

PRESS RELEASE

FOR IMMEDIATE RELEASE 11/01/2016

Art + Practice and the Rose Art Museum at Brandeis University Present *Fred Eversley: Black, White, Gray*

Fred Eversley: Black, White, Gray

Art + Practice

November 12, 2016 - January 28, 2017

Opening: November 12, 2016, 4:00 - 6:00 p.m.

Rose Art Museum at Brandeis University

February 17 - June 11, 2017



(Los Angeles, CA) - Art + Practice and the Rose Art Museum at Brandeis University present a solo exhibition of artworks by **Fred Eversley**. Curated by Rose Art Museum Curator Kim Conaty, *Fred Eversley: Black, White, Gray* will be on view and opening November 12, 2016 from 4:00 - 6:00 p.m. until January 28, 2017 at Art + Practice in Leimert Park, Los Angeles. Following this presentation, the exhibition will travel to the Rose Art Museum, where it will be on view February 17-June 11, 2017.

For more than four decades, Fred Eversley (b. 1941, Brooklyn) has produced a singular body of work that considers materials, light, and the optical qualities of shapes and colors as part of a broad investigation of individual perceptual experience. This exhibition examines a series of black, white, and gray sculptures that Eversley began in the early 1970s. As lenses through which we see and mirrors in which we are reflected, these works challenge our perception of and create new perspectives on the world around us.

A Brooklyn native and engineer by training, Eversley moved to Los Angeles in 1963 to work in the aerospace industry; four years later, inspired by the burgeoning 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 that he produces. In his groundbreaking experiments with plastic in the late 1960s, Eversley demonstrated how this modern, industrial material could be tinted with vibrant hues and cast into parabolic “lenses” using centrifugal force, creating the transparent, multi-colored sculptures for which he is best known today.

Eversley’s interest in synthetic materials, machined surfaces, and the interaction of light and matter tie his work to the West Coast style of minimalism that emerged in the 1960s and came to be known as the Light and Space movement. He was one of the most prominent artists working in this mode, and his sculptural work was shown alongside that of other artists associated with Light and Space, such as his friends and contemporaries Larry Bell and John McCracken.

At Art + Practice, Eversley will present an important body of work from the 1970s: a series of monochrome sculptures in black, white, and gray. The series was initiated in 1972 when Eversley began to explore the qualities and beauty of the color black, a departure from the rich magenta, amber, and blue hues that distinguished his previous work. Experimenting with a can of black pigment given to him by his neighbor John McCracken, who had used black in many of his signature “plank” sculptures beginning in the late 1960s, Eversley produced opaque and translucent sculptures of varying thickness, underscoring the tonal range that could be expressed through the refraction of light in the parabolic curves. Following the success of the initial black sculptures, Eversley expanded his investigation of this achromatic palette, experimenting with opaque white and gray tones. The works have cosmological associations—“stars expanding their energy and becoming black holes, white dwarfs, and neutron stars,” Eversley explained at the time—but also prompt us to consider the symbolic values of color itself and its identity-driven associations. With their complex optical properties and intimate, human scale, these works challenge us to consider how meaning is ascribed to color and to think not only about what we see but also how we see it.

The exhibition will feature a central grouping of parabolic lenses along with a small selection of cast, sliced cylinders. It will also include examples of the artist’s wall arcs and stepped sculptures from the late 1970s, when he was working with pre-cast polyester resin in regular shapes that could be stacked and layered. All of the works on view at Art + Practice are from the artist’s collection.

“The concept for this show was developed in close collaboration with Fred, and I am deeply grateful to him for his thoughtfulness and generosity in sharing his history with me,” exhibition curator Kim Conaty has noted. “There is a magical quality about Fred’s work that can only be experienced first-hand,” she added. “At Art + Practice, viewers will have the rare opportunity to reflect on these works in time and space, as the artist intended: to move around them, get lost in the physics of their forms, and observe their kinetic properties as the sky-lit gallery’s ambient light changes over the course of the day.”

A+P Executive Director Allan DiCastro said, “This exhibition of Fred’s sculptural works marks the inaugural exhibition in A+P’s newly constructed exhibition space, located at 3401 W. 43rd Place. A+P is honored to open this space with such an important artistic figure in the Los Angeles contemporary art world, and we look forward to sharing his work with Leimert Park.”

A+P's 8,000 square foot building includes a main gallery and video/sculptural room, as well as a retail space and new home for A+P's administrative office. The updated hours of operation for this location are Mon-Sat: 12:00 – 6:00 p.m.

The opening for *Fred Eversley: Black, White, Gray* will take place on November 12, 2016 from 4:00 p.m. – 6:00 p.m. at 3401 W. 43rd Place, Los Angeles, CA 90008.

ABOUT FRED EVERSLEY

Fred Eversley (b. 1941, Brooklyn) received his B.S. in Electrical Engineering from the Carnegie Institute of Technology (now, Carnegie Mellon University) in 1963. From that year through 1966, he worked at Wyle Laboratories in El Segundo, CA, where he supervised, among other major projects, the design and construction of high intensity acoustic test laboratories at NASA facilities. He began his artistic career in 1967.

The first solo exhibition of Eversley's work was held at the Whitney Museum of American Art in 1970. His work has been featured in subsequent one-man museum shows at the Santa Barbara Museum of Art (1976), the Oakland Museum of California (1977), the Palm Springs Museum of Art (1978), and the National Academy of Science (1981), and in over two hundred solo and group exhibitions internationally, in venues such as the Museum of Contemporary Art, Chicago; the Jewish Museum, New York; the Indianapolis Museum of Art; the Los Angeles County Museum of Art; the Museum of Contemporary Art, Los Angeles, and the Museo Nacional Centro del Arte Reina Sofia, Madrid. It was also featured in several group exhibitions dedicated to the work of African American artists, including Contemporary Black Artists in America at the Whitney Museum of American Art in 1971, one year after his solo museum exhibition, *Fred Eversley: Recent Sculpture*, was held there. He was appointed the first Artist-in-Residence at the Smithsonian Institution's National Air and Space Museum, Washington, D.C. (1977–80) where he worked in a large custom-built studio in the museum and resided in the Barney Studio House (now the Latvian Embassy). His work is in the permanent collections of some thirty museums, and he has executed over fifteen large-scale public art commissions. His largest public sculpture, the 35-foot-tall *Parabolic Flight* (1980), was recently refurbished and re-installed at the Miami-Dade International Airport. He has been selected to create the Entrance Plaza sculpture for the new District Square Center, at Crenshaw Boulevard and Rodeo Road, Los Angeles.

In March 2018, Eversley's work will be the subject of a major survey exhibition *Fred Eversley: Seeing Through Sculpture*, at the Huntington Library, Art Collections, and Botanical Gardens. He lives and works in Venice, California and New York, New York.

CREDIT

Fred Eversley: Black, White, Gray is organized by Rose Art Museum Curator Kim Conaty.

This exhibition is a collaboration between Art + Practice and the Rose Art Museum at Brandeis University. It is made possible through the generosity of Pamela J. Joyner and Alfred J. Giuffrida.

ABOUT ART + PRACTICE

Conceived and founded by artist Mark Bradford, philanthropist and collector Eileen Harris

Norton, and community activist Allan DiCastro, Art + Practice (A+P) is an arts and education private operating foundation based in Leimert Park, Los Angeles. A+P's mandate is to create a developmental platform that, on one hand, supports the acquisition of practical skills for foster youth, and, on the other, stresses the importance of creative activity within a larger social context.

A+P INFORMATION

Admission to all exhibitions and public programs are free and available to the public. To learn more, visit www.artandpractice.org.

Hours: Mon-Sat, 12:00 p.m. – 6:00 p.m. A+P is located at 3401 W. 43rd Place, Los Angeles, CA 90008. Street parking is available.

ABOUT THE ROSE ART MUSEUM

Founded in 1961, the Rose Art Museum at Brandeis University is among the nation's premier university museums dedicated to 20th and 21st century art. A center of cultural and intellectual life on campus, the museum serves as a living textbook for object-based learning, a home and resource for artists, and a catalyst for artistic expression, scholarly innovation, and the production of new knowledge through art. With its international collections, changing exhibitions, and diverse public programs, the Rose affirms and advances the values of freedom of expression, academic excellence, global diversity, and social justice that are the hallmarks of Brandeis University.

ROSE ART MUSEUM INFORMATION

Admission to all exhibitions and programs are free. To learn more, visit www.brandeis.edu/rose.

Hours: Wed-Sun: 11:00 a.m. – 5:00 p.m. The Rose is located at 415 South Street, Waltham, MA 02453.

PRESS CONTACTS

Natalie Hon
natalie@artandpractice.org
+1.323.337.6887

Nina Berger
nberger@brandeis.edu
+1.617.543.1595

ART + PRACTICE

3401 W. 43rd Place
Los Angeles CA 90008

Monday to Saturday, 12:00 -
6:00 p.m.

artandpractice.org

PHOTO CREDITS

Fred Eversley. *Untitled*. 1974. Cast polyester resin, 20 x 20 x 4 inches. Collection of the artist. Photograph by Maria Larsson.