

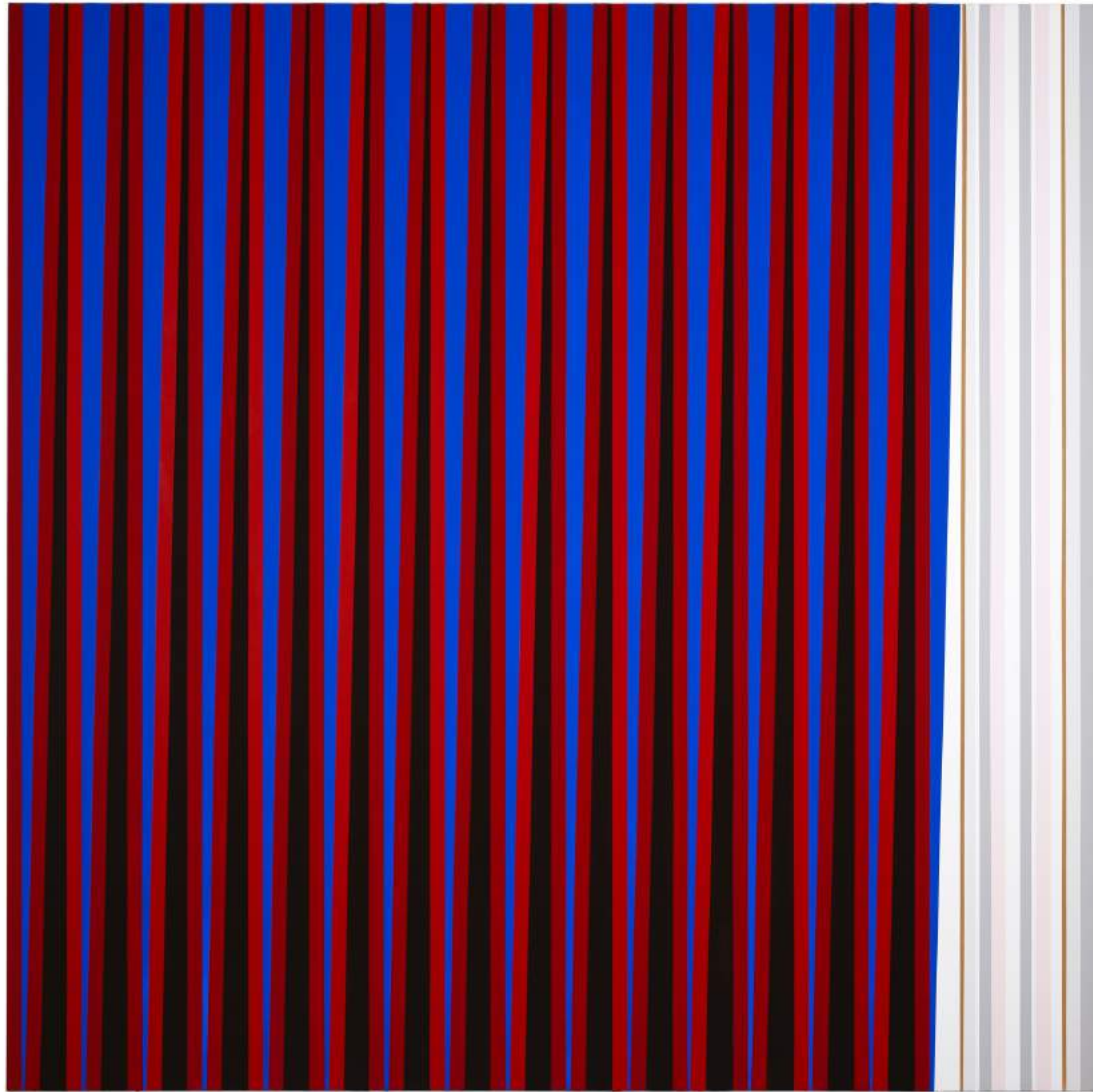
# Gabriele Evertz

## *Select Installations: Notebook No. 1, 1990-2022*



*Motion Parallax, Flicker*, 1998, 72 × 72 inches (shaped), Acrylic on canvas

Pictured in *Harmony and Contrast: Chromatic Painting at the Turn of the Century*, 2022, Transmitter Gallery, Brooklyn, NY



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

Exhibited in *PATH*, 2022, Minus Space, Brooklyn, NY



(left to right) *Onward*, 2020, 72 x 72 inches, Acrylic on canvas  
*Nocturnus*, 2021, 72 x 72 inches, Acrylic on canvas  
*Temple*, 2021, 72 x 72 inches, Acrylic on canvas  
*Path*, 2022, 72 x 72 inches, Acrylic on canvas

Pictured in *PATH*, 2022, Minus Space, Brooklyn, NY



(left to right) *Intervention / Summer*, 2022, 72 x 72 inches, Acrylic on canvas  
*Intervention*, 2022, 72 x 72 inches, Acrylic on canvas

Pictured in *PATH*, 2022, Minus Space, Brooklyn, NY



(left to right) Siri Berg; Gabriele Evertz, *Motion Parallax, Flicker*, 1998, 72 × 72 inches (shaped), Acrylic on canvas  
Pictured in *Harmony and Contrast: Chromatic Painting at the Turn of the Century*, 2022, Transmitter Gallery, Brooklyn, NY



(left to right) *ZimZum*, 2019, 72 x 72 inches, Acrylic on canvas  
*Exaltation RYB*, 2019, 72 x 72 inches , Acrylic on canvas  
*Another Sun*, 2018, 72 x 72 inches , Acrylic on canvas  
*End / Begin*, 2018, 72 x 72 inches , Acrylic on canvas  
*Exaltation, GOV*, 2019, 72 x 72 inches , Acrylic on canvas  
*Friendship of Colors*, 2018, 72 x 72 inches, Acrylic on canvas

Pictured in *Exaltation*, 2020, Minus Space, Brooklyn, NY



(left to right) *ZimZum*, 2019, 72 x 72 inches , Acrylic on canvas  
*Exaltation RYB*, 2019, 72 x 72 inches , Acrylic on canvas  
*Another Sun*, 2018, 72 x 72 inches , Acrylic on canvas

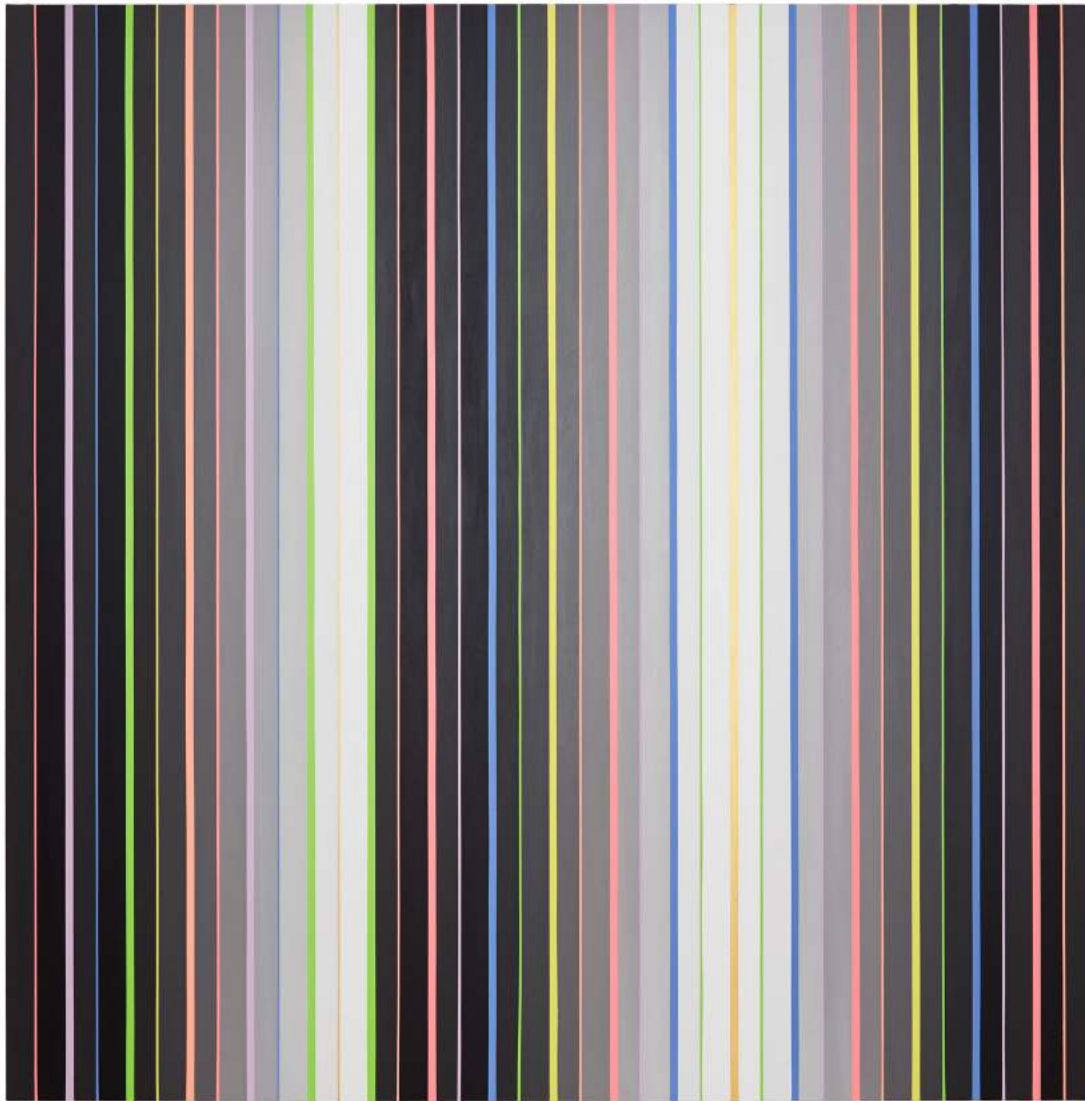
Pictured in *Exaltation*, 2020, Minus Space, Brooklyn, NY



*ZimZum*, 2019, 72 x 72 inches, Acrylic on Canvas

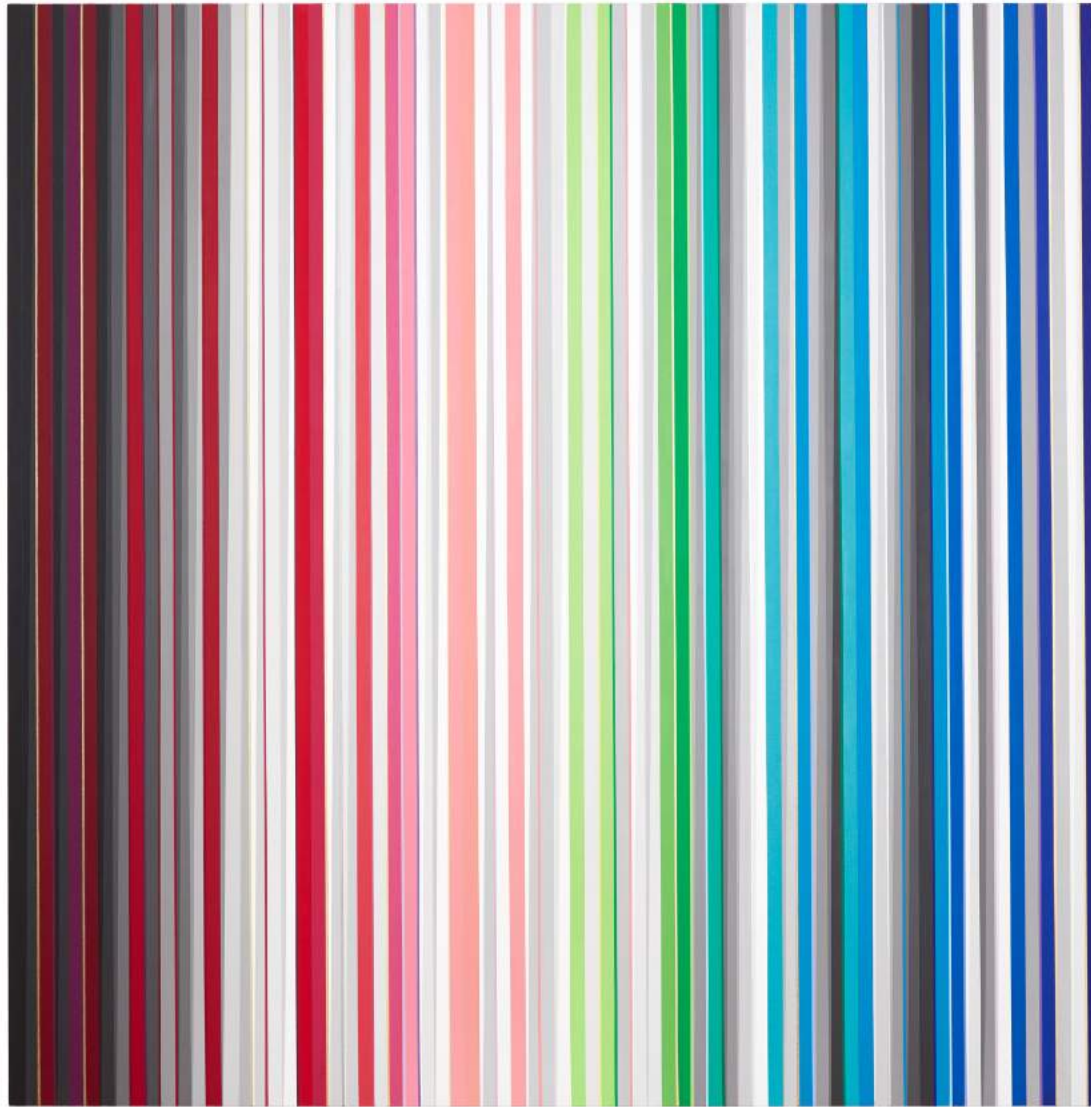
Exhibited in *Exaltation*, 2020, Minus Space, Brooklyn, NY





*End / Begin*, 2018, 72 x 72 inches, Acrylic on canvas

Exhibited in *Exaltation*, 2020, Minus Space, Brooklyn, NY

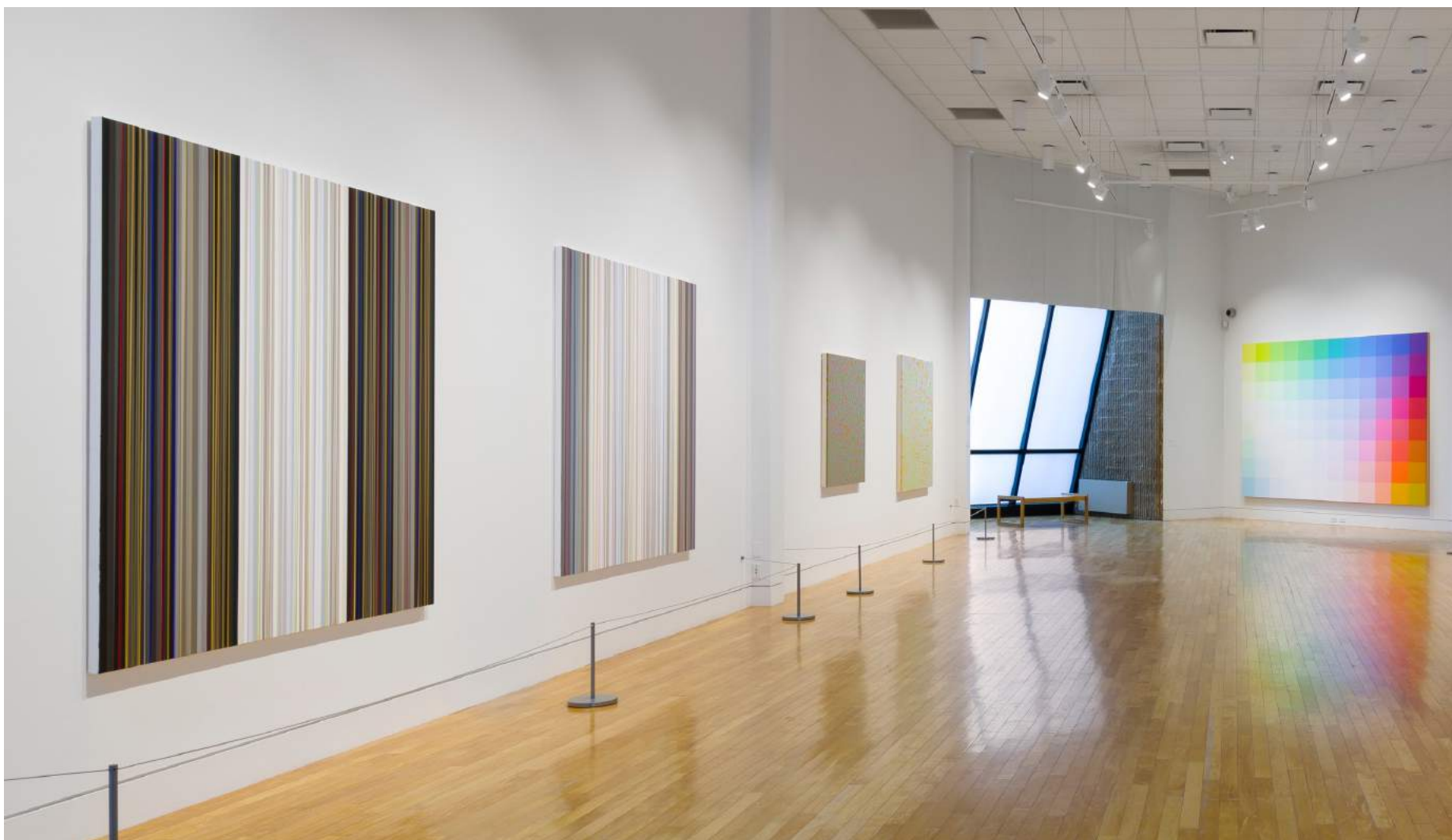


*Friendship of Colors (Alberti)*, 2018, 72 x 72 inches, Acrylic on canvas

Exhibited in *Exaltation*, 2020, Minus Space, Brooklyn, NY



*Eight Flags*, 2018, site-specific installation, Radevormwald, Germany



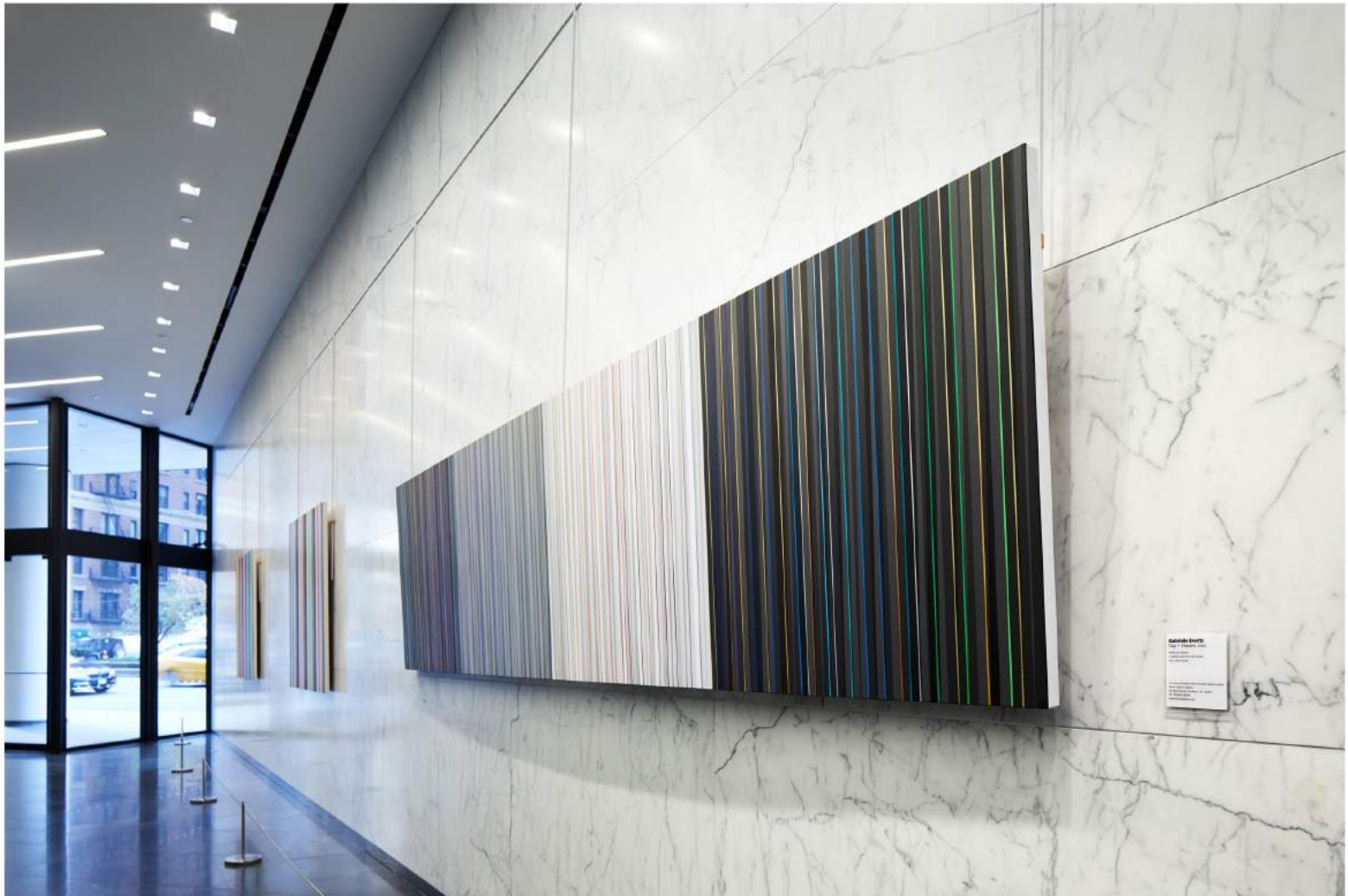
(left to right) Gabriele Evertz, *Clearing/Lichtung*, 2017, 72 x 72 inches, Acrylic on canvas  
Gabriele Evertz, *White Light*, 2017, 72 x 72 inches, Acrylic on canvas  
Robert Swain

Pictured in *Radiant Energy*, 2018, Visual Arts Center of New Jersey, Summit, NJ



*Toward Light*, 2018, 42 x 42 inches, Acrylic on canvas

Exhibited in *Blurring Boundaries: Women of American Abstract Artists, 1936 – Present*, 2018, Traveling exhibition



(right) *(A-)chromatics (Day+Dream)*, 2016, 42 x 168 inches, Acrylic on canvas

Pictured in *Color Relativity*, 2017, 499 Park Avenue Gallery, New York, NY



(left to right) *Blue+Green (Tikkun Olam)*, 2015, 60 x 60 inches, Acrylic on canvas  
*I Dream of Spring*, 2017, 60 x 60 inches, Acrylic on canvas  
*Red + Black (Three Kings)*, 2015, 60 x 60 inches, Acrylic on canvas

Pictured in *The Gray Question*, 2015, Minus Space, Brooklyn, NY



(left to right) *Red + Black (Three Kings)*, 2015, 60 x 60 inches, Acrylic on canvas  
*RYBG (Agent)*, 2015, 60 x 60 inches, Acrylic on canvas

Pictured in *The Gray Question*, 2015, Minus Space, Brooklyn, NY





(left to right) Anoka Faruqee; Gabriele Evertz, *Grays and Metallics (Aedicula)*, 2014, 60 x 60 inches, Acrylic on canvas

Pictured in *Breaking Pattern*, 2015, Minus Space, Brooklyn, NY



(left to right) *E—Implied Spaces RYB*, 2011, 18 x 18 inches, Acrylic on canvas  
*Motion Parallax (Leaf)*, 1998-2001, 48 x 48 inches (shaped), Acrylic on canvas

Pictured in *The Geometry of Color*, 2012, Art Sites Gallery, Riverhead, NY



(left to right) *Six Grays + RYB (Dutch Interior)*, 2006, 36 x 96 inches, Acrylic on canvas  
*Shield*, 2010, 48 x 48 inches, Acrylic on canvas  
*Six Grays + GOV (Dutch Interior)*, 2006, 36 x 96 inches, Acrylic on canvas

Pictured in *The Geometry of Color*, 2012, Art Sites Gallery, Riverhead, NY



(left to right) *Motion Parallax (Leaf)*, 1998-2001, 48 x 48 inches (shaped), Acrylic on canvas  
*Twelve Hues + Three Grays (Optic Drive)*, 2012, 60 x 60 inches, Acrylic on canvas  
*Shield*, 2010, 48 x 48 inches, Acrylic on canvas

Pictured in *The Geometry of Color*, 2012, Art Sites Gallery, Riverhead, NY



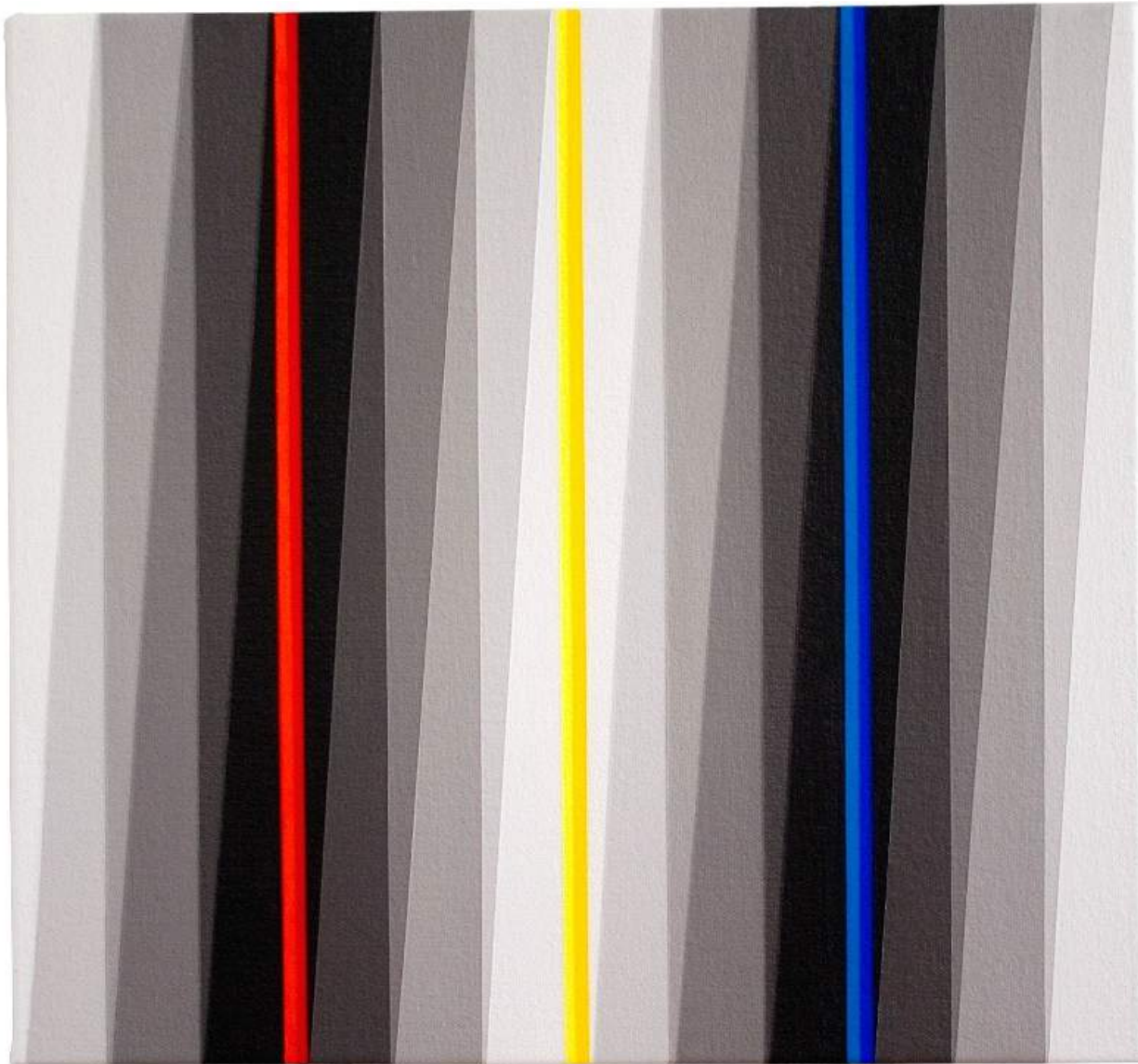
(right) *Spectrum + RBG*, 2009, 6 x 18 feet, Acrylic on canvas

Pictured in *A Global Exchange: Geometric Abstraction Since 1950, 2014-2015*, The Patricia & Phillip Frost Art Museum, Florida International University, Miami, FL

Also exhibited in *Geometric Obsession. American School, 2015*, Museum of Contemporary Art, Buenos Aires  
Acquired by Museo de Art Contemporáneo de Buenos Aires, Argentina



*Color Refined*, 2014, Ewing Gallery, University of Tennessee, Knoxville, TN



*Six Grays*, 2006, 12 x 12 inches, Acrylic on canvas

Exhibited in *Hauptsache Grau*, 2014, Mies van der Rohe Haus, Berlin, Germany



(left to right) *The Black Room Series (For Sonia D)*, 2013, 60 x 60 inches, Acrylic on canvas  
*The Black Room Series (Electric Fragment)*, 2013, 60 x 60 inches, Acrylic on canvas

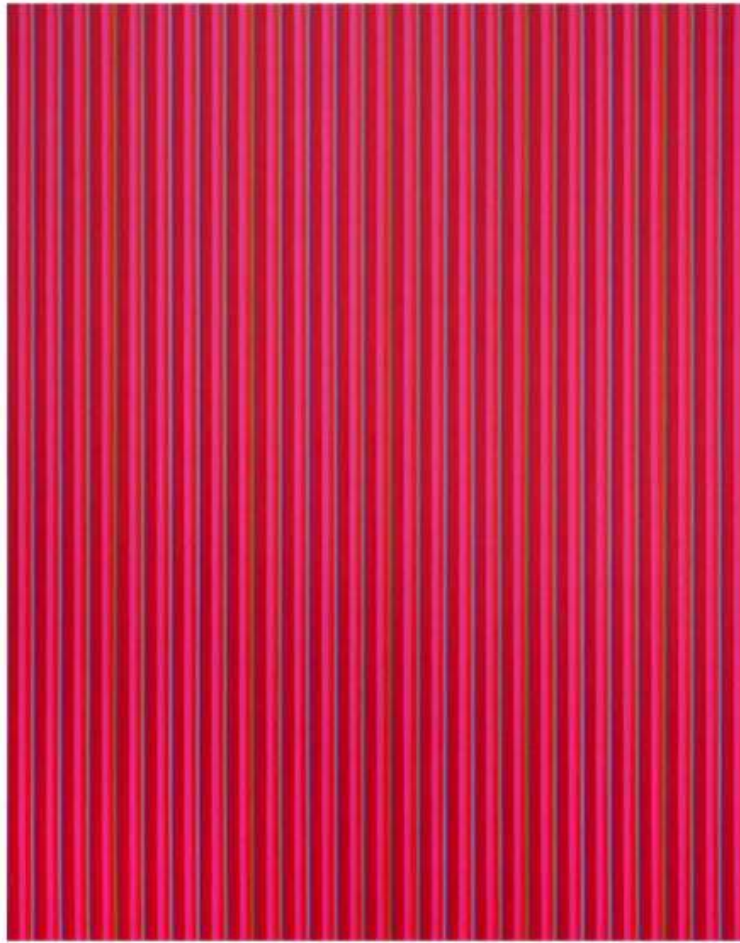
Pictured in *Color Refined*, 2014, Ewing Gallery, University of Tennessee, Knoxville, TN





(left to right) Eight paintings, 12 x 12 inches, Acrylic on canvas  
*Reds + Icecbloes*, 2008, 144 x 108 inches, Acrylic on canvas

Pictured in *Spectrum*, 2008, Metaphor Contemporary, Brooklyn, NY



*Reds and Iceblues*, 2008, 12 x 9 feet, Acrylic on canvas

Exhibited in *Spectrum*, 2008, Metaphor Contemporary, Brooklyn, NY



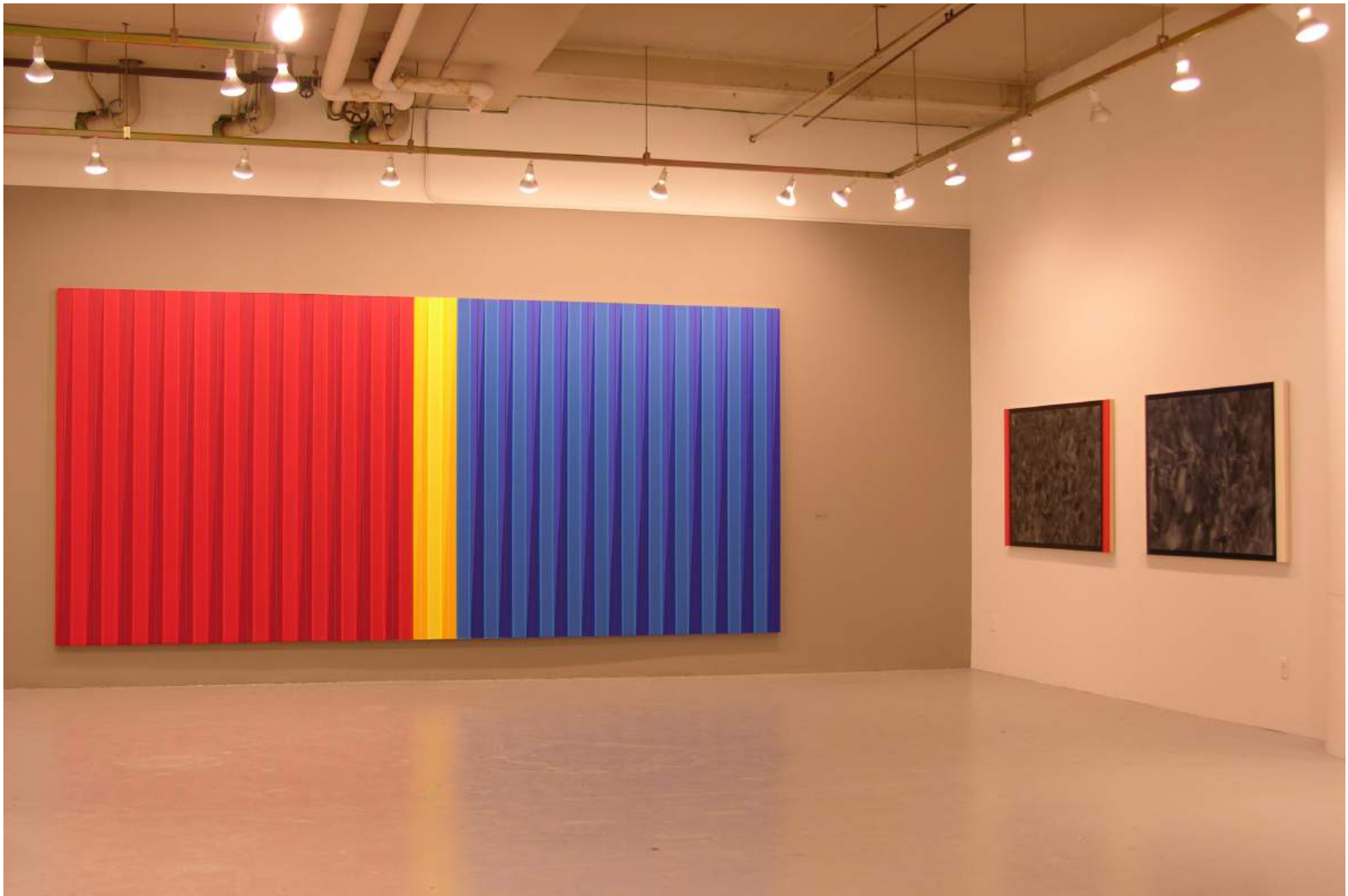
(left to right): Richard Anuszkiewicz; Frank Stella; Gabriele Evertz, *Motion Parallax I*, 1998, 72 x 72 inches (shaped), Acrylic on canvas

Pictured in *Op Art: Then and Now*, 2007, Columbus Museum of Art, OH



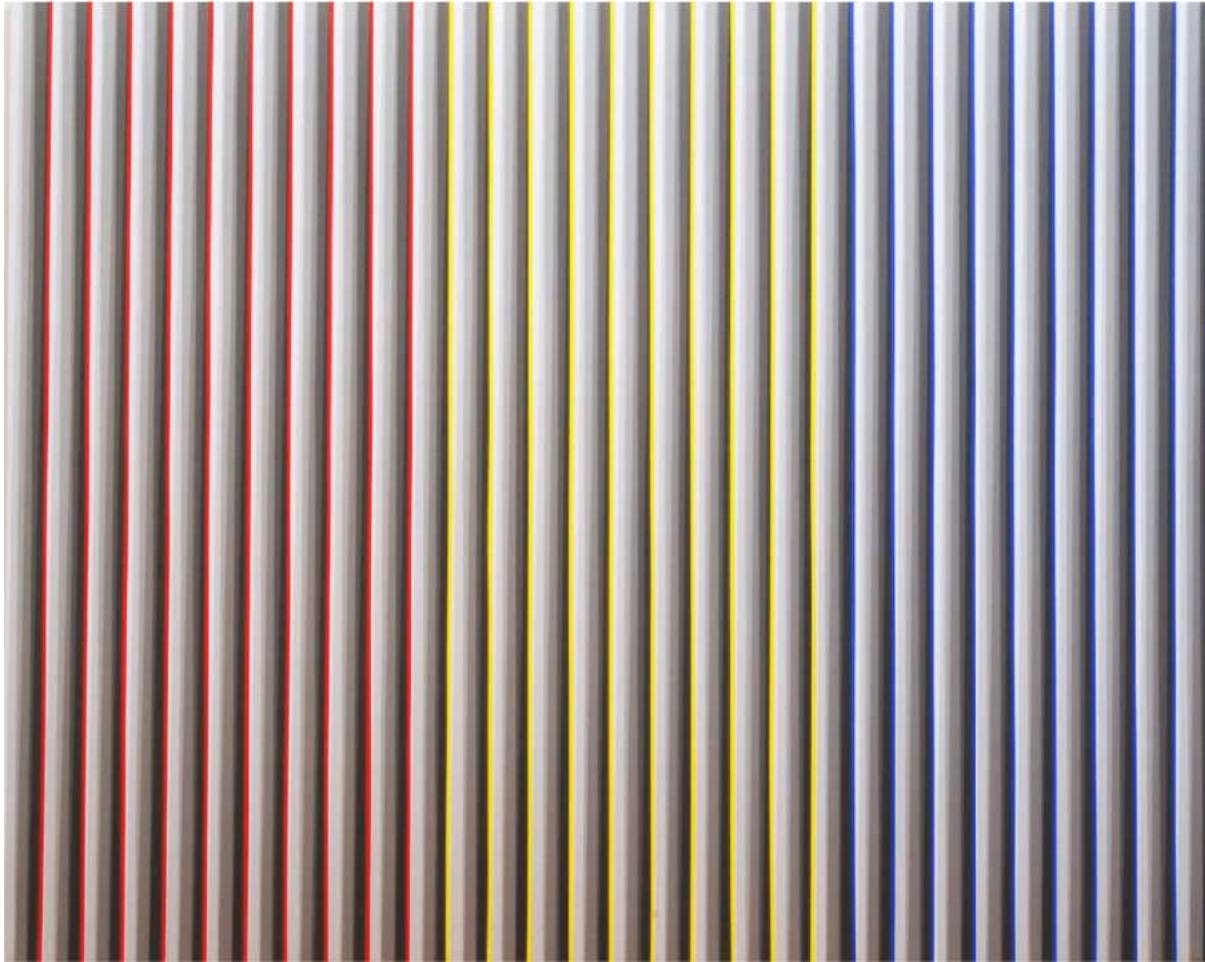
(far right) *Motion Parallax I*, 1998, 72 x 72 inches (shaped), Acrylic on canvas

Pictured in *The Optical Edge*, 2007, Pratt Manhattan Gallery, New York, NY



(left to right) *Fear and Trembling: Red, Yellow, Blue*, 2005, 8 x 17 feet, Acrylic on canvas; Michael Brennan

Pictured in *The Faculty Exhibition*, 2005, Hunter College/Times Square Gallery, New York, NY



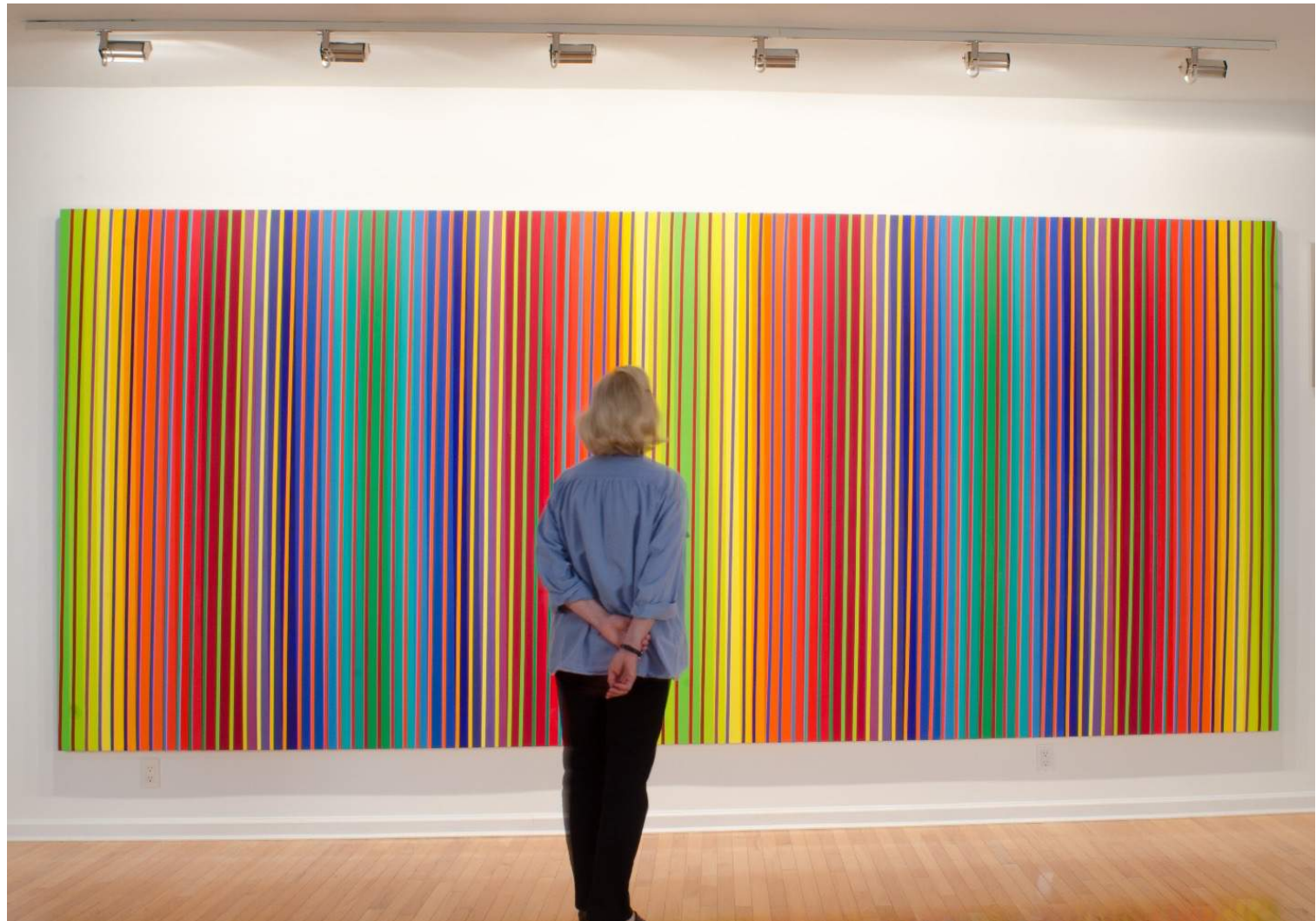
*Six Grays + RYB*, 2006, 72 x 96 inches, Acrylic on canvas

Pictured in *Rapture*, 2011, Minus Space, Brooklyn, NY



*Color Column*, 2001, 12 x 1 x 1 feet, Acrylic on plywood

Pictured in *Footfalls*, 2001, Greenport, NY



*Double*, 1999-2000, 7 x 16ft , Acrylic on canvas

Pictured in *Optic Drive*, 2012, David Richard Gallery, Santa Fe, NM





*Processional*, 1998, 7 x 16 feet, Acrylic on canvas

Pictured in *Gabriele Evertz: Paintings*, 1998, Yearsley Spring Gallery, Philadelphia, PA



(center) *Motion Parallax I*, 1998, 72 x 72 inches, Acrylic on canvas

Pictured in *Gabriele Evertz: Paintings*, 1998, Yearsley Spring Gallery, Philadelphia, PA



*Greenport*, 1996, 6 x 9 feet, Acrylic on canvas

Pictured in the artist's Greenport, NY studio, 1996



*Approaching*, 1993, 18 x 72 inches (shaped), Acrylic on wood

Exhibited in *Optic Drive*, 2012, David Richard Gallery, Santa Fe, NM



*Painting Type 1 (Untitled)*, 1993, 7 x 16 feet, Acrylic on canvas

Exhibited in *Presentational Painting*, 1993, Hunter College/Times Square Gallery, New York, NY



Barragán, 1990, 72 x 72 inches, Acrylic on canvas

As a color painter, I value abstraction because it offers possibilities for exploration and discoveries and opens up new contributions to the visual experience of painting today.

The sudden shift of a color, the unexpected flaring of light along edges, or the brilliant shimmer of transparencies are all new experiences in painting. They reflect moments of recognition or clarity that we sometimes experience in our daily existence. The perceived physical limitations of the canvas, namely its flatness and opaqueness, are transformed into a new pictorial color expression; the viewer plays an essential role in this process.

Thus, for the painter/viewer, the painting experience presents the transition from self to others.

- Gabriele Evertz  
Brooklyn, 2023