## Fred Eversley

## David Richard Gallery

## Santa Fe

Along with artists De Wain Valentine and Larry Bell, Brooklyn-born Fred Eversley came of age in the late 1960s during the Light and Space Movement in Los Angeles. This concise retrospective of works from 1976 to 2011 offered a mesmerizing overview of his accomplishments, which have been often overlooked in the wake of more mind-bending experiments with similar mediums. Eversley made most of the pieces on view by injecting dyes into polyester resin, and then sanding and polishing the resin after it set.

The key to Eversley's work is its elegance. His sculptures might initially suggest exquisite examples of Steuben glass, but they reveal themselves as far more complex as you spend time with them. Walk around a small, simple vessel like Seascape (2003) and myriad oceanic hues emerge—ultramarine and cerulean blues, purples, and even a seaweed-like color. The same happens with the slightly larger Pensive (2009), which glows with pale shades of lavender and pink while casting interlocking shadows on its base. Notre Dame (2001) is a shimmering obelisk reminiscent of a tall Gothic cathedral but with a small indentation at its base, where the ethereal colors seem to pool before they thrust upward to take on a



Fred Eversley, *LA Red Eye Too*, 1976, cast and polished polyester, 20" x 20" x 5".

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celestial translucence.

There was also fun to be had here with two early works from 1976—*L.A. Red Eye Too* and *Indigo Vision*. Looking through these lenslike objects, the other sculptures in the show, and the architecture of the gallery itself, were distorted and fractured and a little bit trippy. When Eversley turns to bronze, as he did for *Gemini Split* (2004), the result is coolly stylish but aloof, more a throwback to Brancusi than a look ahead to the irresistible possibilities of technology. —*Ann Landi*