

## Gallery chronicle

by *James Panero*

*For all of the depth we might see in the horizontal line, the vertical line has a very different effect. Like the iron bars of a jail, the vertical line interrupts, obstructs, and even confuses. In her optical experiments in saturated color and form, Gabriele Evertz has made the most of this confusion. Her paintings of complementary vertical arrangements can be dazzling, and dizzying, in the ways they disorient the viewer. Now at Minus Space, her latest exhibition, called "Path," looks to a different way forward.<sup>4</sup>*

*The large acrylics on canvas in this series, which started during the pandemic, look away from the bright luminosities of prior work to more reserved color-rich arrangements. The results are tranquil, meditative, and calming rather than explosive. This is not to say that the colors are now inert. Even in Path (2022), the signature painting of the show, the reds, blues, and blacks dissolve into one another. And yet, as if a curtain has been pulled back on the right, a new light comes forward. Against the all-over abstraction of her compositions, Evertz here gives us a new focus. The uplifting results certainly seem like the path ahead.*