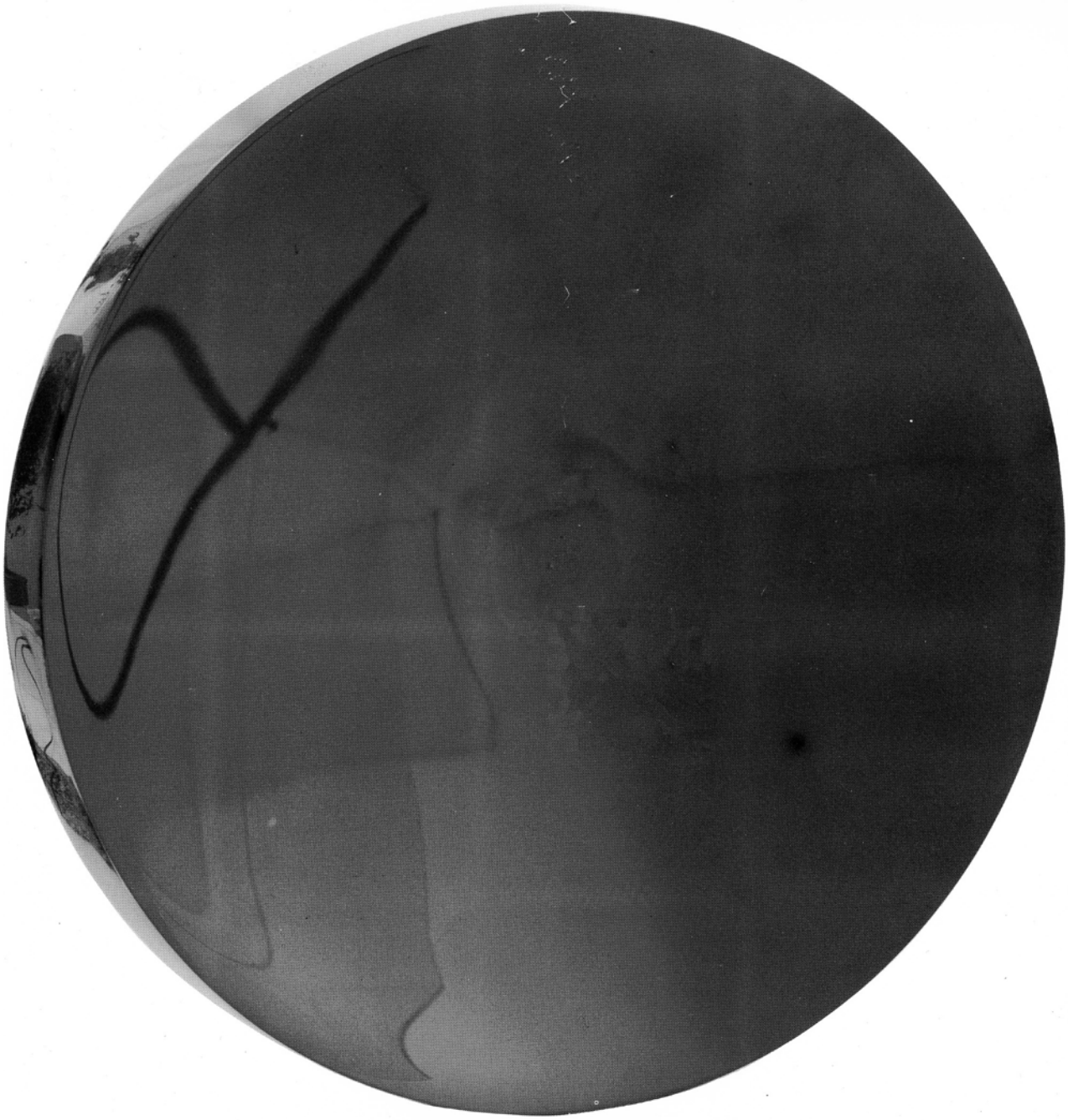
95 Robert Pincus-Witten, *Entries (Maximalism)* (New York: Out of London Press, 1983).

96 Chase-Riboud and Nora n. pag.

97 Edwards.

98 Frank Bowling, "It's Not Enough To Say 'Black Is Beautiful'" *Art News* 70 (April 1971): 83.

Frederick Eversley, Palm Springs: Palm Springs Art Museum, 1978



FREDERICK EVERSLEY

Palm Springs Desert Museum

October 24 to December 10

Chronology

1941 August 28, Frederick John Eversley was born in Brooklyn, New York, son of Beatrice and Frederick W. Eversley Jr. Mother was employed as a N.Y.C. teacher and father as an aerospace engineer.

1947-59 Attended New York Public Schools: P.S. 182, JHS 149 Brooklyn Technical High School—Pre-Electrical Engineering.

1959-63 Studied at Carnegie Institute of Technology, Pittsburgh, Pa. Received a degree of Bachelor of Science in Electrical Engineering.

1963 Was accepted to University of Pennsylvania School of Medicine for study leading to degrees of Ph.D. in Bio medical Engineering and M.D. Was awarded a four year National Institute of Health Graduate Fellowship for this study. Decided to postpone acceptance of these honors for a year and accept an engineering position in the aerospace industry. Never returned to study medicine.

Spent four months in San Miguel de Allende, Mexico. Studied photography at the Instituto Allende.

1963-67 Employed as Senior Project Engineer—Instrumentation Systems at Wyle Laboratories, El Segundo, California. Supervised the design and construction of high intensity acoustic and vibration test laboratories at NASA facilities in Huntsville, Alabama, and Houston, Texas; Wyle Laboratory facilities in El Segundo and Norco, California and Huntsville Alabama and facilities for the German and French government aerospace agencies. Also instrumentation systems for the control and monitoring of speed rail (metroliner) and nuclear blast simulation falities.

1964 Moved to a beach front apartment in Venice, California the artist community where he became aquainted with many of L. A. artists.

1967 Involved in an automobile accident, broke thigh and hip and was confined to crutches for 13 months.

Made a tidy sum of money in the stock market.

Announced retirement from engineering and plans for new career in art. Artistic activity limited to photography due to physical limitations imposed by being on cruthes.

1968 Charles Mattox invited Eversley to share his well-equipped studio in return for a small rent and some consulting engineering on his kinetic sculpture. Started a series of sculpture involving photography, plastics and electronics. Quickly became enthralled with the possibilities of plastics as a medium and put aside the photographic and electronic elements. Developed a technique of centrifugal casting multi-color, multi-layer, concentric ring sculpture. Received much encouragement and support from studio-mate Charles Mattox and neighbor John Altoon. Sold first piece of sculpture to Diana Zlotnick.

1969 John Altoon tragically and pre-maturely died from heart attack. Babs Altoon, his widow, generously gave his studio to Eversley.

First Group Show—"A Point of View" California State College at Los Angeles organized by Josine Ianco Starrels.

Wiped out in the stock market.

First New York exposure—"Plastic Presence"—Jewish Museum, N.Y.C.—organized by Jack Taylor curator of the Milwaukee Art Center.

Was invited by Maurice Tuchman to participate in the "Art and Technology" program and exhibition at the Los Angeles County Museum of Art.

Won first prize in sculpture competition—California State College at Los Angeles.

1970 First Museum permanent collection—Oakland Museum.

Started a theoretical investigation about the nature of the parabola and paraboloidal shapes—technical and aesthetic applications to social relevance.

First Chicago exposure—"Permutations—Light and Color" Museum of Contemporary Art organized by Jan Van der Marck.

First one-man museum show—at the Whitney Museum of American Art, New York City—organized by Marcia Tucker, showed cut cylindrical 3 color/3 layer pieces.

First one-man gallery show—Phyllis Kind Gallery—Chicago, Ill.

Started casting 3 color/3 layer concave paraboliodal transparent lens pieces.

Joined O. K. Harris Gallery in New York City and Jack Glenn Gallery in Corona Del Mar, California and had successful simultaneous one-man shows at each. Was also in the Whitney Sculpture Annual.

Frederick Eversley, Palm Springs: Palm Springs Art Museum, 1978

Introduction

Frederick Eversley's polyester sculpture has long offered us optical experience of uncommon fascination that demand the spectator's physical and psychological involvement. The young engineer-turned-artist is well on his way to a solid international reputation.

Looking at art as a phenomenon rather than as a language, Eversley's creative goals deal with real energy sources—space, time and matter—leading the viewer into optical experiences and perceptions that heighten his awareness.

In the earlier pieces here, dating back to 1968, Eversley succeeded in creating kinetic art without using overtly kinetic elements such as mechanical movement or artificial light changes. As the viewer moves around the piece of sculpture its internal light and color and internal shape change, thereby, achieving the kinetic aspect sought by the artist without the use of mechanical means. It is the energy these works project that allows us to accept their true elegance which never descends into slickness. The light gathering aspects of many of these carefully calculated and immaculately executed plastic sculptures often offer us illusions of a sphere that simply is not there. In their translucent and often nearly transparent states, Eversley's creations entertain as well as enlighten us through their optical magic. The artist has created sculptural objects that reveal to us the importance of the subjective perceptual act, allowing us to turn inward while looking out. Stringent mathematical calculations as well as the artist's very crucial concern with the concept of energy inform his sculptures and help to explain his utterly disciplined yet endlessly imaginative treatment of the sensuous, synthetic materials in which he has chosen to work. In the literal sense of the word, all of Eversley's sculptures are environmental and his concern is not only for their creative autonomy but for their effectiveness in expanding our own vision, our personal relationship to our environment. What is even more astonishing is the extraordinary experience a few of Eversley's latest pieces offer us since these sculptures act as both lens and mirror, appearing transparent or opaque depending on the distance from which we contemplate them. But we do not react as if this were a mere trick, rather we retain a sense of magic wrought from a successful combination of aesthetic and scientific principles. There is a metaphysical as well as physical aspect to these recent sculptures.

Whatever underlying scientific and philosophical notions, the artist is concentrating on now, the physical results of his sculptural activity are objects of palpable beauty. This is an aspect that reflects a renewed concern with the idea of beauty—so long rejected—by a good number of young contemporary artists, both here and abroad. In experiencing the beauty of these plastic sculptures, we are encouraged to look for those pleasant and exciting visual experiences that still exist all around us, if we would just open our doors to perception.

HENRY J. SELDIS

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Los Angeles Times
May 23, 1976

Frederick Eversley, Palm Springs: Palm Springs Art Museum, 1978

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Frederick Eversley, Palm Springs: Palm Springs Art Museum, 1978

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Frederick Eversley, Palm Springs: Palm Springs Art Museum, 1978

Statement of the Artist

Art to me should ideally be universal in content, understanding, and appeal; self contained in the sense of not requiring external explanation or interpretation; and actively interact with and involve the spectator and his environment. It should ideally cause the spectator to transcend the intrinsic nature of the object itself and combine with memories of past experiences to create a new subjective perceptual act. Thus the perceptual act becomes a self-referential subjective experience with the spectators perceptual cognition being energized by the object of art. The entire body of my sculpture was conceived and created with these premises in mind.

I am involved with using art as a phenomenon as opposed to using art as a language, and as such I am dealing with real energies, forces, space, time, and matter. This might be expected due to my previous technological training and employment as an engineer. I am attempting to use phenomenon as a means of focusing the spectator into perceiving the complex nature of reality, both physical and social, and through these perceptions of forming new kinds of subjective meanings and higher awareness. Introspective analysis on a phenomenon will eventually reduce one's awareness of that discrete occurrence to the point where a new, increasingly acute understanding is achieved. To my way of thinking this is the primary goal of the marriage of art and technology.

An important aesthetic criteria is for the art object to be immediately engaging for the spectator, that it demands instant and close attention and study. I try to achieve this goal by making the object obviously beautiful and seductive, an instant eye catcher, and by creating an instant interaction between the object, the spectator and the surrounding environment. If the spectator is drawn to contemplating the obvious aspects of the object, it is hoped this involvement will cause perception of the more subtle and mystical elements and their interaction with the viewer and surroundings. This total perceptual involvement is necessary for the maximum subjective appreciation of an art object.

The original goal of my early pieces of sculpture was to create kinetic art without using kinetic elements such as mechanical movement or artificial light changes. I preferred to employ natural changes in light, the environment and the spectator to create the kinetic effects. My sense of and interest in the kinetic was greatly influenced by my first studio-mate and mentor, Charles Mattox who created kinetic art which employed kinetic elements (physical movement, lights, sound, heat, etc.). In this early state I was also influenced by the work of Larry Bell and Robert Irwin who were employing the elements of light, transparency, reflection, pristine surface, color and internal space to create beautifully seductive objects. Perhaps the greatest single early influence was the enthusiastic support of the late John Altoon. His love of surprise and fun coupled with his very serious personal approach and commitment to his art made a deep lasting impression on me at an early critical stage of my artistic development.

My first three major series of sculpture, created in 1968-1971, consisted of shapes cut from transparent three-color, three concentric layer cast polyester cylinders. All of this work utilized the same three colors. An outer layer of violet, a middle layer of amber, and an inner layer of blue. By varying the relative thickness and color saturation of these three concentric color layers I could change dramatically the entire appearance of the cast cylinder. From this range of cast cylinders I was able to cut many different shapes, each having its own unique appearance and kinetic qualities. The most important elements of this series of work was the internal geometry and its relationship to the external shape, transparent internal color additions, internal light reflections and refractions. My intent was to make transparent pieces in which these elements constantly changed in relationship to the ambient light, viewing angle and surrounding environment. These factors cause physical changes in the internal space, thus altering the real appearance of each piece.

There was a surprise factor which I did not pre-plan, namely, the spectators personal perceptual cognition and frame of reference. I discovered that two people looking at the same piece of sculpture, from the same angle under the same light and environmental conditions, would perceive it somewhat

differently because they were looking for and at different features. Also they read into the piece very different interpretations, (scientific, cosmic, formalist, lyrical, playful, etc.) depending on their memories of past learning and experience. This surprise factor led me to leave all of the pieces untitled in hopes of not limiting the spectators imagination by suggesting a pre-conceived idea. I personally am constantly discovering new facets in some of these early pieces that have been lying around the studio for several years; this is due to a change in some condition, i.e., light, placement, other objects in the room, or just my eyes. Basically that is the whole point of this series of work and each time I discover some new facet, it reinforces the feeling that I achieved the ends I was striving for. The pieces should be lived with for a long time, played with, picked up, moved around, combined with other objects, viewed under all kinds of light and from every possible perspective angle.

In addition to the elements of transparent internal geometric effects and spectator interaction, I became very involved with the properties of the external parabolic shape which some of these pieces generated. This led an exploration of the literature on the parabola and paraboliod shapes, their natural forms in nature, their inherent physical and optical properties, and their societal implications. The parabolic shape is found to exist in a wide range of natural forms and physical phenomena: trajectory of projectiles; cables carrying a uniformly distributed load along the horizontal—such as in suspension bridges; parallel beam light, acoustical and microwave reflectors; parabolic sand dunes created by wind action; the parabolic shape of graphical representation of many physical phenomenon in the fields of fluid and aerodynamics. This exploration on the nature of the parabolic shape impressed me in several different ways:

1. The purity and elegance of the form,
2. Its widespread, multi-disciplined applications,
3. Its inherent ability to concentrate in both lens and reflector modes, all forms of electro-magnetic and acoustic energy to a single focus,
4. The fact that I could find little evidence of artistic study and use of this primary geometric shape.

The newest and most novel proposal for efficient harnessing and utilization of solar energy involves the orbiting satellite power stations. The satellite power stations could be manufactured from raw materials mined on the moon and economically launched into a geosynchronous orbit around the earth. The solar energy would be converted into high intensity microwave power using either solar cells or helium turbogenerators, and beamed at selected receiving stations on the surface of the earth. Each receiving station would consist of a large array of paraboloidal microwave antennas and a power conversion facility. The orbiting power station would overcome much of the inherent inefficiency of earth based solar power systems which is due to the large percentage of incident solar energy radiation absorbed by or reflected from our atmosphere. If this proposed system, which is receiving serious study by the government and industry, becomes a reality a large portion of the countryside will be covered with these parabolic arrays. This and other solar energy harnessing systems may cause us to witness a major change in architectual shapes, from the prevailing rectilinear and round forms to parabolic contours.

Accordingly I decided to devote my full attention to the parabola and as such it has formed an aesthetic basis for most of my sculpture created in the last five years. I discovered that I could generate a concave cylindral paraboloidal shape naturally by centrifically casting the liquid plastic around a vertical axis, thus employing the resulting centrifugal and gravitational accelerations to form the concave surface.

My fourth series of sculpture created in 1970-1974, consisted of transparent, three-color plano-concave cylindrical paraboloidal lenses. Some of these lenses had a full paraboloidal surface, others had aperatures at the center either large or small. A few of the lens were cut to result in a tapered cross-section in the vertical plane, thinner at the top than at the bottom. The tapered pieces were balanced to be stable against rolling and as such could be physically rocked. These pieces were my only attempt to utilize physical kinetic movement. The transparent pieces employed the inherent image and energy concentrating properties of the concave paraboloidal shape in order to

Frederick Eversley, Palm Springs: Palm Springs Art Museum, 1978

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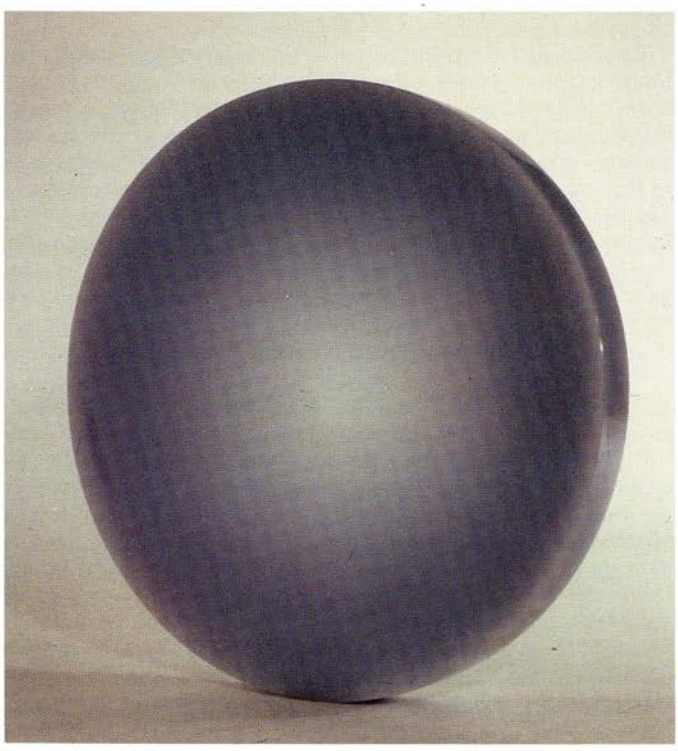

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Frederick Eversley, Palm Springs: Palm Springs Art Museum, 1978

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act as giant multi-hued fish eye lenses which capture an image within themselves all of the surroundings. Since the external shape of this series was simple in comparison with all of the internal optical and color effects, the spectator was immediately drawn into studying the internal and imaging phenomena and their interaction with himself and the environment. Thus this series of work continued my previous involvement with the use of internal geometric and optical effects to create kinetic imagery and interaction. These transparent lenses also possessed an important aspect not present in the earlier works, namely optical or light energy concentration, which is projected onto the environment and the spectator. The visual cognition of this energy concentration caused many to perceive them as iconic or monadic objects possessing their own internal source of energy. The varied reaction to the kinetic and energy imagery of the lenses emphasized the importance of the subjective perceptual act and to me represented an illustration of the concept of the relativity of cognition as postulated by the uncertainty principal which is one basic theorem of modern energy studies.

The personal perceptual experiences and varied spectator reactions gained from the transparent lens work led me into a theoretical study on the concept of energy—in the broadest sense of the word—from metaphysical to physical, sources, theory, application and social significance.

Energy means literally, the capacity to do work—to move against a force; to create a rise in temperature to cause a flow of electrons; to facilitate the process of photosynthesis. The energy flux is the common denominator of all natural and human systems. A living organism can be viewed as a chemical system designed to maintain and replicate itself by utilizing energy that originates from the sun. The artful manipulation of energy is the essential component to the supply of food, to physical comfort and to improving the quality of life beyond rudimentary activities necessary for survival. The concept of energy has a transcendental quality, both in physical and metaphysical terms. It is a reality, with a proven validity and durability, that which transcends whatever is the popular mathematical description of the times, from its application in classical Newtonian mechanics to the currently accepted roles in the twin intellectual revolutions of Einstein's special theory of relativity and Planck's theory of quantum mechanics. The special theory of relativity simply states that everything is energy. In one form energy is converted into *motion,* which provides the element *time* and thus defines any event or process. The other form of energy is *mass,* which is the basis of the solid matter which composes the real world. The elements of mass and motion and energy are interchangeable and each element is defined by the other two. Light and radiation have no matter or mass, and as such are pure energy.

Energy has been a source of inspiration and speculation for poets, mystics and philosophers. William Blake wrote:

> *Man has no Body distinct from his Soul;*
> *for that called Body is a portion*
> *of Soul*
> *discern'd by the five Senses*
> *the chief*
> *inlets of Soul in this age.*
>
> *Energy is the only life and is*
> *from the Body;*
> *and reason is the bound or outward*
> *circumference of Energy.*
>
> *Energy is Eternal Delight.*
>
> *The Marriage of Heaven and Hell, 1793*

Freud, in his paper *Project For A Scientific Psychology,* postulated a psychic energy, which he called "Quantity", and which was governed by all the general laws of energy found in the physical world. Wilhelm Reich was concerned with the concept of Orgone Energy and constructed resonator boxes to

capture, accumulate and concentrate this energy. It has been theorized that the Egyptians had knowledge of a so-called "psi" energy and constructed their pyramids in such a manner to capture or concentrate this "psi" energy flux. References concerning psychic or metaphysical energies can be found in all intellectual movements (both Western and Eastern) throughout history. The genesis of energy is central to the mystery of our existence as animate beings in an inanimate universe. The most disturbing impression gained from any study of energy phenomena, in both a social and physical sense, is the present and ever growing energy shortage. We are witnessing an end of an era of cheap and abundant energy and all the social mores that this implied. An examination of recent history regarding growth in population, automation and energy usage immediately calls to mind the frightening impact of the simple mathematical tautology that is implicit in any exponential curve. That is—the doubling of any quantity at some regular interval requires that the magnitude of the last term of the resulting series exceed the cumulative total of all the magnitudes of the preceding terms of that series. Since it is projected that the world energy demand will triple in the next 25 years, it is obvious that major attention must be focused onto this problem. It will be necessary to examine, with both objectivity and humanity, the necessity of this projected increase in energy usage, its relationship to the quality of life, the various technological options for coping with this crisis and the environmental and social consequences of these options. Mass starvation, war, population and even the demise of life as we know it are some of the possible obvious end results of a non-solution to this crisis.

Energy concerns, both physical and metaphysical, seem like a fertile area for artistic investigation and activity. Thus my decision to address most of my attention, both intellectually and aesthetically, towards using my art forms as an expression of these concerns. Since the original and ultimate source of all energy on earth is that derived from the sun and since extensive utilization of solar energy seems the most likely long range solution to the energy crisis, my sculpture efforts are directly influenced by the concepts of this energy source, but are representative of the broad sense of energy. It is somewhat ironic that my principle sculptural medium polyester resin, is a petrochemical product (derived from gas and oil), the energy source in shortest supply. The fifth and sixth series of my sculpture created in 1975-1978 represent the beginning of this involvement with solar energy. The fifth series consists of translucent and opaque plano-concave paraboloidal discs cast in black, white and grey polyester. They act as front surface parabolic mirrors or reflectors which capture and focus the frontal light energy onto an imaginary plane or point which appears to be suspended in space between the parabolic surface and the spectator. The physical energy phenomenon depicted optically by the pieces is valid for and representational of the entire spectrum of electromagnetic energy, and if Freud, Reich and the Egyptians are correct about their assumptions regarding physic energy, may prove to be valid forms of metaphysical energy.

A study of energy concerns naturally leads one to consider the creation of, the transcendental nature of, and the eventual transformation of the universe as a whole. Concepts such as stars expanding their energy and becoming black holes, white dwarfs, and neutron stars are important components of modern cosmological studies. The black, white and gray opaque mirrors of my fifth series are also literal representations of these phenomenon.

My sixth series of sculpture consists of transparent black plano-concave parabolic discs. This coloration has the property of appearing as a transparent lens when lit solely from the back of the disc and appearing as an opaque mirror when lit solely from the front of the disc. Thus this series combines the optical properties of the fourth series (transparent lens) with that of the fifth series (opaque mirror). The combined lens/mirror property results in the pieces possessing a more transcendental quality than the earlier series. Thus I am able to depict the energy relationships of both the early series in addition to representing the very transcendental nature of the concept of energy as postulated by Einstein's special theory of relativity. Since energy, time and mass are interrelated, the element of time, that is, of change, can be experienced via a perception of energy transmission to or from one substance to another.

FREDERICK J. EVERSLEY

Revised Oct. 15, 1978

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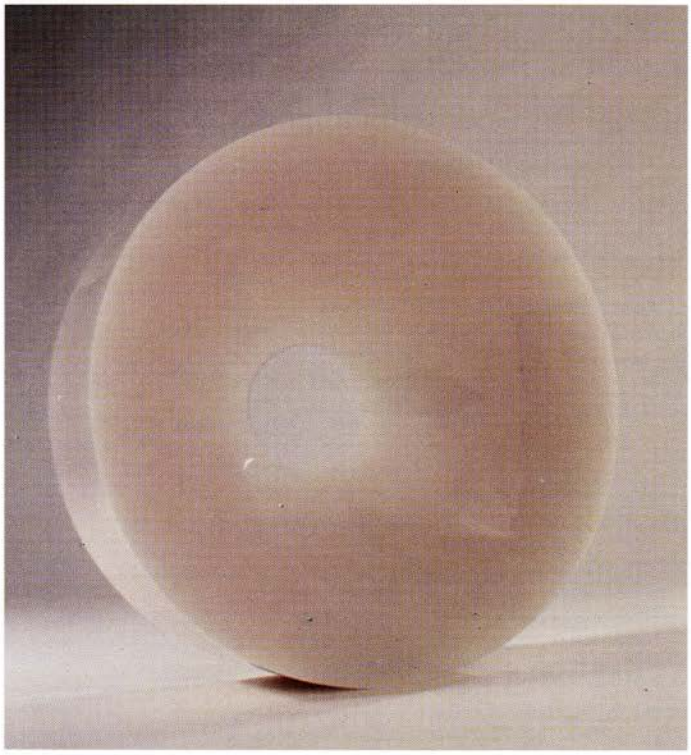

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1971 Had one-man shows at the Morgan Gallery in Kansas City and the Quay Gallery in San Francisco.

Spent 4 months traveling in Europe and was in major group shows in Switzerland and Denmark.

1972 Received National Endowment for the Arts Fellowship Won first purchase prize—10th Annual Southern California Exhibition—Long Beach Museum of Art.

Had show at Gallery—Art in Progress, Zurich, Switzerland.

Joined Denise Rene Gallery in New York. Returned to Europe for another four months.

Started a theoretical investigation about energy—Metaphysical and physical, sources, theory, application and social relevance.

1973 Completed first large scale sculpture commission for Lenox Square, Atlanta, Georgia.

Started monochromatic pieces—clear, translucent and opaque—white, black and grey.

Had one-man show at J. L. Hudson Gallery in Detroit, Michigan.

Joined the Andrew Crispo Gallery in New York City—present New York agent.

1974 Started experimenting with transparent black (lens/mirror pieces).

1975 Had one-man show at the Andrew Crispo Gallery—first show devoted entirely to monochromatic series of sculpture.

1976 Had five one-man shows: National Academy of Sciences, Washington, D.C., The Santa Barbara Museum of Art, Santa Barbara, California, The Los Angeles Institute of Contemporary Art, Rockefeller University and the Andrew Crispo Gallery, both in New York City.

1977 One-man show at the Oakland Museum, Oakland, California

One-man show at the Quay Gallery, San Francisco, California.

Was selected as the first Artist in Residence at the Smithsonian Institution—National Air and Space Museum. Started nine-month tenure in November, commuting between and spending approximately equal time in Venice, California studio and Smithsonian furnished studio in Washington, D.C.

Won competition for Momumental Scale Sculpture (40 ft. tall) for Dade County International Airport, Miami, Florida. Sculpture to be executed in black anodized aluminum, first major non-plastic commission.

Was commissioned to create large scale transparent plastic fountain for new Hyatt Reunion Hotel in Dallas, Texas. Decided to use crystal clear mineral oil as the flowing medium instead of the usual flowing water, to achieve maximum brilliance of lens and mirror imagery.

1978 One-man show at the Palm Springs Desert Museum, Palm Springs, California.

Reappointed for a second tenure as Artist in Residence at the Smithsonian Institution—National Air and Space Museum.

Installed Dallas Hyatt transparent oil fountain.

Installed monumental Dade County Airport Sculpture.

Eversley is presently self-employed as a sculptor and spends most of his time living and working in his studio in Venice (Los Angeles) California. He commutes to the East Coast about five or six times annually making several short stops at intermediate points. He usually vacations in Europe and Mexico. He is presently working on the initial stages of several large architectural scale commissions as well as a new series of smaller works and continuing his involvement with energy related concepts.

He is most deeply involved in perfecting several designs for large scale, totally passive solar fountains, which use the sun's energy as the sole motive power to pump the flowing medium.

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Catalog of the Exhibition

All work is cast polyester resin.
Dimensions are in inches (centimeters)
Diameter X Depth
All works are lent by the Artist.

1. *Untitled*—1978
Transparent Blue
20″ x 2″ (51 x 5cm.)

2. *Untitled*—1978
Transparent Green
20″ x 2″ (51 x 5cm.)

3. *Untitled*—1976
Transparent Gray
20″ x 2″ (51 x 5cm.)

4. *Untitled*—1978
Transparent Red
20″ x 2″ (51 x 15cm.)

5. *Untitled*—1978
Opaque White
20″ x 4″ (51 x 11cm.)

6. *Untitled*—1977
Opaque Blue
20″ x 2″ (51 x 5cm.)

7. *Untitled*—1978
Clear
20″ x 4″ (51 x 11cm.)

8. *Untitled*—1978
Opaque Gray
20″ x 4″ (51 x 11cm.)

9. *Untitled*—1978
Translucent Blue
20″ x 6″ (51 x 15cm.)

10. *Untitled*—1978
Opaque Green/Black
20″ x 6″ (51 x 15cm.)

11. *Untitled*—1976
Opaque Gray
20″ x 6″ (51 x 15cm.)

12. *Untitled*—1978
Opaque Red
20″ x 6″ (51 x 15cm.)

13. *Untitled*—1976
Opaque White
20″ x 5″ (51 x 13cm.)

14. *Untitled*—1978
Clear
20″ x 6″ (51 x 15cm.)

15. *Untitled*—1978
Clear
40″ x 5″ (102 x 13cm.)

16. *Untitled*—1978
Transparent Black
40″ x 5″ (102 x 13cm.)

17. *Untitled*—1976
Opaque Black
40″ x 4″ (102 x 11cm.)
(Front cover)

18. *Untitled*—1978
Opaque Black
40″ x 7″ (102 x 18cm.)
(Back cover)

19. *Untitled*—1978
Opaque Black
20″ x 6″ (51 x 15cm.)

(Not illustrated)

20. *Untitled*—1976
Transparent Black
20″ x 6″ (51 x 15cm.)

21. *Untitled*—1978
Pearlescent
20″ x 2″ (51 x 5cm.)

22. *Untitled*—1978
Transparent Blue
40″ x 6″ (102 x 15cm.)

23. *Untitled*—1978
Clear
20″ x 4″ (51 x 11cm.)

24. *Untitled*—1978
Opaque Gray
20″ x 5″ (51 x 13cm.)

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