COLOR *refined*

This catalogue is produced on the occasion of *Color Refined* at the Ewing Gallery of Art and Architecture, The University of Tennessee, Knoxville
November 10 - December 12, 2014.

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WORKS ON **EXHIBITION**

RACHEL **BEACH:** Courtesy of the artist and Blackston Gallery
SIRI **BERG:** Courtesy of the artist and Hionas Gallery
GABRIELE **EVERTZ:** Courtesy of the artist and Minus Space
BEATRICE **RIESE:** Courtesy of Roger Mosesson
RELLA **STUART-HUNT:** Courtesy of the artist

THE UNIVERSITY *of* TENNESSEE UT

COLOR *refined*

RACHEL BEACH
SIRI BERG
GABRIELE EVERTZ
BEATRICE RIESE
RELLA STUART-HUNT

FROM THE DIRECTOR

Wassily Kandinsky argued in his book *Concerning the Spiritual in Art* (1912) that color, along with other elements, such as line and shape, is a language that communicates to all- a language that is comparable to sounds and their evocative capacity. He also writes that we experience color in two ways. The first is its physical effect — "the eye itself is enchanted by the beauty and other qualities of color" and the second its psychological impact, "the effect of colors — produce a correspondent spiritual vibration, and it is only as a step towards this spiritual vibration that the physical impression is of importance."

Color Refined is comprised of paintings, drawings, collages, and sculpture by five women artists who immigrated to the United States from five different countries. Although their ages span three generations, these New York based artists share a love of color and abstraction.

Over a century ago, abstraction began as an art "derived from" nature. By the mid-20th century, it ceased being derived from a natural object and became "non objective" from its beginning. Since then, abstraction has itself become a part of nature and like that other abstract art – music – it imparts human emotion. Although formal issues of plastic consideration are always present in the creation and appreciation of abstract work, there are other qualities essential to its understanding. These qualities—experiences, emotions, intuitions, and spirituality are unique to the individual artist who creates the work as well as to the individuality of its viewer. Without the encumbrance of subject, abstraction inspires a direct dialogue between artist and viewer unlike that of other visual forms. For over a century now, Abstraction remains viable and universal with color as a significant contributor to this continuum.

As with most curatorial projects, *Color Refined* could not have come to fruition without the contributions of many individuals. I am pleased that many art professionals I know have embraced this project from the beginning. They eagerly suggested artists that I should see. My subsequent studio and gallery visits with UT alumnus Creighton Michael, former UT Artist in Residence Pinkney Herbert, art historian Max Weintraub, and Ewing Gallery preparator T. Michael Martin was instrumental in the selection of artists and works for this exhibition. I am grateful to Matthew Deleget for his input and to Roger Mosesson for both his passionate description of the life history of the late Beatrice Riese and for the generous loan of her work.

It has often been said that the art world is a small world; one that revolves around networking and mutual support among artists. I thank all of the participating artists and those who champion their work for making the exhibition a reality.

I am grateful to Max Weintraub, New York based art historian, for his thoughtful catalogue essay.

Finally, the uncompromising support of the Ewing Gallery staff has made *Color Refined* a successful exhibition project. Besides her excellence as our registrar, Sarah McFalls is also acknowledged for the outstanding design of this catalogue. Gallery preparator and exhibition designer T. Michael Martin not only visited the artists in the curatorial phase of this project, but also delivered the work from New York and coordinated the exhibitions design and installation. Eric Cagley has also contributed much to this project as have museum studies students Rebecca DiGiovanna, Ashlyn Swihart, and Xylina Marshall.

I recognize the Ready for the World committee and the VAC for their support of *Color Refined*.

Sam Yates
Curator, *Color Refined*
Director, Ewing Gallery of Art

COLOR IN THE PRESENT TENSE

In his famous diagrammatic chart from 1936, the Museum of Modern Art's director Alfred H. Barr proposed that the historical development of modernism effectively culminated in two forms of abstract art: geometrical and non-geometrical abstraction. Among other things, Barr's diagram is a testament to both the ascendancy of European and American abstraction between the wars and the preeminent position that such art would assume by mid century. But even in 1936 his reduction of abstract art to either the geometrical or non-geometrical was already too simplistic and reductive to accurately reflect the varied artistic approaches to abstraction taking place around him.

In the decades since Barr's didactic genealogy, abstract art has taken seemingly countless forms and evolved with astonishing rapidity. Amid the many different tendencies that have emerged within abstraction since Barr's time, chromatic abstraction—which broadly focuses on the perceptual effects and emotional resonances of color—has endured. *Color Refined* brings together five contemporary practitioners of abstraction, all women and all born outside of the United States, whose extraordinary works collectively reveal a firm and ongoing commitment to color—to its expressive impact and its optical effects. And while their artistic approaches and styles may differ, what these artists might be said to have in common is an appreciation of color's determining role in shaping above all the relationship between the viewer and the work of art. Together, Gabriele Evertz, Rella Stuart-Hunt, Beatrice Riese, Rachel Beach and Siri Berg have distilled abstract art down to a dedicated engagement with color and embodied perception and, in so doing, have extended the possibilities of abstraction itself.

Gabriele Evertz has produced a series of paintings in which she investigates the dynamic conditions of perception through an exploration of color effects. Using a vertical striped format in which she alternates between various gradations of gray and repeating bands of the twelve main colors of the chromatic spectrum, Evertz explores how form and color interact to create dynamic optical experiences. The effects of Evertz's exploration of color can only be perceived through direct viewing, and her paintings reward those who linger in front of them. Standing before these canvases, the interplay between the taut vertical bands of color and their rhythmic progression across the canvas generates a visual intensity that shimmers and vibrates as it coalesces in the viewer's eye. Prompted by the perception of color shifts, these optical sensations heighten subjective visual experience and yield strong phenomenological effects.

The impetus for Evertz's most recent works is a suite of ancient Roman wall paintings from the so-called "Black Room," a bedroom in a first-century imperial villa now in the collection of the Metropolitan Museum of Art. These Roman wall paintings largely consist of thin, almost ethereal white lines delineating columns and other basic architectural elements against a black background. A sense of this classical architecture can be found in the fluted, columnar appearance of Evertz's colored stripes. But a deeper connection to the "Black Room" might be intuited in the sense of movement and the interplay of darkness and lightness generated by color interactions in Evertz's compositions. Indeed, she has likened the sensation of flickering light experienced when viewing her canvases to the imagined play of soft candlelight upon the Roman villa's dark interior walls thousands of years ago. But if our understanding of these canvases is enriched by references to classical antiquity, the achievement of Evertz's paintings is firmly grounded in the contemporary moment: in how they remain open to subjective readings produced in the immediacy and intimacy of the present tense; how meaning is produced by the shifting effects of color in the mind and eye of the viewer when standing before the canvas.

Rella Stuart-Hunt uses a refined palette and the simplest of geometric organization to produce minimalist, non-objective paintings that function as careful investigations of and meditations on the perception and experience of color interactions. Like Evertz's, Stuart-Hunt's paintings reward sustained viewing, as the blending and interaction of color unfolds slowly in the mind and eye of the beholder standing before the canvas. Jettisoning extraneous detail and intrusive sentiment from her canvases, Stuart-Hunt instead focuses the viewer's attention on the more incorporeal effects of color relationships.

At the forefront of these perceptual effects is a kind of flickering that occurs by the interaction of the two complementary colors of equal saturation and value that make up her luminous canvases. The sensation of movement and depth is also achieved through the fluting effect produced by the hard edge and curving meander of the vertical line in many of her compositions, conveying a sense of a twisting and shifting three-dimensional volume. The viewer's perception of this sinuous edge also facilitates an after-image effect, as the information or sensation of color from one side of the canvas extends across and dynamically intermingles with our perception of the hue on the other side of the line. To view these canvases is to view chromatic effects distilled to their essence. Stuart-Hunt's most recent paintings have a deeply contemplative character, in which calibrated color harmonies generate optical effects and sensations that reveal as much about the incorporeal potentiality of perception as they do the material possibilities of paint.

Rachel Beach's painted plywood sculptures thrive on the tension produced between their undeniable physical presence and their contingent relationship to the space around them. While Beach's sculptures are essentially abstract assemblages of stacked geometric forms, their vertical orientation and human scale inevitably evoke comparisons to standing figures. And yet the strong presence of these vital, totemic forms is defined as much by their cavities and

hollows as by their stout physicality. The volume that traditionally defines a figurative sculpture is here described as much by absence as presence. Applied color sustains a certain internal sculptural coherence, uniting the discrete geometric parts of Beach's stacked forms and haltingly asserting each object's self-sufficient autonomy from its surroundings. But our overall sense of these sculptural forms—our perception of their essential gestalt—seems to be as contingent upon negative space as on surface and structure. At the heart of these non-objective "personages," then, lies something of a paradox: autonomous, geometrical structures unified by applied color that embrace open space. The central drama of Beach's enigmatic forms revolves around a semiotic ambiguity produced by the back and forth between their specific and cohesive sculptural logic and the centrifugal force that pushes our perception of these forms beyond their own frontiers and toward the amorphous and mysterious possibilities of the surrounding void.

Siri Berg's work has consistently explored the perceptual effects of color shifts. Her series "It's All About Color" comprises six large panels, each containing a colorful grid of twenty unique rectangular Japanese-method woodblock prints on archival board. When viewed separately, each print consists of decorative designs and wood textures set against a ground of monochromatic color. When considered as a cohesive group, each unique print contributes to a subtle yet incremental chromatic shift that unfolds across the entirety of the series—the initial palette of metallic coppers and grays yields to muted earth tones, which then cascades into fiery oranges, reds and purples.

As each colored print becomes charged by its interaction the other colors around it, Berg's six panels transpose into an elegant and evolving exploration of color that unfolds across space and time. The interplay of color shifts prompts a meditation on the dichotomies within it—between the singular and ensemble, between subdued and radiant color, and between autonomy and complementarity. Revealing color's unique ability to elicit an almost poetic response in the viewer, the woodblock prints that collectively make up Berg's series "It's All About Color" might be thought of as a symphonic rumination on the very essence of printmaking.

Each of Beatrice Riese's intricately patterned compositions consists of semi-autonomous geometric units built up into a highly abstracted grid of hand-made marks distributed across the picture plane. Riese's systematic arrangement of forms and symbols call to mind some indecipherable text or hieroglyph, providing familiarity without legibility. These complex arrangements of typographic marks function as self-defining surfaces, seemingly sourced from the world of shared language yet independently operating on their own within the logic and structure of painting. Riese's varied use of color within and across these geometrical grids creates complex visual relationships among its repeated shapes and forms.

In the face of such strong geometrical organization, color's capacity to establish and determine visual relationships within Riese's compositions is unexpected and exhilarating. Exceeding its nominally symbolic function, color flickers across Riese's tiled surfaces to produce a resounding luminosity; color in these compositions communicates directly and intuitively, guiding the viewer's eye confidently through an otherwise inscrutable mosaic of atomized bands of geometric shapes.

The energetic dance of color across the faceted and planar surface of Riese's compositions encapsulates the transcendent power and perceptual effects of color that fuels much of the work in this exhibition. Indeed, *Color Refined* offers visitors a unique opportunity to explore the ways in which contemporary practitioners of abstraction have inherited and synthesized the principal color traditions of the 20th century while working unencumbered by the weight of its conventions. Instead, the five artists represented in *Color Refined* have pursued their own artistic imperatives, offering a rich portrait of abstraction at the beginning of the 21st century.

Max Weintraub
Visiting Assistant Professor of Art History
Hunter College, New York, NY

Max Weintraub received his PhD from Bryn Mawr College and has worked in curatorial and educational departments at the Denver Art Museum, the Philadelphia Museum of Art, the Whitney Museum of American Art, and The Museum of Modern Art in New York. From 2006-2008 he was Curator of The Reis Collection of Modern & Contemporary Art in New York City. His essays on Bruce Nauman, Robert Capa, Francis Frith, Michael Zansky, Maxwell Snow and others have appeared in academic journals, scholarly volumes, and exhibition catalogs. Since 2010, Max has written a monthly column for Art:21 on current trends in contemporary art, and has contributed to a number of other publications, including ARTnews, Saatchi Online, The Mantle, and the Routledge Press Encyclopedia of Photography.

RACHEL **BEACH**

My works merge archeological and architectural influences with spatial and formal investigations.

They begin with something elemental, a basic geometry or construction: a stack, an edge, a mark, the seam where two things meet. These beginnings set up a logic; a link to something primal or factual that can then be prodded to suggest a mystery; something specific yet unknowable, a wrinkle, an itch.

Each piece employs real and implied structure -- form and surface, object and image -- to create a shifting visual experience: to flatten or open up space, to knock perception off-balance and to present a contingency of meaning. Built around concepts of solid and void, construct and language, progress and extinction, they present a back and forth between what is and isn't there and ask us to consider how we see and what we believe.

From left to right: *La Chair*, 2014, acrylic, oil, screenprint, ink, and paper, 41” x 86”
Champ Vert, 2014, acrylic, spraypaint, ink, and paper,41” x 86”
March Noir, 2014, acrylic, spraypaint, screenprint, ink, chalk pastel, and paper, 41” x 86”
D’or, 2014, acrylic, spraypaint, screenprint, marker, watercolor, and paper, 41” x 86”
Opposite page: detail of *Petro*, 2014, acrylic on plywood, 18” x 15” x 91”

Left: *Reynard*, 2014, acrylic on plywood, 18” x 15” x 91”
Right: *Rime*, 2014, acrylic on plywood, 18” x 15” x 91”

Left: *Petro*, 2014, acrylic on plywood, 18” x 15” x 91”
Right: *Leda*, 2014, acrylic on plywood, 18” x 15” x 91”

SIRI **BERG**

I sometimes identify myself as a paper carpenter, crafting collages out of the world's most common medium, paper.

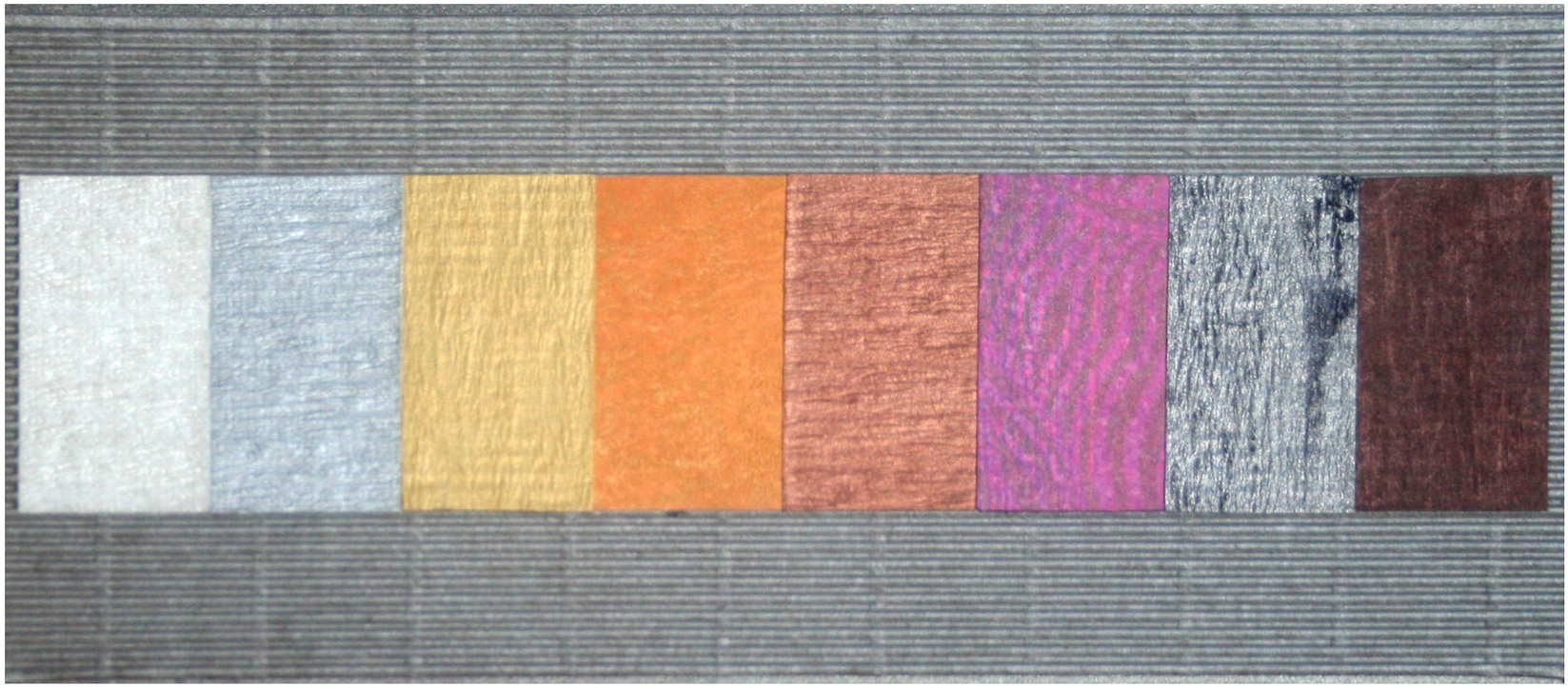
Because of the universal nature of these materials, I enjoy the freedom of being able to explore and experiment with the visual richness and subtlety achieved by working with my Japanese method of woodblock prints.

I begin my pieces by selecting white or naturally colored handmade paper from around the world. The papers are cut, soaked in water and dried between large blotters. When they reach the appropriate dampness, they are ready for the printing process using carved woodblocks.

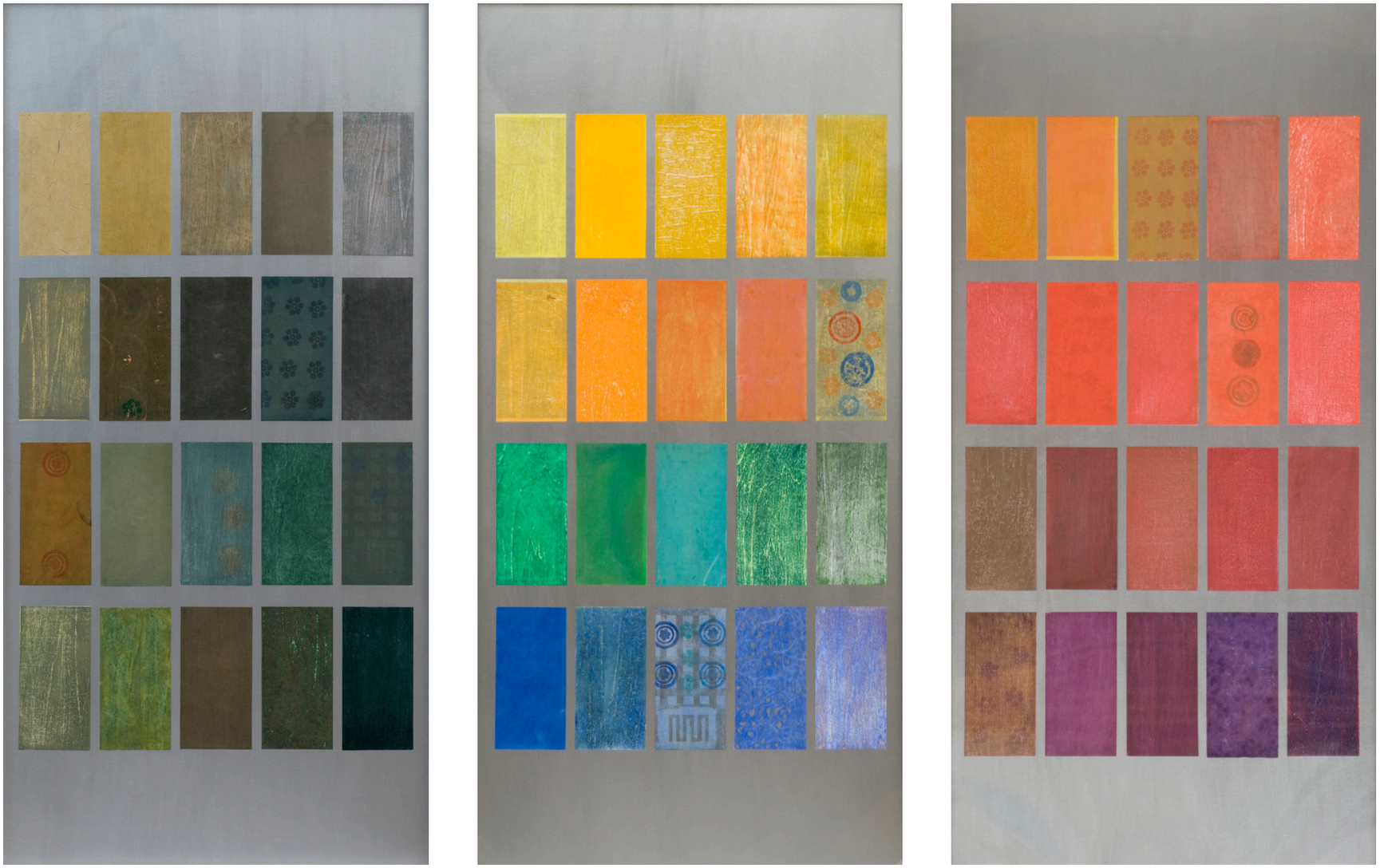
The printing colors are made from transparent and opaque paints and / or watercolors. The subject of the collage dictates the choice of paint. Multiple layers of prints are added to the paper.

The printed papers are composed to form collages.

I use color, texture, design and movement to express feelings and moods. My hope is that the textures vibrating through the papers juxtaposed against flat surfaces will speak to us and remind us of the constant opposition with which we are faced.



Gradation on Tyvek, 2009, collage, 20” x 13.25”
Opposite page: *Colorblocks*, 1998, collage, 18” x 13”



It's All About Color, collage from Japanese woodblock prints, 60" x 30" each

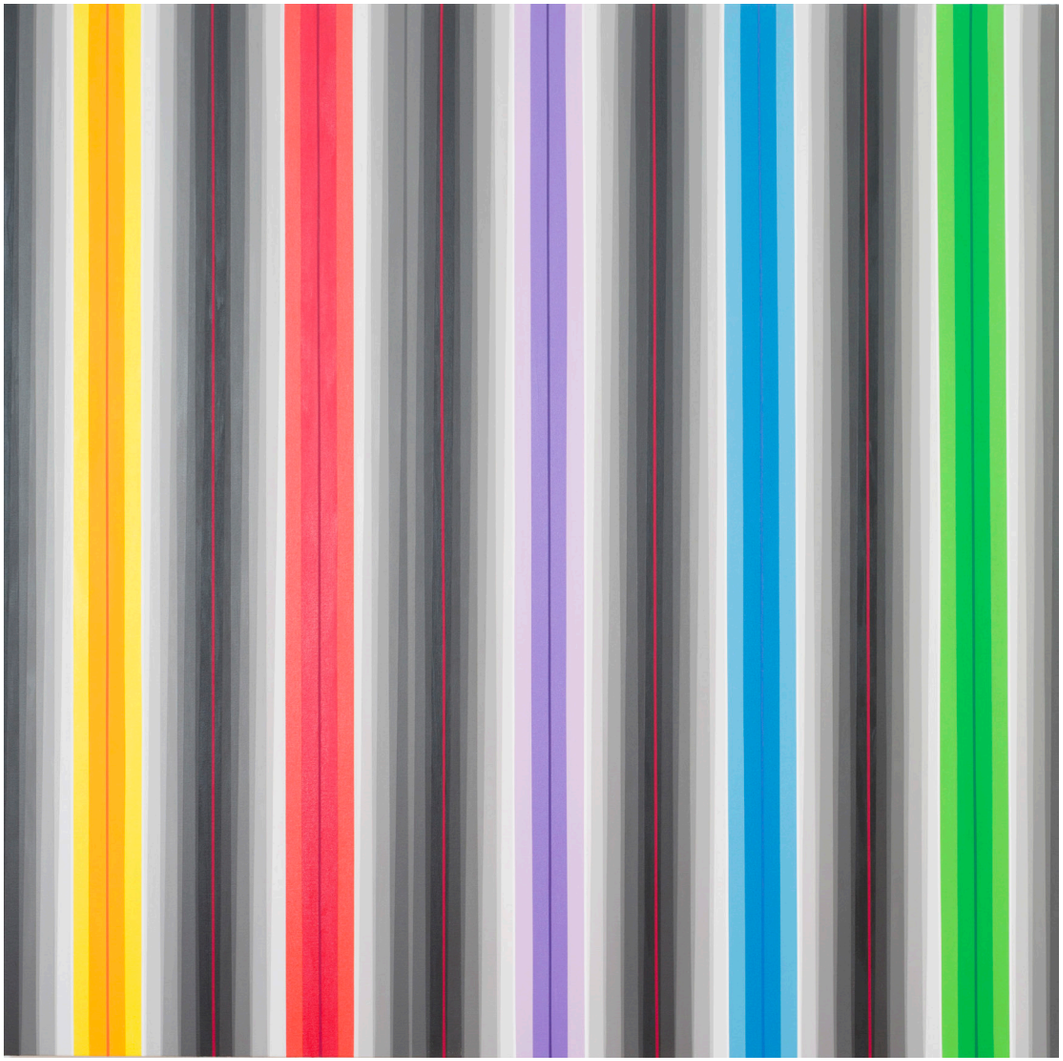
GABRIELE **EVERTZ**

Emphasizing color intensity and existential expression, my work has as its goal a certain kind of rapture.

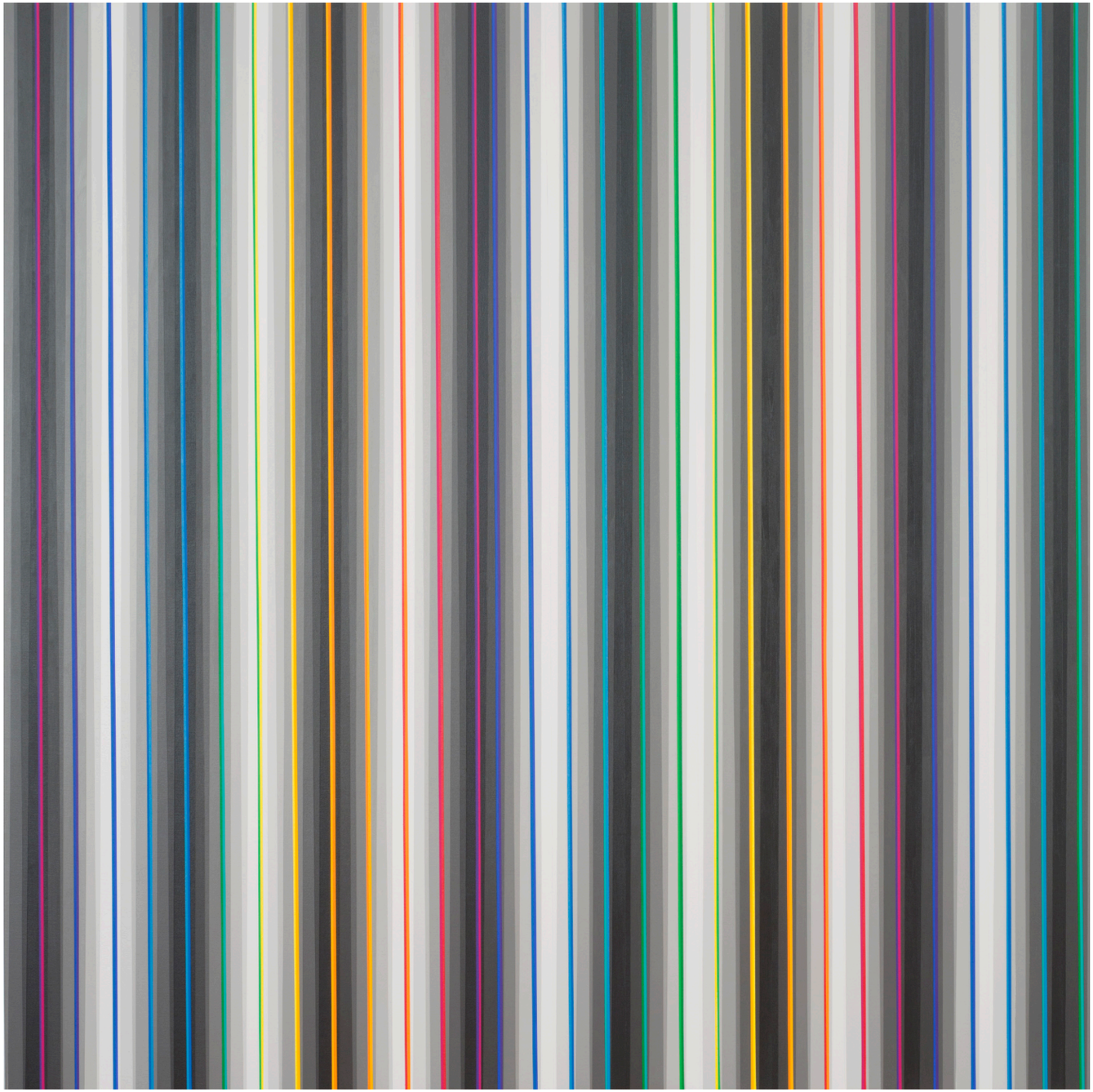
Color in perceptual abstraction seems without limitations. It arises first of all from immediate sense experience but also draws from sources in the arts and sciences. I am primarily interested in the sensation and perception of color interactions. In addition, the history and theory of color serve as basic tools of organization.

In my work, simple geometric elements function as formal units and are intended to de-emphasize references to objects. Likewise, with a non-compositional approach, a focus can be evaded. Aesthetic content is derived from precisely painted colors that range from close-valued grays to the intensely chromatic. Purest hues of the spectrum contrasted or assimilated with tones of achromatic mixtures, set sequentially in vertical progressions, often reveal temporal effects of sensations of light.

My paintings intentionally address the presence of the viewer. The sudden perception of color shifts, after effects or light emanations that come with immersive viewing are the rewards the painting bestows on us. A heightened sense of awareness of being-in-the world might emerge, where vision, thought and feeling concur. The active, empathetic viewer becomes a partner, thus completing the meaning of the painting.



Left: *Grays and Metallics*, 2014
acrylic on canvas over wood, 36” x 36”
Right: *Grays and Metallics (Aedicula)*, 2014
acrylic on canvas over wood, 60” x 60”
Opposite Page: *(For Sonia D.)The Black Room Series*, 2013
acrylic on canvas over wood, 60” x 60”



Eight Grays + The Spectrum,
The Black Room Series, 2012
acrylic on canvas over
wood, 60” x 60”

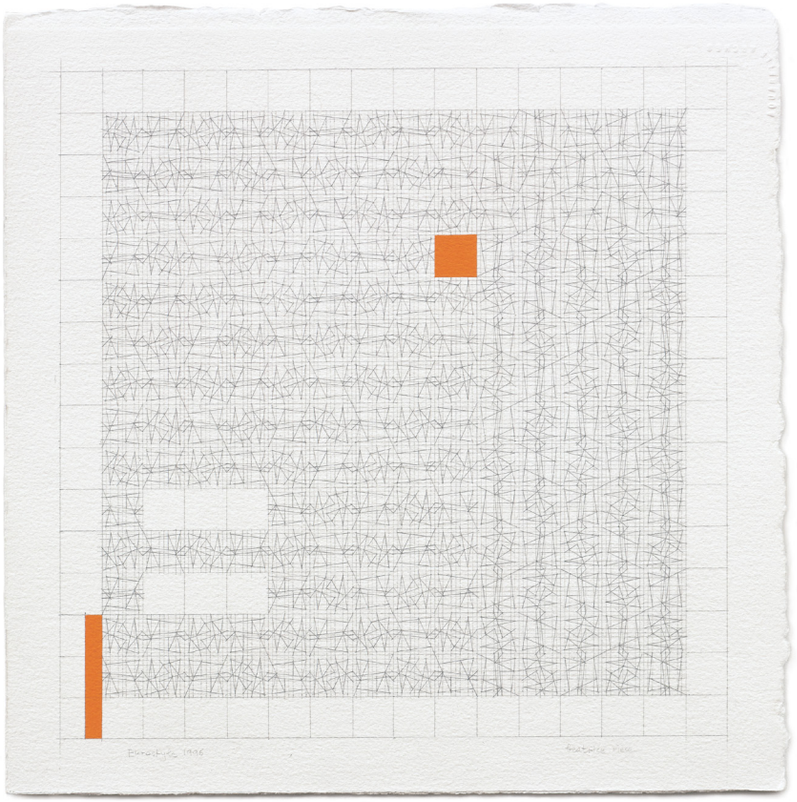
Electric Fragment, *The Black Room Series*, 2014
acrylic on canvas over wood, 60” x 60”

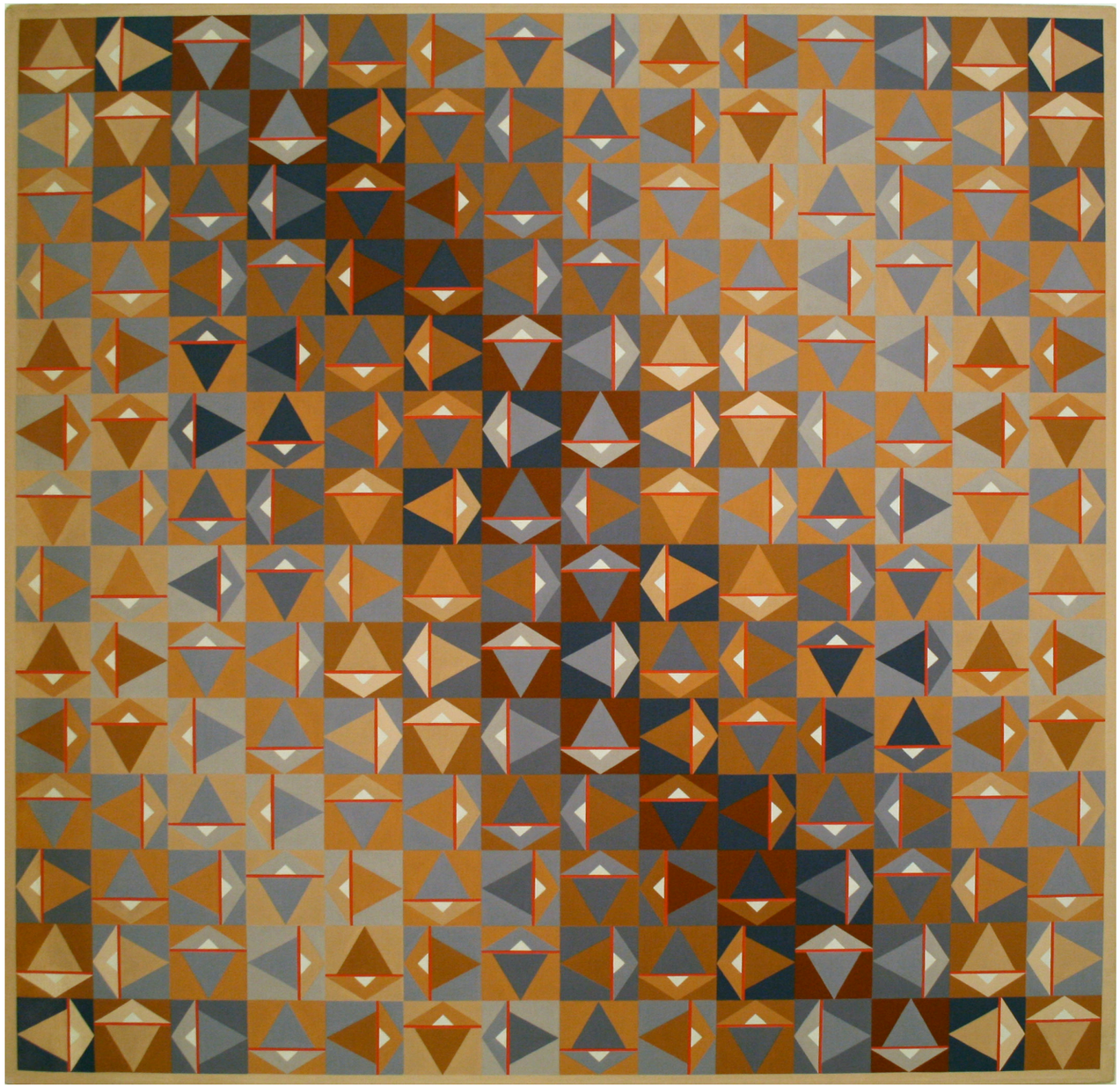
BEATRICE **RIESE**

The Riese grid is made up of a multitude of small squares or rectangles, often enclosing a geometric figure formed out of triangles or bands resembling blocky capital letters such as I's and T's or stylized S's and Z's.

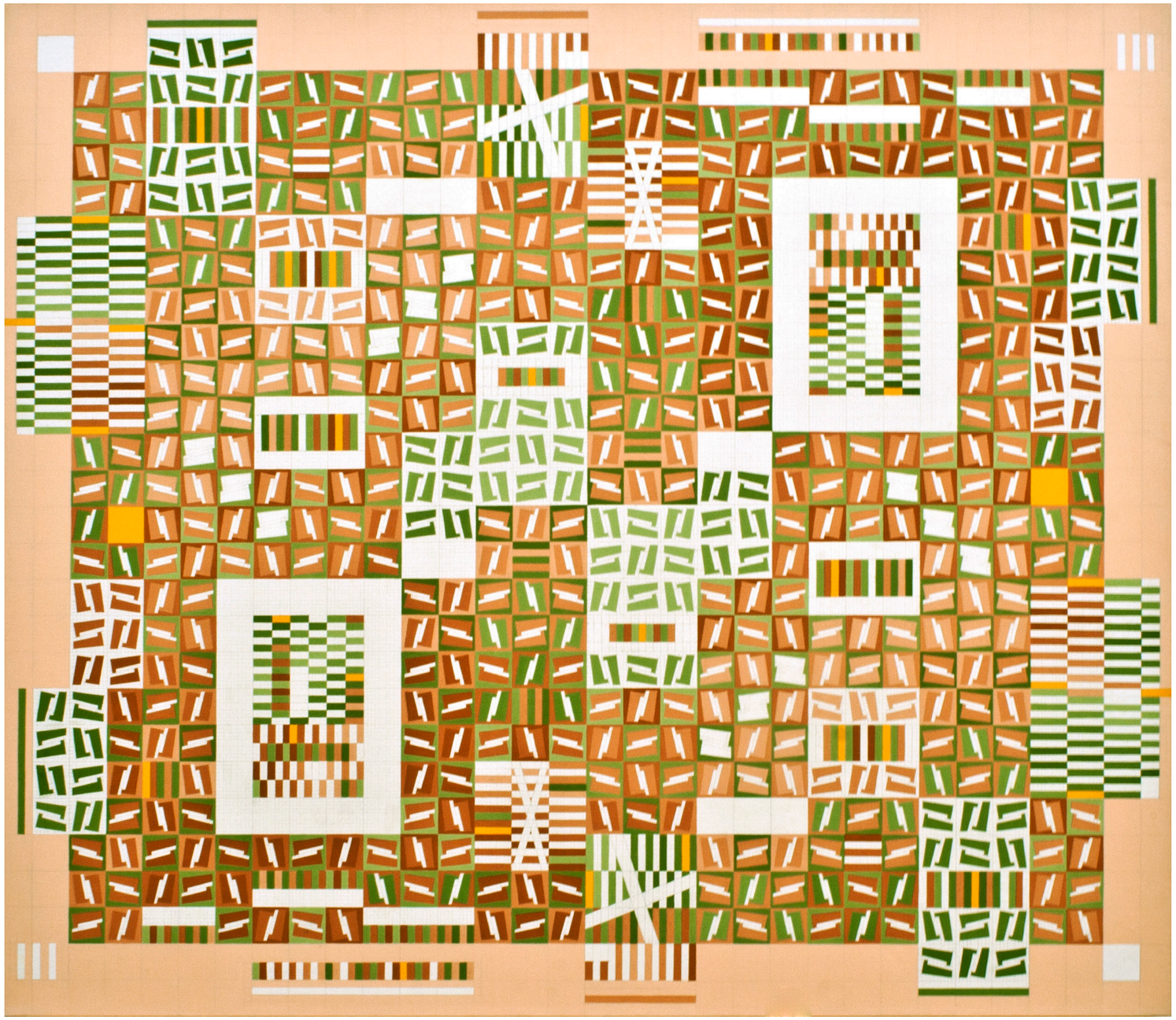
The figure is laid — or inlaid — diagonally within its "cell" at an angle that is rotated according to a plan, but not a very obvious one, activating each unit against the other so that a series of pulsations, of small shocks skitter across the surface. Across the carefully choreographed ground, you almost hear the delicate tap of footfalls as colors and images dance about, advancing and receding, a Broadway boogie woogie in secondaries, a Rhapsody in tertiaries. The Necco Wafer palette also follows a prescribed sequence of hues and values but the schema registers as wavering and relays of color rather than as fixed, discrete color parcels. It is applied warm next to cool — a lavender against green, for example — but both toned town, greyed, calibrations of light and dark. Riese composes with great deliberation, piece by piece, rectangle by rectangle, square by square, figure by figure, with sections left white to open up the surface, to aerate and lighten it. Hers is an additive art, a casualty of part to whole, a kind of syllogism where knowledge is incremental. Riese, however, is not hierarchical; the clarity of the parts constitute the clarity of the whole; her whole is a container for the parts but does not subsume them. These paintings are democratic.

Excerpt from "With Reference to Grids: The Art of Beatrice Riese" by Lilly Wei

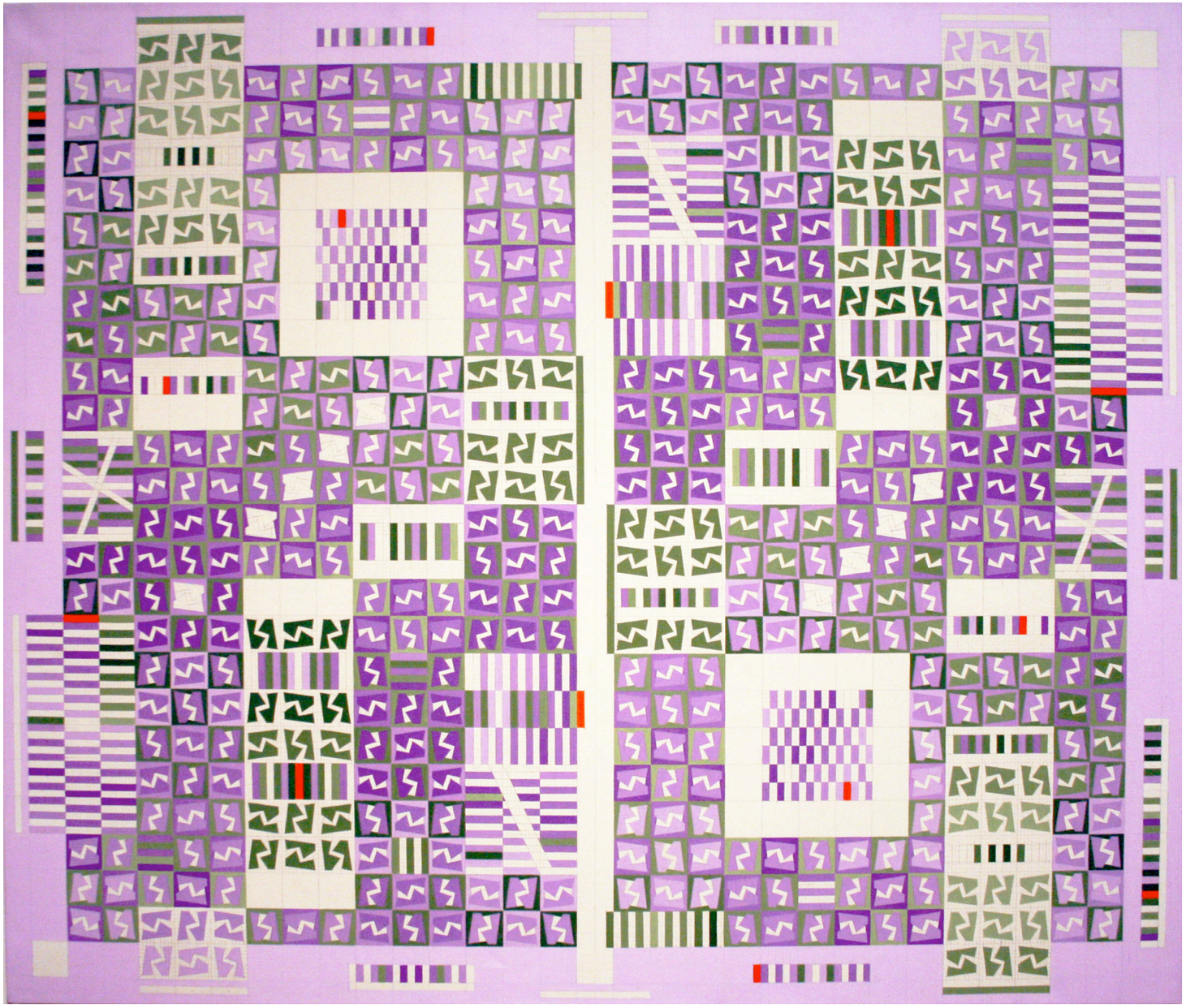




Untitled, 1969, oil on canvas, 50” x 50”
Opposite page: *Eurostyle*, 1996, graphite and gouache on paper, 14.5” x 14.5”



Odin the Fiddler, 1987
oil on canvas, 44” x 51”



Seven Sails, 1986
oil on linen, 46” x 54”

RELLA **STUART-HUNT**

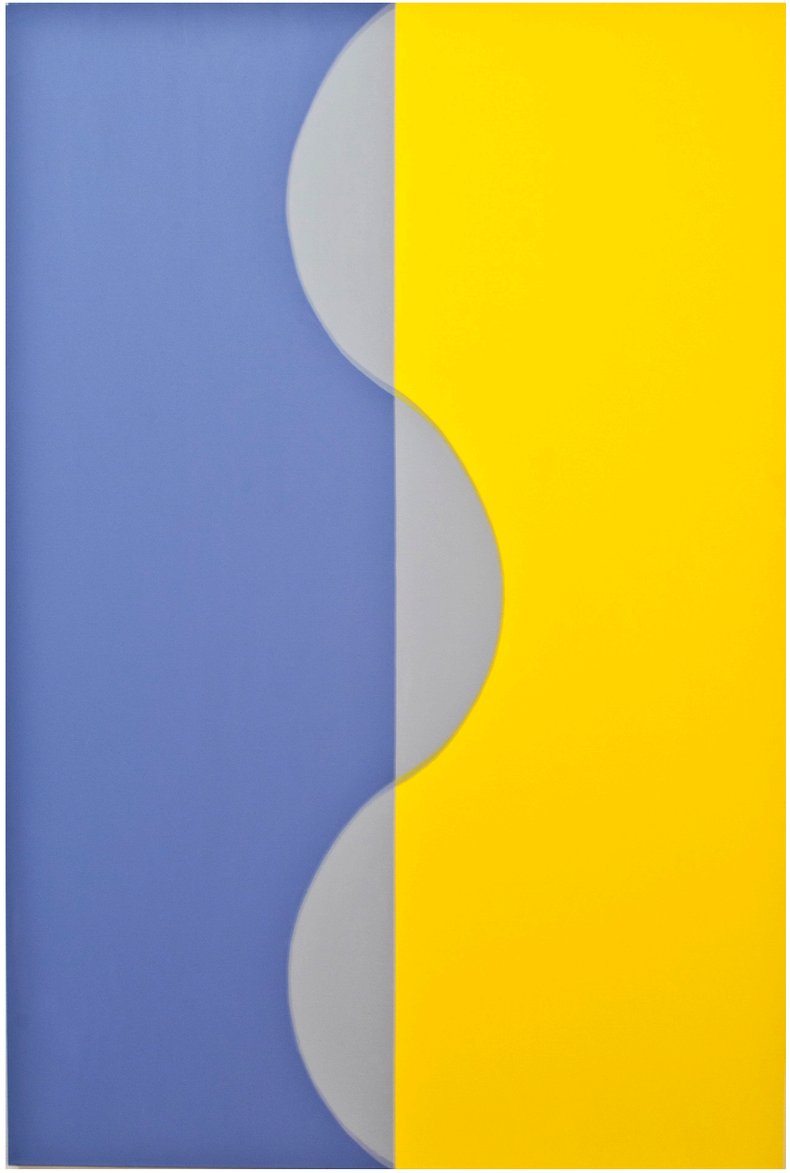
In my recent paintings, color plays with the effects of interrupting arc shapes; either by dividing saturated hues of vertically-orientated complementary colors as shown in the largest paintings, or as in some small studies included here, arcs of the visual mixture of a hue and grey.

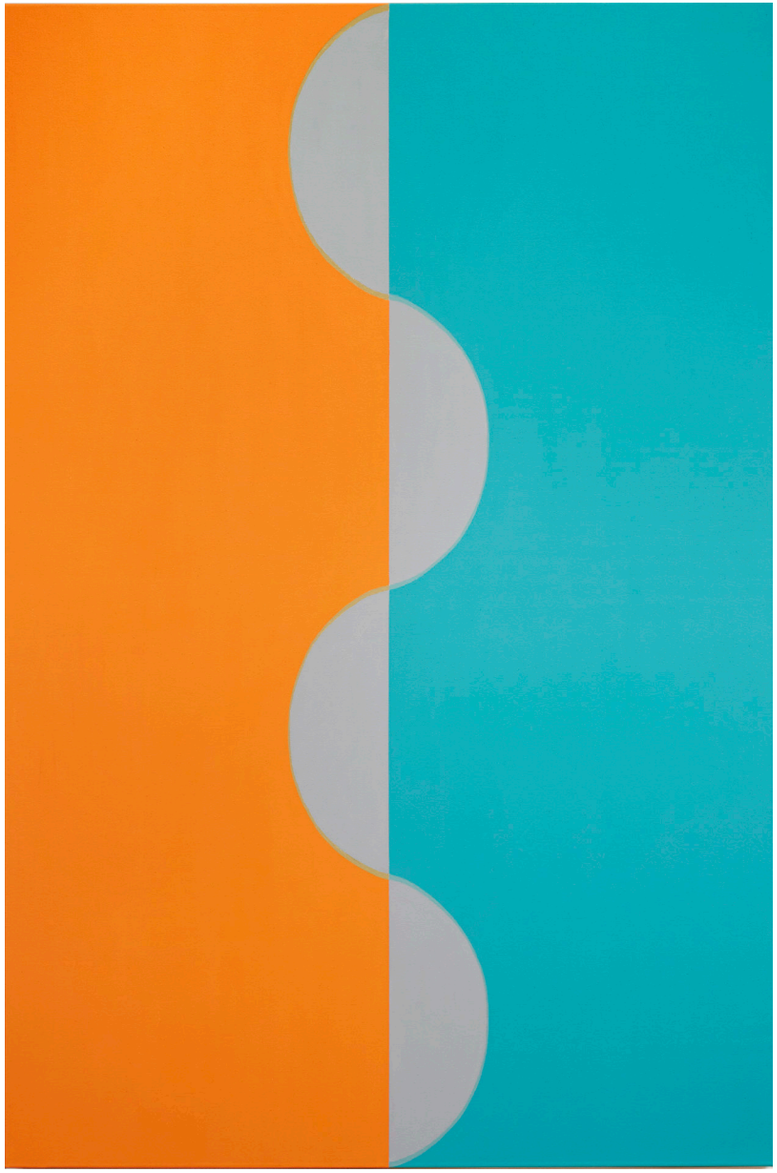
Investigating the way the color grey behaves has been an interest of mine for a few years because of its tendency to change easily in visual color qualities when seen in different contexts, an effect that occurs only in the eye-brain system of the viewer.

These large complementary-hued vertical paintings use alternating gray arcs placed on either side of an implied vertical line, to subvert the simultaneous contrast that usually occurs when complementary colors meet. A meandering ribbon-like band of shifting color follows the swells of the arcs to create a ripple effect that activates the flatness of the colors they border.

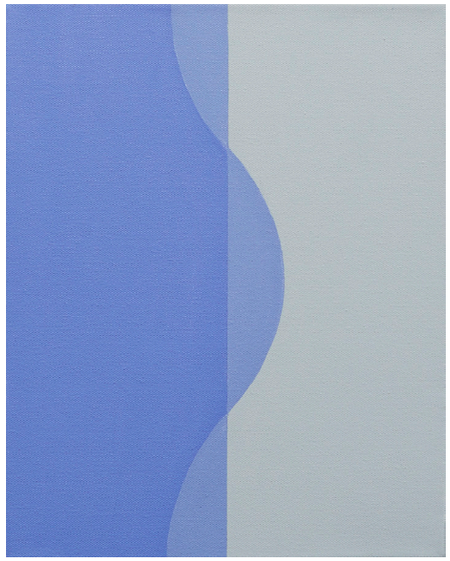
We bring with us our own histories when we make art and when we view art.I am aware that the curve in my paintings has associative connotations that can elicit subjective responses, and although I intend that the work be seen as quite non-objective, there is no denying this human tendency we share.

My hope is that the patient viewer will be rewarded by extended and slower visual investigations of my paintings, thereby causing a further sensory awareness of the expressive intent.





Left: *Untitled*, 2014,
acrylic on canvas, 72” x 48”
Opposite Page: *Untitled*, 2014,
acrylic on canvas, 72” x 48”



Untitled study, 2014, acrylic on canvas, 14” x 11”
Untitled study, 2014, acrylic on canvas, 14” x 11”

Untitled study, 2014, acrylic on canvas, 14” x 11”
Untitled study, 2014, acrylic on canvas, 14” x 11”

Both: *Untitled*, 2010, acrylic on canvas, 24” x 18”

RACHEL **BEACH**

EDUCATION
2001 MFA, Yale University, New Haven, CT
1998 BFA with Art History Minor, Nova Scotia College of Art and Design, Halifax, NS

SOLO EXHIBITIONS
2013 *Long Standing*, Blackston, New York, NY
2012 *Solo Presentation*, Volta, Blackston, New York, NY
2011 *Gather-er*, Blackston, New York, NY
Distance Trance, Smack Mellon, New York, NY
2009 *Towers & Portals*, LTS Gallery, Brooklyn, NY
2008 *History Repeating*, Bespoke Gallery, New York, NY
Rabbit Hole, Kasia Kay Art Projects, Chicago, IL
2007 *Chicken & Egg*, HQ, Brooklyn, NY
Six of One, Eastern Edge, St. John's, NL

SELECTED GROUP EXHIBITIONS
2014 *Form and Facture: New Painting and Sculpture from New York*, Paul W. Zuccaire Gallery, Stony Brook University, Stony Brook, NY
Brucennial, Bruce High Quality Foundation, New York, NY
Higher Learning, curator: Dannielle Tegeder, Lehman College, Bronx, NY
Between Levels, Hionas Gallery, New York, NY
Color Formed, curator: Jim Osman, Five Myles, Brooklyn, NY
2013 *Come Together*, curator: Phong Bui, Industry City, Brooklyn, NY
Meta Vista, curator: Matthew Gehring, Storefront Bushwick, Brooklyn, NY
Remainder, curator: Lauren Ross, The Philbrook Museum, Tulsa, OK
2012 *To be a Lady*, curator: Jason Andrew, 1285 Avenue of the Americas Gallery, New York, NY
In Plain View, Nuartlink Contemporary, Westport, CT
PostOp, curator: Heather Darcy, Mixed Greens, New York, NY
Contemporary Sculpture at Chesterwood, curators: Cameron Shay & Priscilla Caldwell, Stockbridge, MA
2011 *Ghost in the Machine*, curator: Stephen Westfall, Lennon Weinberg, New York, NY
Soft Math, Bryan Miller Gallery, Houston, TX
twofold, Nuartlink Contemporary, Westport, CT
2010 *Keyholder Exhibition*, Lower East Side Printshop, New York, NY
Emerging Artist Fellowship, Socrates Sculpture Park, Long Island City, NY
Off the Clock, The Magnificent Basement, London, England
Lost Horizon, curator: Billy Miller and Christian Siekmeier, Exile Gallery, Berlin, Germany
Out of the chaos and darkness, curator: Courtenay Finn, Lower East Side Printshop, New York, NY

AWARDS
2013/14 Marie Walsh Sharpe Residency
2013 Pollock-Krasner Grant
2012 Yaddo Artist Residency
2012 Joan Mitchell Emergency Grant
2012 Goitlieb Foundation Emergency Grant
2010 Socrates Sculpture Park Emerging Artist Fellowship
2009 Lower East Side Printshop Artists Residency
2009 Canada Council for the Arts Production Grant
2009 Canada Council for the Arts Travel Grant
2007 Louis Comfort Tiffany Emerging Artist Grants Nominee

SIRI **BERG**

EDUCATION
BA, Institute of Art and Architecture, University of Brussels, Brussels, Belgium

SELECTED SOLO EXHIBITIONS
2014 VOLTA NY Art Fair, Hionas Gallery, New York, NY
2013 *Phases*, Hionas Gallery, New York, NY
2012 *Black and White 1976-1981: Redux 2012*, Hionas Gallery, New York, NY
2011 *Beyond Measure*, C2 Fine Art, St. Petersburg, FL
American Abstract Artists 75th Anniversary, OK Harris, New York, NY
Siri Berg / Works on Paper, Structural Madness, structuralmadness.com
2010 *Easel Artist*, Franklin 54 + Projects, New York, NY guest moderator David Cohen
2009 *Color*, Broadway Gallery, New York, NY
2008 *It's All About Color*, Franklin 54 Gallery, New York, NY
Gallery 705 Stoudsberg, PA " Kabbalah "
Geometric Acrylic and Mixed Media Paintings, Southwest Minnesota State University Art Museum, Marshall MN

SELECTED GROUP EXHIBITIONS
2014 *Sensory Impact*, AAA @ Morgan Stanley Headquarters, Purchase, NY
To Leo, A tribute from the AAA, Sideshow Gallery, Brooklyn, NY
2012 *Twist*, Southwest Minnesota State University Art Museum, Marshall, Minnesota
It's all about Color, Painting Center, New York, NY
2013 UNTITLED Art Fair, Hionas Gallery, Miami, FL
Working it Out,The Painting Center, New York, NY
Primarily Black and White, Gallery 705, Stroudsberg, PA
2011 *Red, Black and White*, Structural Madness, structuralmadness.com
Embrace, Immigrant Museum, Vaxjo, Sweden
American Abstract Artists International 75th Anniversary, Galerie obqo + Deutscher Kunstlerbund, Berlin, Germany
Works on Paper, C2 Fine Art, St. Petersburg, FL
American Abstract Artists Celebrating 75th Anniversary, OK Harris, New York, NY
Streamline, C2 Fine Art, St. Petersburg, FL
Splendor of Dynamic Structure: Celebrating 75 Years of the American Abstract Artists, Herbert F. Johnson Museum, Cornell University, Ithaca, NY
2010 *Visual Play: 5 Contemporary Painters*, Shorecrest Preparatory School Fine Arts Gallery, St. Petersburg, FL
American Abstract Artists International, Museum Aragonese Castle, Otranto, Italy
Looking Back: 40 Years at the Pelham Art Center, Pelham Art Center, Pelham, NY
Continuing Color Abstraction, curator: Rella Stuart-Hunt, Painting Center, New York, NY
It's a Wonderful Tenth, Sideshow Gallery, Brooklyn, NY

SELECTED PUBLIC COLLECTIONS
Moderna Museet, Stockholm, Sweden
The Solomon R. Guggenheim Museum, New York, NY
Southwest Minnesota State University Collection
New York University, Gray Art Gallery Collection, New York, NY
Herbert F. Johnson Museum, Cornell University, Ithaca, NY
The Jewish Museum, New York, NY
Pace University Collection, New York, NY
University of Alabama, Birmingham, AL
Birmingham Museum of Art, Birmingham, AL
Israel Museum, Jerusalem, Israel
Dr. and Mrs. Raymond Sackler

GABRIELE **EVERTZ**

EDUCATION
MFA, Painting, Hunter College, NY, NY
BA, Art History, (Magna Cum Laude), Hunter College, NY, NY

SOLO EXHIBITIONS
2012 *Gabriele Evertz: Optic Drive*, David Richard Gallery, Santa Fe, NM
Gabriele Evertz: The Geometry of Color, ART SITES, Riverhead, NY
2011 *Gabriele Evertz: RAPTURE*, Minus Space, Brooklyn, NY
2001 Ann Kolb Gallery, Easthampton, NY

SELECTED GROUP EXHIBITIONS
2014 Upcoming: Group Show, Frost Museum, Miami, Florida Sideshow, AAA Group show
INTERVENTION, Flagge zeigen. Banner Project, City of Radevormwald, Germany
Sensory Impact, AAA@ Morgan Stanley HQ, Purchase, NY
Hard-Edge Abstraction: Paintings and Works on Paper, Richard F. Brush Art Gallery, St. Lawrence University, Canton, NY
Color as Abstraction, David Richard Gallery, Santa Fe, NM
2013 *Dynamic Invention: American Abstract Artists (AAA)*, Brattleboro Museum and Art Center, Brattleboro, VT
Hauptsache Grau, Mies van der Rohe Haus, Berlin, Germany
Colors and Optics, DavidRichard Gallery, Santa Fe, NM
2012 *Buzz*, Galeria Nara Roesler, Sao Paulo, Brazil
Seeing Red, DavidRichard Contemporary Gallery, Santa Fe, NM
AAA International 75th Anniversary, Paris Concrete Gallery, Paris, France
Layers, Gallery Sonja Roesch, Houston, TX
2011 *American Abstract Artists*, Berlin, Germany
2010 *Inaugural Long Island Biennial*, Heckscher Museum of Art, Huntington, NY,
*American Abstract Artists Internationa*l, Museum of the Aragonese Castle of Otranto, Italy
Continuing Color Abstractions, The Painting Center, New York, NY,
Escape from New York, The Engine Room, Massey University, Wellington, New Zealand,

CURATORIAL WORK
2010 *Visual Sensations: Robert Swain Paintings: 1967 - 2010*, Hunter College, New York, NY

SELECTED PUBLIC COLLECTIONS
Boston Museum of Art, MA
Brooklyn Museum, NY
The Columbus Museum of Art, OH
Harvard University Museum, MA
Heckscher Museum of Art, NY
Hunterdon Museum of Art, NJ
Metropolitan Museum of Art, NY
Mississippi Museum of Art, MS
Museum of Modern Art, NY
New Jersey State Museum, NJ
Parrish Art Museum, NY
Princeton University Library, NJ Whitney Museum of Art, NY
The British Museum, London, England
Karl Ernst Osthaus-Museum, Hagen, Germany
Stiftung für Konstruktive und Konkrete Kunst, Zürich, Switzerland
MACBA Museum of Contemporary Art, Buenos Aires, Argentina

BEATRICE **RIESE**

EDUCATION
1936-40 Paris Art School, Baccalauréat, Paris, France
1943-45 Virginia Commonwealth University, Richmond, VA
1955-65 Private study with Will Barnett, New York, NY

SELECTED SOLO EXHIBITIONS
2004 Hillwood Art Museum, C.W. Post Campus, Long Island University, Brookville, NY
2002 A.I.R. Gallery, New York, NY
2001 Snite Museum of Art, The University of Notre Dame, Notre Dame, IN
Martin Art Gallery, Muhlenberg College, Allentown, PA
Asheville Art Museum, Asheville, NC
2000 A.I.R. Gallery, New York, NY
1998 Marsh Art Gallery, The University of Richmond, Richmond, VA
1997 A.I.R. Gallery, New York, NY
Krannert Art Museum, University of Illinois, Champaign, IL

SELECTED GROUP EXHIBITIONS
2001 *...Her Infinite Variety...*, A.I.R. Gallery, New York, NY
Crossing the Threshold, Louisiana Arts and Sciences Center, Baton Rouge, LA
2000 *Toward the New*, Hillwood Art Museum, C.W. Post Campus, Long Island University, Brookville, NY
Mondiale Echo's, Mondriaanhuis / Archive 90 Reference Collection Exhibition, Amersfoort, The Netherlands
1999 *Death and Detention of a Lay Preacher: The World and the Self, A Selection of 20th Century Women Artists from the Wichita Art Museum Collection*, Wichita Art Museum, Wichita, KS
1998 *Shedding Skins: New Territory for the Museum*, Nora Eccles Harrison Museum of Art, Logan, UT
1997 *Pieces*, Gallery 128, New York, NY
Crossing the Threshold with Thelma and Louise, Bernice Steinbaum Krauss Gallery, New York, NY
1996 *Pioneers of Abstract Art: American Abstract Artists 1936-1996*, Baruch College, New York, NY
People, *Place*, *and Pattern*, Wichita State University, Wichita, KS

SELECTED PUBLIC COLLECTIONS
Museum of Modern Art, New York, NY
Whitney Museum of Art, New York, NY
Guggenheim Museum, New York, NY
British Museum, London, England
Mondriaanhuis, Amersfoort, The Netherlands
Brooklyn Museum, Brooklyn, NY
Detroit Institute of Arts, Detroit, MI
Corcoran Gallery, Washington D.C.
National Museum of Women in the Arts, Washington D.C.
Yale University Art Gallery, New Haven, CT
Fogg Art Museum, Harvard University, Cambridge, MA
Princeton University of Art Museum, Princeton, NJ
Indiana University Art Museum, Bloomington, IN
David Winton Bell Gallery, Brown University, Providence, RI
Snite Museum of Art, Notre Dame University, Notre Dame, IN
Columbia University, New York, NY

RELLA **STUART-HUNT**

EDUCATION
1997 MA, Art and Art Education, Hunter College, New York, NY
1977 BA, Art History, Hunter College, New York, NY

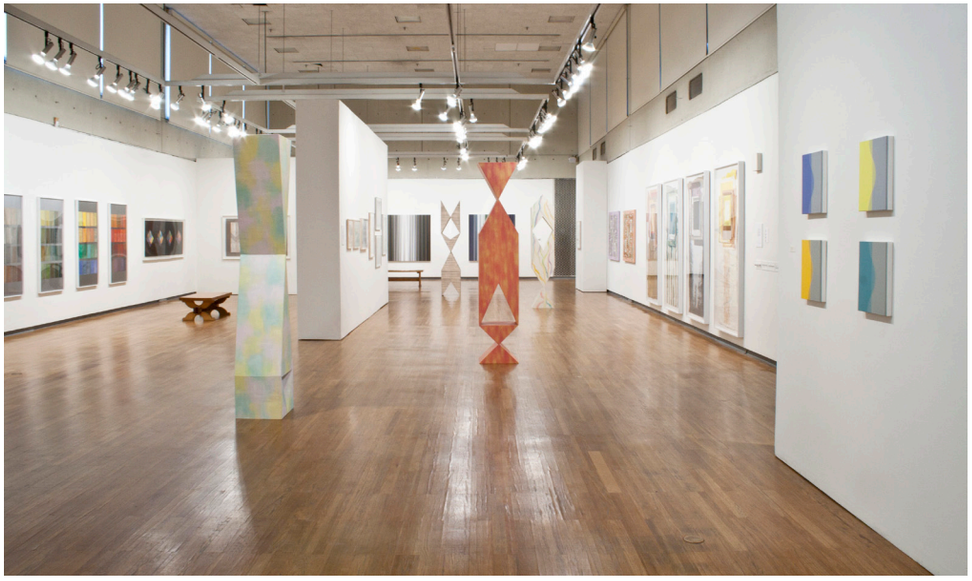
SOLO EXHIBITIONS
2012 *Rella Stuart-Hunt: New Work*, The Painting Center, New York, NY
2010 *Rella Stuart-Hunt: New Paintings*, The Painting Center, New York, NY
2005 *Rella Stuart-Hunt*, The Project Room, The Painting Center, New York, NY

GROUP EXHIBITIONS
2010 *New Walls, Fresh Paint*, The Painting Center, New York, NY
2009 *Color*, Southwest Minnesota State University Art Museum, Marshall, MN
2008 *No Chromophobia*, OK Harris, New York, NY
Painting Poems, The Painting Center, a two-person show with Craig Manister, New York, NY
2006 *13th Anniversary Show*, The Painting Center, New York, NY

CURATORIAL WORK
2012 Joseph Caroff: The Liberated Line, The Painting Center
2010 Continuing Color Abstraction, The Painting Center

PUBLICTIONS
"Urn." Words, School of Visual Arts, April, 2014
Selected poems: Teaching Through a Crisis; September 11 and Beyond. Bank Street Occasional Paper. Bank Street College of Education, May, 2003

PRESENTATIONS AND WORKSHOPS
Talk: Grant Writing/Collaboration, NYC Principals' Breakfast, Marquis Studios, May 5, 2010
Reading of poem "Urn", Tribute Center of the World Trade Center, 4/22/2007
Presenter: Literacy in the Arts, P.S. 8 for Marquis Artist/Teachers, with David Marquis 1/23/2007
Workshop: 'Inquiry Based Teaching' for Marquis Artist/Teachers, Marquis Studios Retreat, 9/27/2007
Workshop: "How We See Color and Light" NYCATA "Art Works" NYC 11/14/1998
Workshop: 'The Art and Science of Color,' Citywide Arts Conference, NYC. Dept. of Education, 11/14/1995
Presenter: 'The Arts in Practice', Carpe Diem II Conference, Teachers College, Columbia University, 4/30/1993
Workshop: 'Art as Visual Thinking,' Center for Collaborative Education, 4th Annual Conf.,1993
Workshop: 'How We See: Visual Perception' Center for Collaborative Education 2nd Annual Conference, 1990



Installation: *Color Refined*, 2014, The Ewing Gallery of Art and Architecture