

FRED EVERSELY

FOUR DECADES: 1970-2010

WILLIAM TURNER GALLERY

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FRED EVERSLEY: THE DANCE OF SEEING

By Peter Frank

As light-and-space as they come, Fred Eversley's sculptures distinguish themselves from those of his colleagues and compeers by their refusal to disappear. While others involved in the creation of "perceptualist" objects play with the limits of our eyesight, causing us to struggle after the edges, the limits, even the basic shapes of the things we are seeing, Eversley – without pandering to our need for boundaries – provides us clear-cut shapes and definite colors. Or seems to. It is in fact the shapes and colors themselves that beguile us, not simply for their beauty or elegance, but for their ethereality. If they do not vanish before our eyes, they do not stand still before them, either. They engulf and re-frame their surroundings, like lenses that become part of our sense of things. As Eversley puts it, his art has, from the start, been concerned "with seeing the world through the pieces, not looking at an object."

Eversley is in fact concerned less with the apparent presence or absence of his sculptures than with the conditions of our encounter with them. Their proportions carefully calibrated – according to parabolic relationships, despite their normally circular composition (he calls the parabola "the perfect concentrator of all forms of energy") – his disks and other structures are calculated to invite closer inspection, luring us into discovering their secondary properties. Their reflectivity and transparency, the qualities of their color, even the abilities of many works to distort, magnify, and extend our hearing, are all conditions – not just qualities, but conditions, circumstances that depend on the materials from which the objects have been forged, the processes involved in those forgings, the spaces the objects occupy, and the relative position – and engagement – of the viewer. They encourage such engagement, but do not clamor for it or trick us into it; the full range of their magic is available only to those who take the time to explore them and come to regard them as more than room adornment.

"I try to make art that's kinetic," Eversley observes, making objects that "change appearance by the angle of the light and the angle of the observer." In this regard, he draws not only upon the examples of his fellow light-and-space sculptors, but on those of the overtly kinetic sculptors who were prominent as he began his career and forged his aesthetic. Charles Mattox thus provided Eversley as significant a model as did DeWain Valentine, John McCracken, or Robert Irwin; and even the translucent abstract Ocean Park paintings of Richard Diebenkorn suggested to Eversley the beauty and mystery of "seeing the world through the pieces."



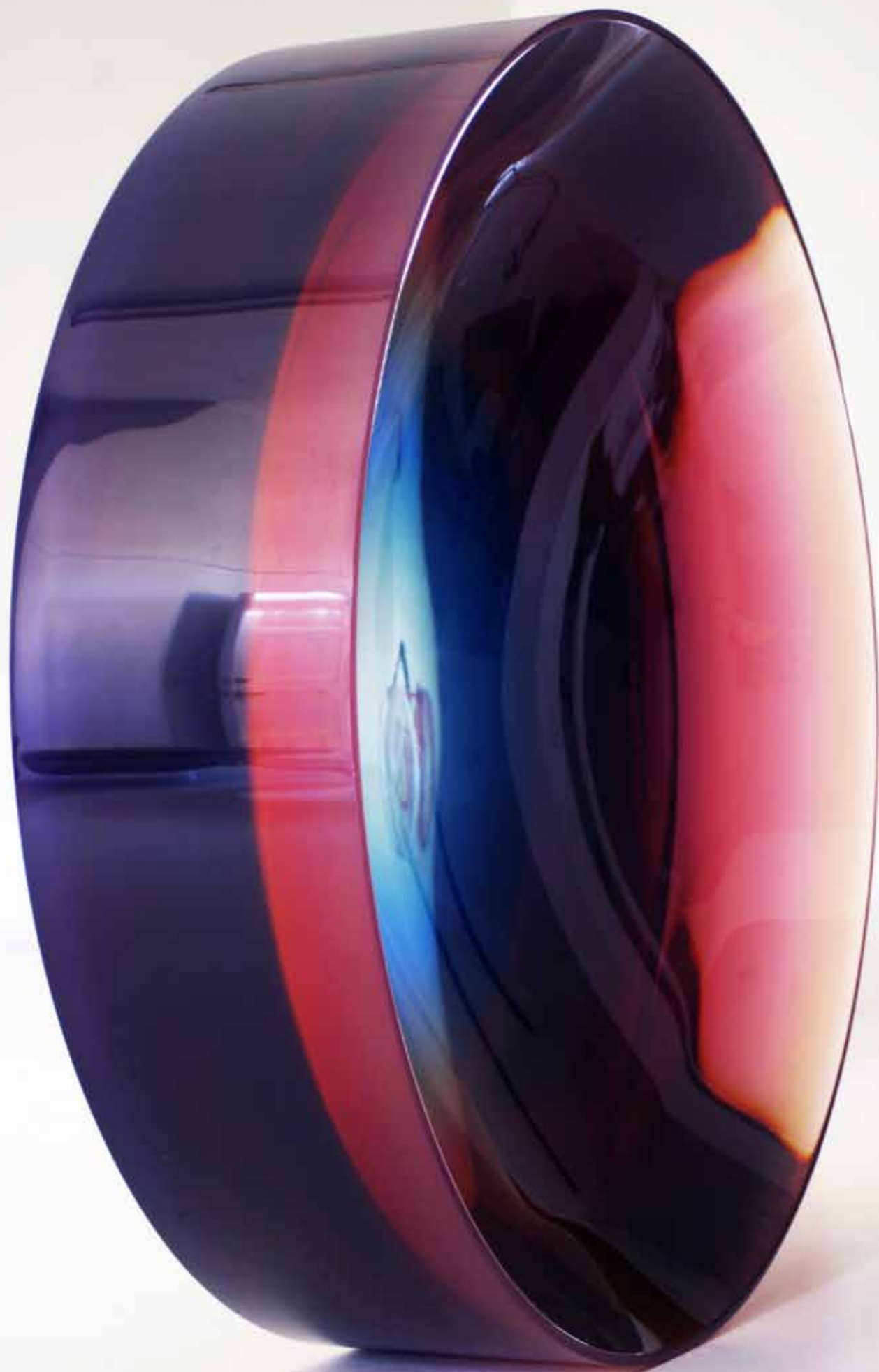
Eversley's sculptures, then, serve to alter our perception of the world not so much by challenging our sense of the presence of the sculptures themselves, but by challenging our sense of the ordinary phenomena in whose midst they sit – and by making us aware that we ourselves are responsible for changing that sense. As we move in relation to a sculpture, nearing the alluring concavity of one of its membranes or moving from one tympanum to the other or even studying the structure itself from its side, we see the rest of the room and the rest of the atmosphere pulled in and out of a deep, smoky hue or precisely described oval or upended reflection. Nothing is as it once seemed. It is our kinesis that makes the sculpture kinetic and, through the sculpture, makes the room kinetic, the sculpture's optical qualities conspiring to choreograph our environments in concert with our movement. Framing our dance with the world, Fred Eversley's sculptures make their sites specific to themselves – and to us.

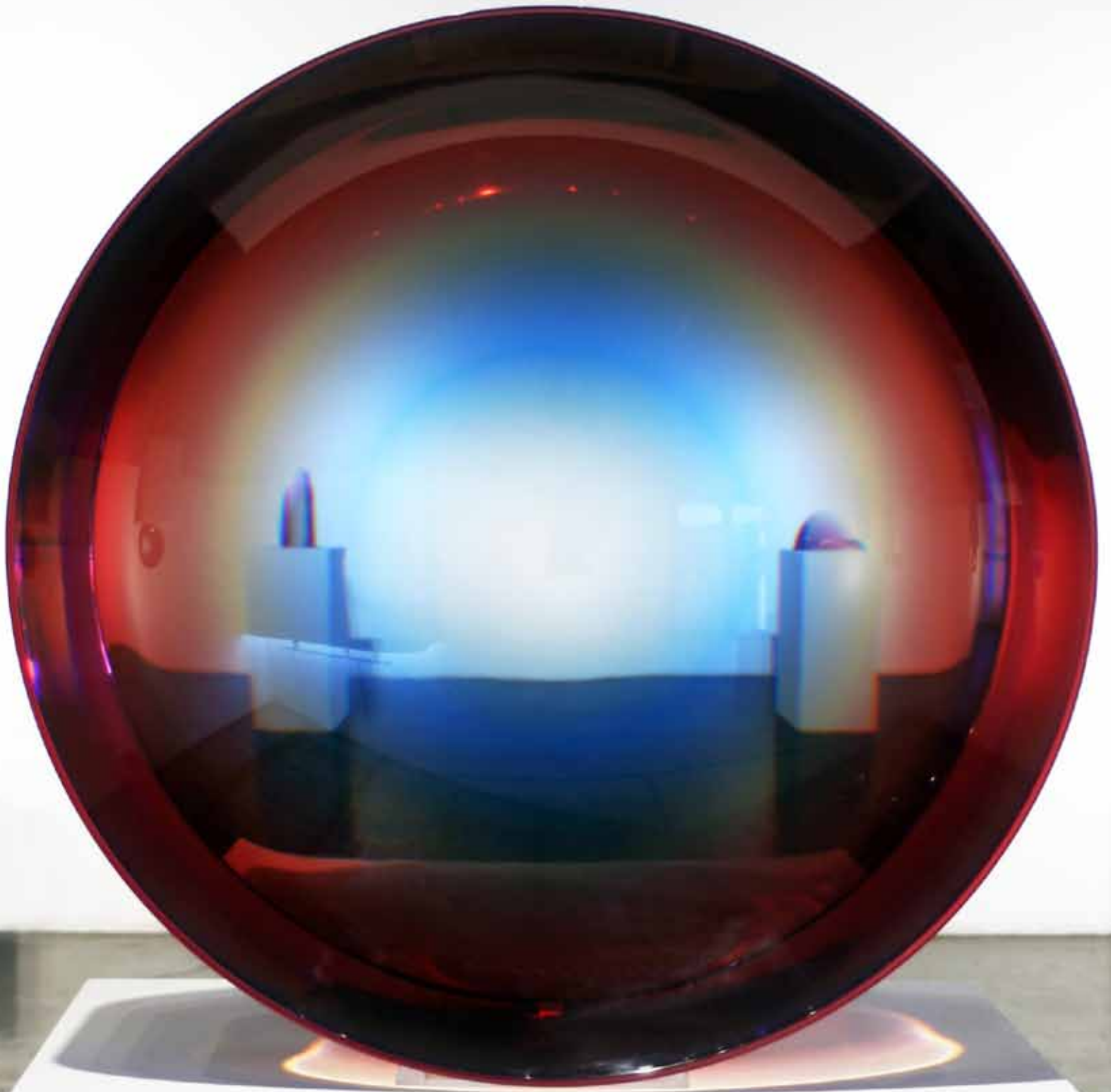


Los Angeles-New York
October 2011



Parabolic Flight, 1980, Miami International Airport, Miami Fl., Mirror Polished Stainless and Neon, 15'w x 15'd x 35'h

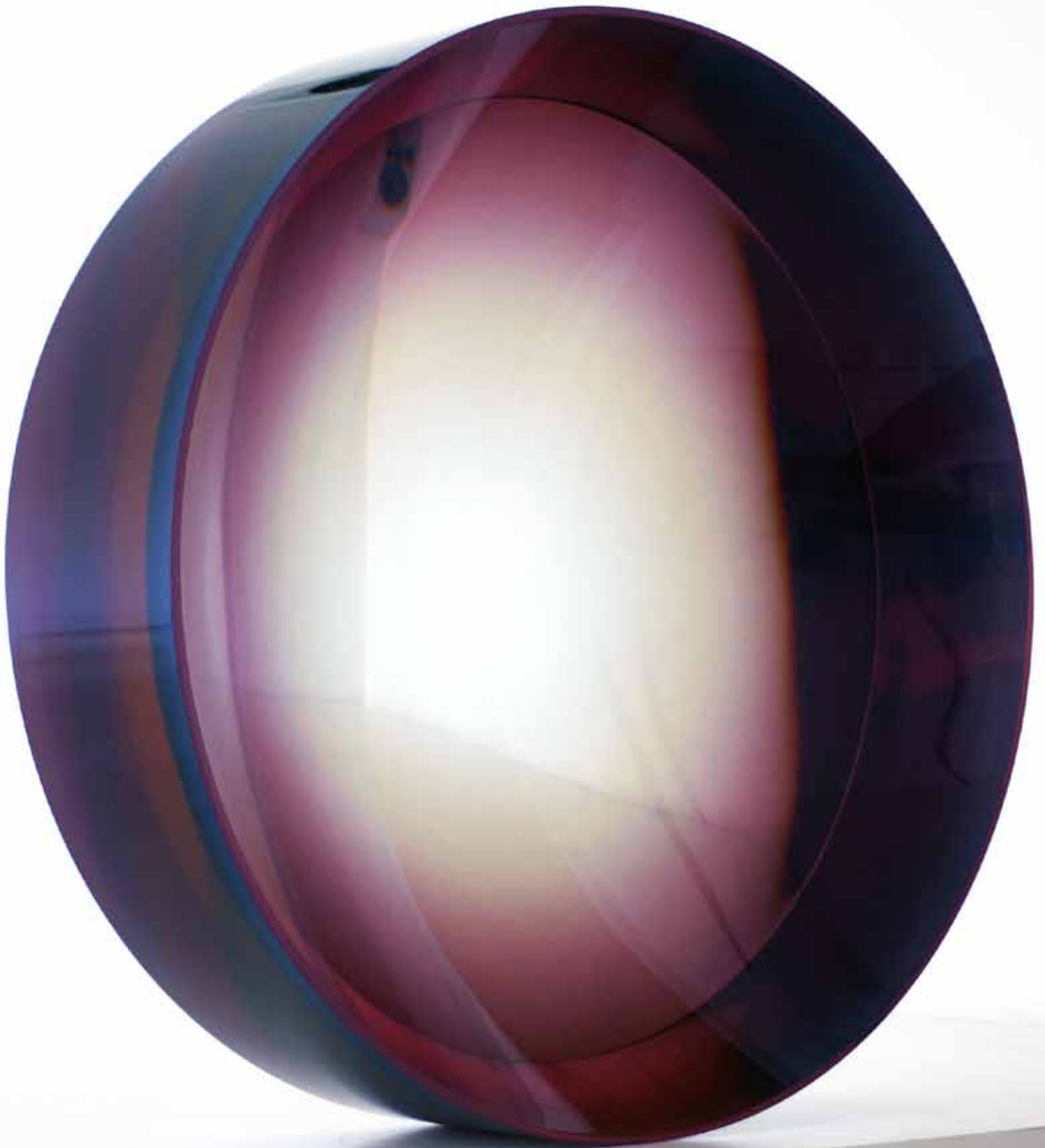




Untitled, 1971, 40"x40"x12", 3 Color-3 Layer Cast Polyester



Untitled, 1971, 40"x40"x12", 3 color-3 layer cast polyester



Untitled, 1971, 40"x40"x12", 3 Color-3 Layer Cast Polyester



Blue & Red, 1985, 20"x20"x4", Polyester Resin



Blue & Red, 1985, 20"x20"x4", Polyester Resin



Untitled, 1970, 20"x20"x5", Cast Polyester



Untitled, 1970, 20"x20"x5", Cast Polyester



Ethereal, 1971, 20"x20"x4", Cast Polyester



Gemini Split, 2004, cast bronze, 10x7x10



Gemini Grande, 2004, 20"x12"x20", Cast Bronze





Notre Dame Slim, 2005, 22"x8"x2", Cast Polyester



Chartres Rose, 2005, cast polyester, 22 x 8 x 2



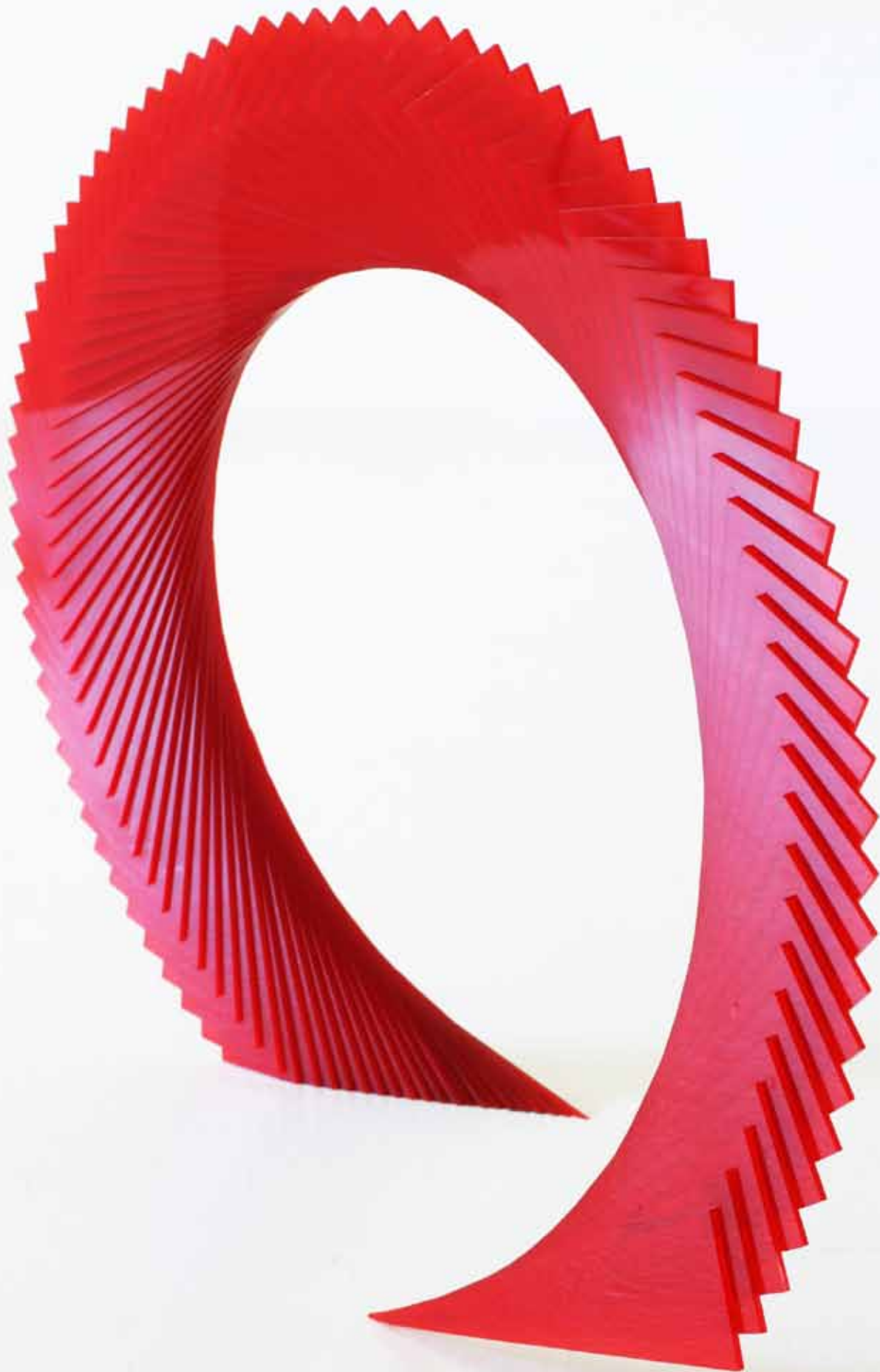


Black Etheral, 2005, 22"x8"x2", Cast Polyester





Black Mirror Arc, 1981, 24"x6"x94", Laminated Acrylic
Left: Cosmic Ladder, 1980, 10'x14'x4', Laminated Acrylic



Red Arch, 1979, 27"x9"x22", Laminated Acrylic



Violet Arch, 1979, 40"x15"x36", Laminated Acrylic



Untitled, 1969, 17"x12"x5", 3 Color-3 Layer Cast Polyester

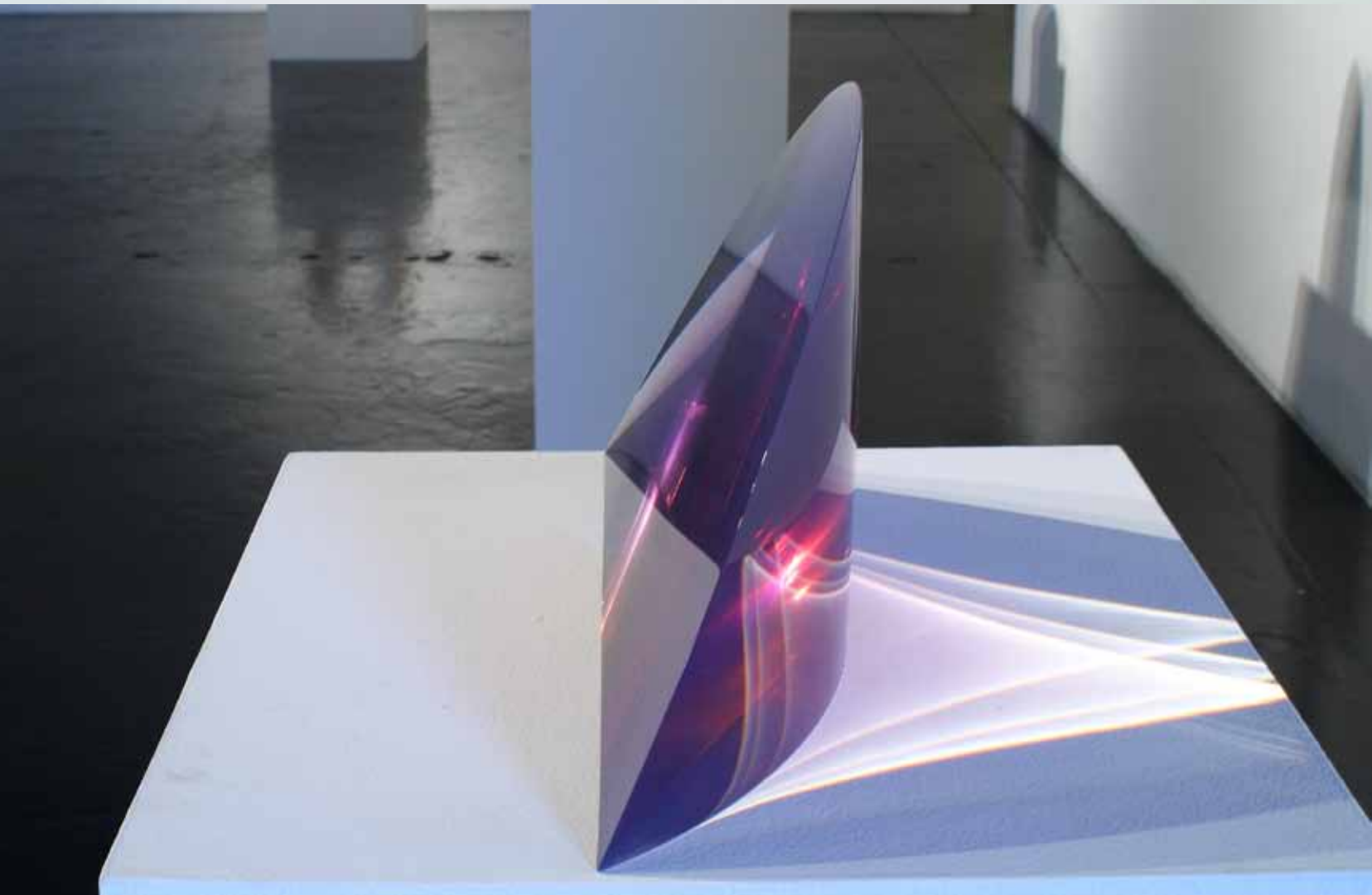




Untitled, 1969, 22"x8"x8", 3 Color-3 Layer Cast Polyester



Untitled, 1969, 18"x3"x10", 3 Color-3 Layer Cast Polyester





Pensive, 2009, 22"x22"x6", Cast Polyester



Mars, 2003, 20"x20"x9", Cast Polyester



Ethereal, 1971, 20"x20"x4", Cast Polyester

FRED EVERSLEY



SELECTED EXHIBITIONS

SOLO EXHIBITIONS

- 2011 William Turner Gallery, Santa Monica, CA
2009 La Artcore Gallery, Los Angeles, CA
2008 Quandro Gallery, Dubai, UAE
2004 Osuna Gallery, Washington, D. C.
European Space Agency Gallery, The Hague, Netherlands
2003 Capa Esculturas, Brussels, Belgium
1991 Eve Cohon Gallery, Chicago IL
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.
1978 Palm Springs Desert Museum, Palm Springs, CA
1977 Oakland Museum of Art, 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
Newport Harbor Art Museum, 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
O.K. Harris Gallery, New York, NY
Jack Glenn Gallery, Corona Del Mar, CA

COLLECTIVE EXHIBITIONS

- 2011 Now Dig This! Art and Black Los Angeles 1960-1980, Hammer Museum, Los Angeles, CA
Greetings from L.A.: Artist and publics 1945-1980, Getty Museum, Los Angeles, CA
Places of Validation, Art and Progression, California African American Museum, Los Angeles, CA
Permanent Collection, Crystal Bridges Museum of American Art, Bentonville, AK
2009 Off the Wall, Manhattanville College Gallery of Fine Arts, Purchase, NY
2007 American Sculpture, Art Pavillon-St-Urban, St Urban, CH
2006 Energy/Experimentation: Black Artist and Abstraction 1964-1980, The Studio Museum, New York, NY
Austrian Biennale – 2006, Klagenfurt, Austria
2005 Insatiable Desires, Fisher Gallery, University of Southern California, Los Angeles, CA
Biennale Internazionale 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
2003 Selections of Permanent Collection, Chelsea Art and Design, Sarasota, FL
Mono-Chrome, Paul Rogers/9W Gallery, Museum, New York, NY
Biennale Internazionale Dell'Arte Contemporanea, Florence, Italy
Plastic Fantastic, Exhibit A Gallery, New York, NY

2002 Mathart/Armath, 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 Ctr for the Visual Arts, Chatauqua, NY

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

1995 Free Within Ourselves, National Museum Of American
Art, Smithsonian Institution, Washington DC

1994 Highlights Of The Permanent Collection, Newport
Harbor Art Museum, 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, The University of Southern California, Los Angeles, CA
Constructive Concepts, Ersgard Gallery, Santa Monica, CA

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

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

1988 Newport Harbor Art Museum, Newport, CA
Highlights of the Simon Guggenheim Museum Collection, Columbia Museum of
Art, Columbia, SC
Constructivist Art, Museum Ludwig, Koln, GER

1987 Artwalk '87 Salvo, Merging One Gallery, Santa Monica, CA
Juda-Rowan Gallery, London, U. K.
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, U. K.
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, The Oakland Museum, Oakland, CA
Une Experience Museographique: Echange entre Artistes 1931-1982 Pologne
-U.S.A., Musee d'Art Moderne de la Ville de Paris, Paris, France
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, Newport Harbor Art Museum, 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, Washington, D.C.
 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 Arts, Los Angeles, CA
 Contemporary American Sculpture, Virginia Museum, Richmond, VA
- 1974 Directions in Afro-American Art, Herbert F. Johnston 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, 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, Downtown Branch, 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
 Translucent and Transparent Art, 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
 Plastic Possibilities, Jr. Art Gallery, Louisville, KY
 Afro-American Artists, Rath Museum, Geneva, Switzerland
 American Kunst, 1959-1970, Louisiana Museum of Contemporary Art, Humleback, Denmark
- 1970 73rd Western Annual, Denver Art Museum, Denver, CO
 Fourth Annual California Image Exhibition, California State College at LA, Purchase Award, Los Angeles, CA
 Plastic Presence, Milwaukee Art Museum, Milwaukee, WI
 Plastic Presence, 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, 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
- 1968 Painting and Sculpture Today- 1969, Indianapolis Museum of Art, Indianapolis, IN
 Los Angeles Sculpture, Limited Editions Gallery, Los Angeles, CA

Public Collections

Smithsonian Institution, Washington, D. C.
California State College at Los Angeles, CA
Oakland Art Museum, Oakland, CA
Milwaukee Art Museum, Milwaukee, WI
Whitney Museum of American Art, New York, NY
John Main Memorial Collection, New York, NY
University of Kansas Art Gallery, Lawrence, KS
Long Beach Museum of Art, Long Beach, CA
Carrier Gallery of Art, Manchester, NH
Taft Museum of Art, Cincinnati, OH
Cranbrook Art Gallery, Bloomfield Hills, MI
National Academy of Science, Washington, D. C.
National Museum of American Art, Washington, D. C.
Massachusetts Institute of Technology, Cambridge, MA
Neuberger Museum of Art, Purchase, NY
Newport Harbor Art Museum, Newport Beach, CA
Solomon R. Guggenheim Museum, New York, NY
Smith College Museum of Art, Northampton, MA
National Air and Space Museum, Smithsonian Institution, Washington, D. C.
Dade County International Airport, Miami, FL
San Francisco International Airport, San Francisco, CA
Thyssen-Bornemisza Collection, Castagnola, Switzerland
J. Paul Getty Museum, Malibu, CA
Palm Springs Desert Museum, Palm Springs, CA
Museum Of Contemporary Art, Los Angeles, CA
Laguna Art Museum, Laguna Beach, CA
Muzeum Sztuki, Lorz, Poland
Fisher Gallery, University of South California, Los Angeles, CA
Summlang Goetz, Munich, Germany
Rose Museum of Art, Brandis University, Boston, MA
Armand Hammer Museum, Los Angeles, CA
Katzen Center for the Arts, American University, Washington, D. C.
Santa Barbara Museum of Art, Santa Barbara, CA

Public Commissions

International Business Machines General Systems Division, Atlanta, GA
Rohm Corporation, Santa Clara, CA
Dade County International Airport, Miami, FL
Hyatt-Reunion Hotel, Dallas, TX
San Francisco International Airport, San Francisco, CA
Armand Hammer Award, The Cultural Commission, Los Angeles, CA
Genstar Ltd., San Francisco, CA
Lloyds Bank of California, Los Angeles, CA
Lenox Square, Atlanta, GA
Flour Corporation, Irvine, CA
Barton Plaza, Rancho Cucamonga, CA
First Interstate Plaza, San Diego, CA
Bank of America, San Francisco, CA
Pavillion of Saudi Arabia, Expo '92, Sevilla, Spain
Edmund D. Brown State Office Building, San Francisco, CA
U.S. Internal Revenue Service Headquarters – Entrance Sculpture, New Carrollton, MD
Rossini Sculpture Pak, Briosco (MI), Italy
Atelier sul Mae, Castel Di Tusa, Sicily, Italy
Katzen Center for the Arts, American University, Washington, D.C.

Awards

1970	First Purchase Prize , Fourth Annual California Small Images Exhibition , California State College at Los Angeles, CA
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.
1977-80	First Artist in Residence , Smithsonian Institution, Washington, D. C.
2001	First Prize – Sculpture, Biennale Internazionale Dell' Arte Contemporanea Florence, Italy
2003	City of Florence Award , Biennale Internazionale Dell' Arte Contemporanea Florence, Italy

Selected Bibliography

- Seldis, Henry J., "Eversley Show in New York," Los Angeles Times, June 8, 1970
Gruen, John, New York Magazine, Art Critic, June 8, 1970
---"Art News - Eversley in New York," Los Angeles Times, May 31, 1970
Haydon, Harold, "Art," Chicago Sun Times, May 31, 1970
---"Art News," Chicago Today, June 20, 1970, pg. 111
Rose, Barbara, "Art," Vogue Magazine, April 1970
--- "Black Art in America," Art in America, Sept. - Oct. 1970
---"Pace Review," Artforum, January 1971, pg. 73
Jones, Donald, "Art in Mid-America," Kansas City Star, March 7, 1971
Canaday, John, "Black Artists on View," New York Times, April 7, 1971, pg. 52.
---"Review of Whitney Sculpture Annual," Art International, Vol. XV, February 1971
Masheck, Joseph, "Sorting Out the Whitney Annual," Artforum, February 1971
Albright, Thomas, "A Concern for Abstract Form," San Francisco Chronicle, December 2, 1971
McCann, Cecile N., "Multi-Media Black Art," Artweek, March 25, 1972
Seldis, Henry J., "UC Campuses Show Modern Sculpture," Los Angeles Times, Calendar, March 12, 1972
---"Small Sculpture," Marzhaye Now, February 1971, Vol. XV-2, Iran pg. 20
Perkins, Constance, "Small Sculpture," Al-Majal, Turkey, 1970, Issue No. 27
---"Black Art: The Mainstream and Beyond," America, Russia, Issue No. 186, April 1972, pg. 54
Forgery, Benjamin, "Polished Spheres Catch and Hurl Light," The Washington Star, January 9, 1976, pg. C-3
Seldis, Henry J., "Optical Magic Turns Us Inward as We Look Out," Los Angeles Times, Calendar, May 23, 1976, pg. 76-78
Hyman, Jackie, "Reflective Sculptures in Newport," Daily Pilot, December 10, 1976, pg. C1
Neisser, Pat, "Eversley Exhibit Opens in Orange County," Orange County Newport Life Magazine, January 1977, pg. 45
Albright, Thomas, "Color, Optical Illusions in Eversley's Sculptures," San Francisco Chronicle, May 17, 1977
Frankenstein, Alfred, "Asian Treasures and Modern Sculpture," San Francisco Examiner, March 6, 1977, pg. 41
Glass, Laurie H., "Fred Eversley Retrospective," Artweek, March 26, 1977, pg. 16
Goldenthal, Jolene, "Plastics Show Versatility," Hartford Times, January 1977 ---"U of H to Show Plastics" The Hartford Courant, Sunday, January 30, 1977
Kutner, Janet, "Art - If You Can Find It," Dallas Morning News, August 10, 1978
Richard, Paul, "The Space Museum's Latest Craft," The Washington Post, December 8, 1978
Loar, Peggy, "Interview Frederick Eversley," Ocular, Summer Quarter, 1980, Vol. 5, No. 2
Weingarten, Toni, "Toys Just Waiting to be Discovered," The Evening Outlook, March 13-14, 1982
Atterbeny, Gisele, "Forgotten Dimension," New Art Examiner, Chicago, IL, Jan. 1983
Ahlander, Leslie Judd, "Enjoy Two Vital Views," The Miami News, Feb 10, 1984
Kohn, Helen L., "Celebrating Works of Black Artists," The Miami Herald, Feb. 10, 1984
McKenna, Kristine, "Eversley Revives The Finish Fetish Mode," Los Angeles Times, Oct. 2, 1985
Hugo, Joan, "Pick of The Week," L. A. Weekly, Oct. 4-10, 1985
Price, Susan, "Behind Studio Doors," Los Angeles Times Sunday Magazine, May 24, 1987
Guderian, Dietmar, Mathematik in der Kunst der letzten dreißig Jahre, Germany, 1988
Raynor, Vivien, "Art: Black Artist, Past and Present," The New York Times, March 19, 1989
Wilson, William, "Mature Styles: The Veterans of In Context," Los Angeles Times, May 20, 1993
Riva, Ezio, "Interventi-Frederick John Eversley," Lettera Pristem, Milano, IT, 12 Giugno 1994
Madigan, Nick, "On The Trail of Art Walk," The Outlook, May 20, 1996
Leiby, Richard, "Conversation Pieces-When Art Goes Public," The Washington Post, June 27, 1997
Gallo, Cettina, "Arte Ed Energia - Frederick Eversley," ECO ENEA - L'ARCA, Milano, IT, May 1999
Rose, Barbara, "C'È ma non si vede", Arte In, Venezia, IT, anno XII, num. 64, December 99 - January 2000
Kraft, Von Martin, Weiss aufGrun, Zuritipp, Zurich, CH, 30 June 2000
Keltz, Jessica, "Sculptor Eversley", The Chautauquan Daily, July 29-30, 2000
Braccini, Giulio, "La Biennale D'Arte Ecco Tutti I Premi", Il Giornale Della Toscana, December 16, 2001
Vancelette, Rachel, "American Artists in Italy. The 2001 Biennale Internazionale dell'Arte Contemporanea, Florence, Italy", NY Arts, January 2, 2002
Spike, John, "And the Winner is..." Art and Antiques, March 2002
Rose, Barbara, "Fred Eversley - Energeia", Capa Esculturas Catalog, Brussels, October 2003
Watabe, Mika, "Fred Eversley", Mono Magazine, Tokyo, Japan, November 2003
Gomez, Luis, "Capa Esculturas acoge la obra de Fred Eversley", Ecos, Spain, December 2003
De Vresse, Yves, "Sculptor in Light", Agenda Expo/Art Expo, December 2003
"Fred Eversley: Sculptures Optiques", Artenews, Brussels, Belgium, December 2003
"Galerie Capa Esculturas", Art Bruxelles, Brussels, Belgium, December, 2003
Marcucci, Raffaella, "L'arte contemporanea "invade" la Fortezza", La Nazione, Italy, December 6, 2003
Rose, Barbara, "The Meanings of Monochrome", Museo Nac. Centro de Arte Reina Sofia Cat, Madrid, June 2004
Fabre, Gladys, "Los Monocromos-Luz como Espacio-Tiempo o el Color como Devenir", Museo Nac. Centro de Arte
Solana, Guillermo, "Monocromos - El Color Del Silencio", Descubrir El Arte, Spain, Ano VI, No. 64, June 2004
Del Vecchio, Paola, "Blanco Su Blanco-Artisti In Mostra Per Un Solo Colore", IL Mattino-Online, June 15, 2004
Navarro, Mariano, "Desde El Silencio De La Pintura", El Cultural, Madrid, June 17 2004
Blanco, Miguel Angel, "Monocromas: La Expresion Mas Radical Del Atre, Cultura, Madrid, June 18 2004
"El Arte De Un Solo Color Se Instala En El Museo Renia Sofia a Traves de 78 Artistas", La Cultura, Madrid, June 16, 2004
Forgey, Benjamin, "America's Artsy-Curvy Turn", The Washington Post", Washington DC, July 3, 2005
Lewis, JoAnn, "A Dentist Who Put Teeth in AU's Artistic Ambition", The Washington Post, Washington DC, July 3, 2005
Cohen, Jean Lawlor, "Art By Appointment", The Essential/Washington, Washington DC, November 2005
Shaw-Eagle, Jonna, "Top Picks", The Washington Times, Washington DC, November 15, 2005
Faccenda, Giovanni, "Pittura e Scultura Sorprendono alla Biennale" La Nazione, Florence, Italy, December 6, 2005
Cotter, Holland, "Energy And Abstraction At The Studio Museum In Harlem" The New York Times, New York, April 7 2006
Arakkal, Yusuf, "Master Of Aesthetic Energy", New Indian Express, Madras, India, May 14, 2006
Von Drathen, Doris, "The Rediscovery Of The Function Of A Work Of Art", Folio, Cornell University, Ithaca, NY, 2007