

EVAN FUGAZZI

*In Color*

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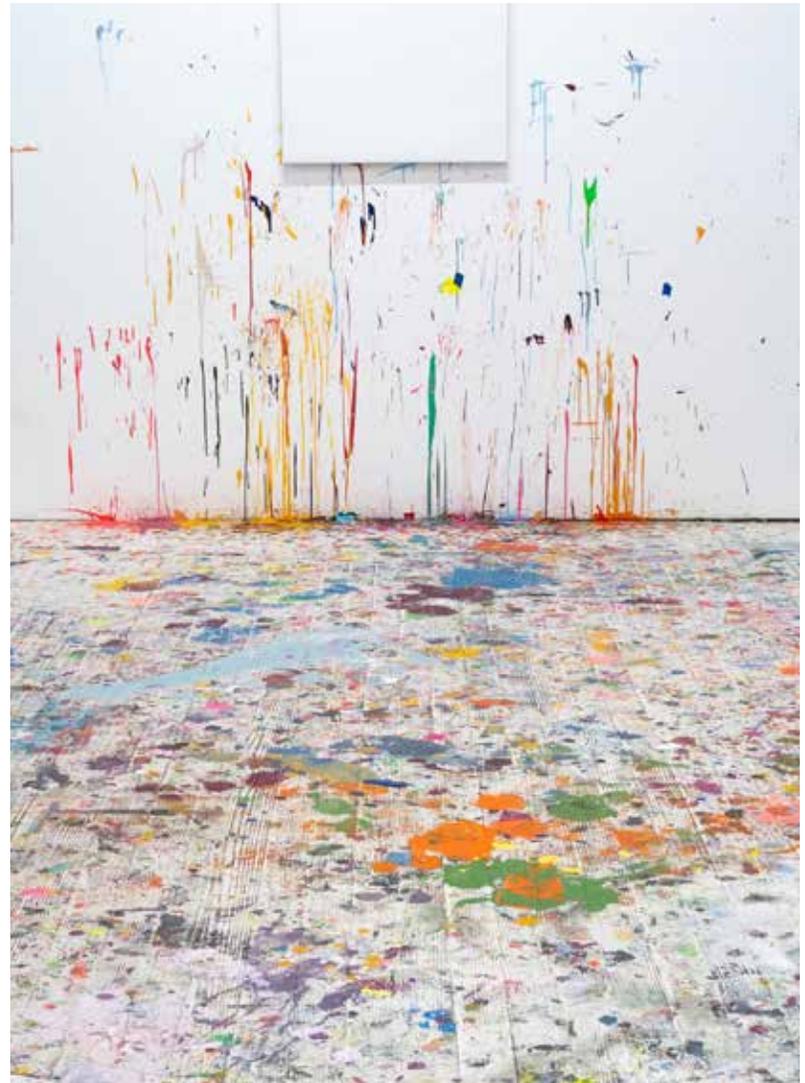
GROSS MCCLEAF GALLERY  
PHILADELPHIA, PA

## FOREWORD

There is no real dichotomy between representation and abstraction. Rather, the concept of “painting” involves a continuum of practices by artists who are dedicated to making two-dimensional objects involving a surface, usually canvas, and a liquid medium. In spring 2012, a particularly strong group of young painters emerged from the MFA program at the Pennsylvania Academy of the Fine Arts. Evan Fugazzi was among them, making his own personal move away from a representational vocabulary.

Having set aside the self-limiting dependence on a recognizable source material in the outside world, Fugazzi allows the painting to dictate its own existence. Color, line, and texture, as they populate his canvases, create objects that are entirely new—entities in the real world that have never occurred before. Two shades of yellow that heretofore have had no reason to coexist dance and play with one another as if newly discovered. Bands of bold color overlap, intersect, obscure, and vie for attention. Sometimes the marks create a sense of space; sometimes they reestablish a relationship with the two-dimensional surface of the canvas. As Fugazzi approaches each new painting without a preconceived destination, he shares with the viewer his invigorating journey of discovery and creation.

Sharon Ewing  
Director, Gross McCleaf Gallery



*Pale*  
*Alter*  
*Bow*  
*Daytime*  
*Shaker*  
*Marrow*  
*Dye*  
*Eve*  
*Sown*  
*Choir*  
*Novel*  
*Loom*  
*Blinds*  
*Read*  
*Canary*  
*Would*  
*Bark*  
*Harbor*  
*Current*  
*Soak*  
*Hide*  
*Missed*



*Pale*, acrylic on linen, 19 <sup>3</sup>/<sub>4</sub> x 19 <sup>3</sup>/<sub>4</sub> in. (50 x 50 cm)



*Alter*, acrylic on linen, 15  $\frac{3}{4}$  x 15  $\frac{3}{4}$  in. (40 x 40 cm)



*Bow*, acrylic on linen, 27  $\frac{7}{8}$  x 19  $\frac{3}{4}$  in. (60 x 50 cm)



*Daytime*, acrylic on linen, 15  $\frac{3}{4}$  x 11  $\frac{3}{4}$  in. (40 x 30 cm)



*Shaker*, acrylic on linen, 23  $\frac{5}{8}$  x 27  $\frac{1}{2}$  in. (60 x 70 cm)



*Marrow*, acrylic on linen, 15 <sup>3</sup>/<sub>4</sub> x 15 <sup>3</sup>/<sub>4</sub> in. (40 x 40 cm)



*Dye*, acrylic on linen, 19 <sup>3</sup>/<sub>4</sub> x 19 <sup>3</sup>/<sub>4</sub> in. (50 x 50 cm)



*Eve*, acrylic on linen, 23  $\frac{5}{8}$  x 27  $\frac{1}{2}$  in. (60 x 70 cm)



*Sown*, acrylic on linen, 15  $\frac{3}{4}$  x 15  $\frac{3}{4}$  in. (40 x 40 cm)

## POLYPHONIES OF COLOR

LEV FEIGIN

Evan Fugazzi's attic studio has no windows. Bare fluorescent tubes light up loud splatters of paint on the white walls and the white wooden floor. Cut off from the bustle of the city a few floors below, the studio reflects Fugazzi's introspective process itself, a method based on the rigorous examination of his decisions and habits to break down any automatism that does not serve the painting.

The studio is where Fugazzi discovers, tests, and refines new approaches for making a painting. Notes scribbled on pinned index cards capture new ideas. Sheets of paper spread on the table reveal new color relationships and brush applications. Paintings in various stages of completion—Fugazzi often works on multiple canvases at the same time—trade places and migrate around the room.

Each painting is a product of long distillation initiated by a rupture with previous assumptions: a constraining of possibilities to a new path. Fugazzi explores the new direction across many paintings, testing its opportunities and borders until he is ready to begin a new search. Such a process requires both self-scrutiny and self-trust—and a lot of courage. It's how Fugazzi, who began as a representational painter, gradually turned to abstraction; it's also how he moved beyond his previous black-and-white cycle to the new *In Color* series.

The new paintings do more with simple structures: the compositions consist of mostly vertical and horizontal bands. Broadly applied, the bands skid across the canvas in electric, eye-popping hues. The bands flit, skitter, dissolve, and mingle in overlapping layers to construct protean abstract spaces that reward a lingering gaze. In *Novel*, the armature of the composition is made up of muted streaks of blue and red applied vertically with an extra-wide brush. The two red bands taper and curve, veiled at the edges by gauzy cascades of blue. The white of the ground shimmers through, making the washes of color appear diaphanous. Fused together, the bands insinuate a location, an environment emerging from a mesh of hues.



*Choir*, acrylic on linen, 15 ¾ x 11 ¾ in. (40 x 30 cm)

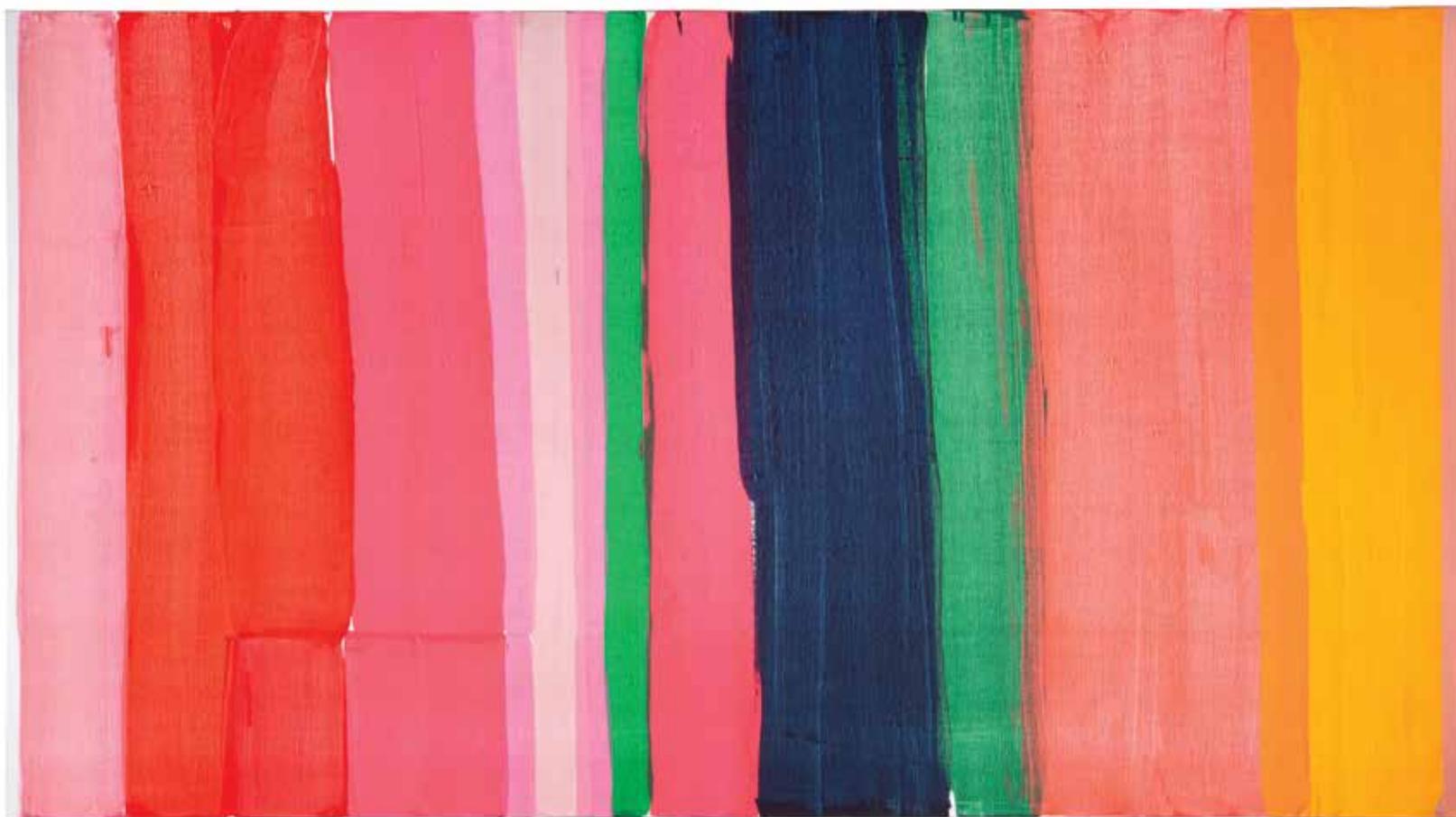
Fugazzi's paintings blossom in time. They open slowly and continue to change as we observe them. The flowing bands of color might at first look like curtains cloaking a landscape before transforming into cascades of water or projected shapes flickering on a scratchy film reel. Everything changes and shifts as new worlds precipitate, condense, and come apart.

Some paintings achieve their effect with only one hue, whose varying shades create complex, fine-tuned interactions. Others are bicolored. A few make use of a wide range of hues. The assemblies of color have an almost sonic effect. In *Loom*, one of the largest paintings in the cycle, a band of sunny yellow on one side of the composition and a rose-pink one on the other book-end a score of contrapuntal colors. Liberated from figuration, the pinks, blues, greens, and yellows reverberate with synesthetic sensations, producing loud chords, syncopated rhythms, and hushed undertones. Chromatic melodies fuse into major and minor, quiet and loud. Each color is structural: alter it and the entire polyphonic performance falters.

Together the translucent, overlapping colors on shimmering white ground constitute a screen between the visible and the projected, a limpid layer of materiality hovering over an illusion. Poised between presence and absence, Fugazzi's colors unmoor themselves from the canvas, jump around, leap between the paintings, and merge in our memory long after we stop looking at them.



*Novel*, acrylic on linen, 23  $\frac{3}{8}$  x 19  $\frac{3}{4}$  in. (60 x 50 cm)



*Loom*, acrylic on linen, 43 ¼ x 70 in. (100 x 180 cm)

## JIM CORY AND EVAN FUGAZZI: A CONVERSATION

*Jim Cory: Is painting, for you, a voluntary act, an irresistible obsession, or both? Or something else?*

Evan Fugazzi: I was in my mid-20s before I seriously began painting. My health was deteriorating from a high school football injury and my first appointment after graduation was with a neurosurgeon. Pain changes our awareness of time. I began to question how I was spending my hours and days. This is when the idea of painting first presented itself.

Painting is the choice that I continue to make, but I don't consider it inevitable. There are periods when I don't paint and I follow other interests, but I always miss painting and return to it. When I consider the influence painting has had on how I experience life I can't imagine choosing to set it aside.

*JC: What is the response you hope for from the person looking at your paintings?*

EF: I hope that someone will actually look at my paintings and have a meaningful experience. I don't feel the need to control or predetermine that experience, but I want my paintings to reward the curious viewer who is willing to spend time with them.

*JC: How would you describe the interaction between thinking and feeling in your work?*

EF: Painting gives me access to communication without words. Thinking and feeling happen the whole time I'm working and I'm doing both to the fullest extent I'm capable of at any given moment. I don't consider my work entirely guided by emotion or feeling, or entirely dictated by logic or strategy. It exists where both meet.

What I don't do while I'm painting is operate in the realm of linguistics—that is, narrating what I'm doing to myself. I mean

that I'm not slowing down my thought processes and feelings to fit words. When we read, many of us read at the pace we speak, but we're capable of reading and comprehending at a much higher speed. I don't slow down my thinking to fit words so I can interact with what's happening on the canvas in the most direct way possible. I can do this because I'm making something visual, which is best experienced directly and doesn't require words for someone else to access it or interact with it. The words are found later.

*JC: How does a painting start for you? And, once conceived, how does the idea take off from there?*

EF: The start is a brief moment but it feels dangerous and, in the way I make paintings, it affects everything that follows. It's ordinary and foundational. Mixing an unexpected blue is enough to begin a painting. I have to avoid the extreme self-awareness that can build when considering how to begin and yet retain the vulnerability that comes with making something that's not preordained. As soon as I have an impulse that is robust enough to last through mixing some paint and finding a suitable brush, I'll act on it. I want the time between the development of that curiosity and its physical manifestation to be as short as possible.

After I've started a painting, it gets somewhat easier. I'd like to say the painting then has its own opinion, or the beginning of one. I can either listen or ignore it, but I try to see what the painting is instead of what I had hoped it might be or what I want it to be. Then, in seconds or even in weeks, I'll have another curious impulse and begin the process again. I like to find, notice, forget, and attempt the uncertain when I make my paintings.

*JC: Do you consider painting an act in the moment, a series of moments, or a prolonged and meditative process? Or is it all of those at different times?*

EF: The longer I paint, the less I see painting as an act isolated from the rest of life. Everything in my life contributes to my painting and my painting contributes directly to how I live. The actual application of paint to a surface is a series of moments. The time between each moment can vary greatly, but I make sure there's enough space for me to see what happened in that prior moment.

I try to be as shortsighted as possible. I don't worry about the outcome of the finished painting—that takes care of itself. If I focus too much on the destination, the paintings tend to arrive there in a fairly predictable manner. I'm interested in making paintings that take me somewhere new and unexpected.

The only way for me to make these paintings is to get to know them. I try to see them for what they are, not for what I may have intended them to be. I find this process takes time and I don't think it ever really ends. If I can spend a lot of time with a painting and it still captures my attention, if it still has something to teach me, then I suppose it may have something to offer another person. If I spend time with a painting and I fully understand it, then I usually need to keep painting.

JC: *You spent a good deal of time studying drawing, in Italy and elsewhere. How do you think about drawing? What role does it play for you in the run-up to a painting?*

EF: I don't separate drawing and painting. For me, neither exists in isolation. My definitions of both are always in flux because, as opposed to what takes place using the processes I was taught, finding the drawing that becomes a painting and discovering the use of color with paint often happen simultaneously. They inform one another as they happen. The tool—brush, palette knife, or whatever—generates possibilities, but the tone, hue, transparency, and viscosity of the paint suggest associations and forms.



*Blinds*, acrylic on linen, 55 1/8 x 43 1/4 in. (140 x 100 cm)



*Read*, acrylic on linen, 43 ¾ x 35 ½ in. (110 x 90 cm)

When I have new questions for my works and my opinions are very open, fragile, and vague, I work on paper. I make many works in rapid succession and explore tangents until I start finding myself with stronger opinions and curiosities. Curiosity about where these might lead builds confidence and feeds my interest. In time I gain clarity and increase the scale, if needed, then transition to canvas. That transition is often contradictory and not always clear or consistent.

My work depends on the years of drawing I've done, and I'm reluctant to differentiate drawing from painting because, for me, drawing is like breathing. Because of it, my hand, vision, and intuitive faculty all become immediately available making paintings.

*JC: People might be surprised to know you have a degree in architecture. Why did you choose to make paintings instead of buildings?*

EF: One of my first drawing teachers after college was Simona Dolci in Florence, Italy. She has a master's degree in architecture and I thought she would be glad to know I had a related background. Her response? "Architects are the worst painting students." I don't know if I agree with signora Dolci, but I'm not sure I disagree either.

Actually, there is evidence of my architecture studies in everything I do. Studying classical and traditional approaches to architecture at Notre Dame was a great unintentional and indirect education for being a painter. It took a while for me to apply the lessons I learned in architecture school in a new context, but the core of that education in its rigor, pragmatism, and consideration of beauty was incredible.

Studying architecture and being an architect are quite different. My epiphany came in realizing that what I was doing as an

architecture student was more interesting than what I would do as a professional in an architecture office. Why couldn't I spend my time drawing and painting? It seemed like a simple idea but it took me a while. Painting attracted me because of the way I connected with pictures when I was living in Europe. Imagine being moved by a rectangle hanging on a wall. I wanted to do what El Greco and Velazquez do in their paintings.

JC: *Was your decision about having a vision of the paintings you wanted to create, as opposed to not being able to see or feel something like a building under your hand?*

EF: Normally I approach things in rational and intellectual ways, but with painting I had a feeling and somehow trusted and responded to it. It meant starting from scratch even while my architectural peers were off and running. I was naive about how long it would take to learn to paint and lucky that I only learned how difficult it was by doing it.

I could have pursued architecture, like most of my friends from college, but I'm not sure I would have felt fulfilled. I still think about buildings and design. Some of my favorite books are about architectural theory and design. When I choose a coffee shop, I think about what kind of space I want to sit in rather than which coffee tastes better. But painting is fulfilling and frustrating beyond anything else I've done. I recognized in it an unending conversation that would carry me through life, a dialogue that never comes close to exhausting its possibilities.

JC: *What was it about those two painters in particular—El Greco and Velazquez—that so moved you?*

EF: I still don't understand it. I was on a short trip with friends to Madrid over Thanksgiving break. I saw some paintings and wanted to be a painter from that point on. I can look back and describe aspects of those two painters' works—their sense of



*Canary*, acrylic on linen, 19 <sup>3</sup>/<sub>4</sub> x 19 <sup>3</sup>/<sub>4</sub> in. (50 x 50 cm)



*Would*, acrylic on linen, 19 ¾ x 15 ¾ in. (50 x 40 cm)

touch, rhythm, color, or composition—and tell you why I like what they made and why it matters to me, but the important thing was the feeling I had in front of their paintings. That experience, 21 years in the making, has always been a touchstone.

I'm lucky I went on that trip. As analytical as I can be, I navigate the world through my emotions and feelings. Those painters showed me how a painting uniquely communicates with those who will take the time to really look.

It also helped that when I returned to class that following Monday, one of my architecture professors told me I shouldn't like El Greco's work. That obvious inanity masquerading as an opinion was exactly what I needed to hear, and it bolstered my determination to be a painter.

JC: *There's a certain tradition of the architect as painter, most famously Michelangelo. But your fascination seems to be far more with color than form. How did it evolve that way and why?*

EF: Color can be structural. In fact, I need it to be structural and not merely superficial in my paintings. I don't like cakes that have a lot of frosting but only taste of sugar. I want flavor. Form seems to me about a spatial, sculptural quality that just has never interested me. I don't know why but I guess I'm more interested in sunsets, shorelines, and shadows than topography.

Color is wild. It's unpredictable and not obedient to any formula I've discovered. If I were to try to control my use of color and predict the relationships that form, I would only grow frustrated, whereas with these paintings I find it exhilarating. It's mutable even in its specificity. I notice the same colors differently on different days when I'm looking with different eyes.

At one point, my use of color felt arbitrary. It felt like I was just putting colorful Band-Aids on my paintings. So I set color aside

and worked only with black and nearly black paint on white grounds. I didn't know how to make paintings that way, but the challenge kept me interested and the work benefited from my piqued curiosity.

While I was working with black and white, I missed color. Soon I decided to take what I'd learned about simplicity and clarity from black and white and apply it to the complexity of color.

Color is specificity. It is information. And the more information one has, the easier it is to place everything. In my paintings I try to ride the knife's edge by giving the viewer enough information to navigate, but not so much that it becomes about following directions. I want them to be seen in many ways, to be clear and direct while remaining mysterious and mutable.

*JC: What did you learn in making those black-and-white pictures, the *In Situ* series two years ago? How did you transfer those lessons to the paintings in this show, which boldly announce color as their purpose and language?*

EF: The black-and-white paintings—black paint on white canvases—taught me that I don't need very much to make a painting. It's easy to avoid the inherent difficulty in making a painting by adding new things to the mix. But when I pared down my focus to paint and a surface, I ran out of tricks, ideas, and strategies for making a painting. I essentially walked down a blind alley where I couldn't see an exit. I didn't know how a painting would come about. It wasn't predictable or obvious.

Running out of ideas is a good thing. Putting down a mark, then another mark—just letting the painting unfold—taught me to trust that a way will open with the work. An image I couldn't have predicted will come together. I'm more willing to do something I'm sure will wreck the painting, knowing that the next movement will reveal itself.



*Bark*, acrylic on linen, 82 5/8 x 19 3/4 in. (210 x 50 cm)



*Harbor*, acrylic on linen, 19 ¾ x 19 ¾ in. (50 x 50 cm)

Building on that trust, the black-and-white paintings also taught me what it feels like when everything matters in the painting. They're sparse and efficient, fragile in their simplicity but stout in their clarity and directness. Those qualities became touchstones. I want my paintings—no matter how complex they become—to have clarity, mystery, and directness. The black-and-white paintings gave me the experience to recognize what that feels like.

JC: *Was Franz Kline part of your thinking?*

EF: In the course of making those paintings, I encountered the constant internal and external comparison to Franz Kline's work and that of other artists who have claimed to work in black and white. It seems as though everyone has done it or says they have. I avoided Kline's work so as not to mistake his solutions for mine. I turned to poetry and music to suggest possibilities rather than to paintings. This communal territory also added to the danger. I wanted to know if I could hear my own voice somewhere in that crowd. I could. And I found my solutions.

JC: *How did poetry and music shape your thinking and practice as a painter?*

EF: I like reading interviews with poets and musicians. For example, I relate more to how [pianist] Keith Jarrett prepares for a performance than I do to most painters whose interviews I've read lately. It might be that my interests are narrow and, to find my peers I have to ignore their medium and instead focus on their process and some underlying affinities. If I get caught up in whether they are using paint or not then I would be mistaking the surface for the substance.

A friend of mine gave me his translation of a letter from Joseph Brodsky to one of his friends about how to write poetry. I learned a lot from that. Painting and poetry are not so different. Poets and painters have limited tools to communicate that most diffi-

cult thing to communicate: the concept, feeling, notion, idea, or whatever that must be said. And even making use of everything available, we still have to hope for a little help from the universe to achieve something that's ordinary, meaningful, and sublime.

When I look to another medium, I have to translate someone else's experiences into my painting and drawing. When I look at a painting it's tempting to copy the outward appearance of something, mistaking it for the underlying substance. I know that if I were to even try to duplicate precisely a piece of music or a poem in paint it would be impossible. But I will, by necessity, create something new that is not redundant, but may be inspired. As my paintings depend less on direct associations and contain their own structure, I challenge my own ways of interaction and recognition of developing patterns as I paint.

Music has helped me challenge my own assumptions because it's abstract. The primary difference between music and painting is each medium's relationship to the passage of time. For the last few years, I've been listening to young composers like Nils Frahm who have extensive, classically rooted abilities but recognize the need for uncertainty, discovery, and improvisation in their works.

Essentially, I learn by osmosis. By surrounding myself with works that challenge me, like Ron Padgett's poem "Nothing in That Drawer," Steve Reich's "Clapping Music," or John Luther Adam's "Become Ocean" symphony, I trust that everything I'm taking in somehow filters into my paintings.

JC: *How often do you fail? And how do you make use of that?*

EF: My standard for a productive day in the studio is to make just one thing a little better than it was before I started the day. Usually that involves a whole lot of making things worse to get to that point. If I can have just a few good moments of painting, it erases all the others where things don't go so well.



*Current*, acrylic on linen, 15 3/4 x 19 3/4 in. (40 x 50 cm)

Failure, to a painter, is like breathing. If you can't live with it, your paintings won't get any better and you won't enjoy this kind of life. I don't know how to get better as a painter without actually painting, and being afraid to make a mistake while I'm painting is the surest way to make one. When I paint, I approach every canvas with the expectation that I could ruin everything that's already there. I like that risk. It keeps me attentive and focused.

Avoid failure and you avoid learning and growth. Every drawing or painting teaches me by what it is and what it's not. I learn what I can do from my work. I also learn what I can't do, at least not yet. When a painting is unsatisfying, that in a way is a gift because if I can look at that discontent and seeming failure, it gives me somewhere to begin my next painting and to get a little closer to what it is that only I am available to make.

JC: *What is your idea of originality, and how do you make something original?*

EF: Originality is the byproduct of allowing things to develop and exist outside your comfort zone. As an alternative, I think the small intention of being ordinary opens up vast possibilities instead of a paralyzing desire to be important and unique. If I'm as faithful to my existence as I can be, if I rely on my direct experiences (my thoughts, feelings, emotions, injuries, and inquiries), if I turn inward for the answers and look to the work for direction, then I have the chance—and it's a small chance—of offering something original to this world.

The paintings of mine that seem to offer the most to others are usually the ones where I have the hardest time deciding whether they're worthwhile or just paint on a canvas. Invariably, I can't decide if they're finished or not. If I were to make three piles, they'd be in the middle one between the good and the bad paintings. I think this is what I do best and it gives me a chance at being original.



*Soak*, acrylic on linen, 15  $\frac{3}{4}$  x 11  $\frac{3}{4}$  in. (40 x 30 cm)



*Hide*, acrylic on linen, 19 ¾ x 19 ¾ in. (50 x 50 cm)

When pictures are hard for me to understand it's because they have the familiarity that goes with seeing something of myself in them and, at the same time, the strangeness of being unrecognizable, reflecting some part of myself I haven't gotten to know. The only time I think about originality in my process is by making sure I do what is not certain. If I only do what I think will work, then I'm repeating past strategies. But when I do something and I'm truly uncertain how it will turn out, then I'm in new territory where failure is likely and discovery is possible. I believe it's the artist's role to voluntarily place himself in that position.

JC: *Do you see yourself as part of any particular group, school, tendency, or movement?*

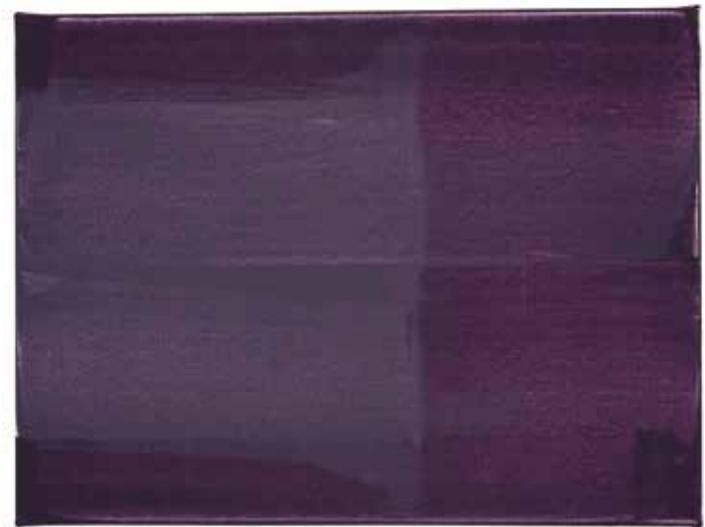
EF: I think it's my job to make paintings. It's other people's job to categorize, coordinate, judge, and label them. I don't want to make their work any easier. I'm not saying that I don't belong to any group, tendency, or movement; it's just that I don't look for it. There's the lure of belonging that is strong and doesn't go away. It's the promise of understanding, control, and validation. But as an artist, it's my job to resist that urge to conform as much as possible and to exist as individually as possible in the studio. Being in the studio is a solitary pursuit, even with the vast history of painting. When I'm in front of a blank canvas, I want to be making my painting, not thinking about how it fits in. I keep a quote by E. E. Cummings in my studio: "To be nobody but yourself in a world which is doing its best, night and day, to make you everybody else—means to fight the hardest battle which any human being can fight; and never stop fighting."

JC: *Nature uses color with intention (camouflage, for instance) and by accident (the blue sky). How are you approaching it in these paintings? And what was revealed as a result?*

EF: I approach color with a mixture of humility and hubris, maybe similar to how it feels walking up to the edge of a cliff.

When I'm painting I demand that the colors surprise me and exist structurally within the painting. I want every single color to be essential to the painting and its communication of space, light, and tension. While making these demands, I also know that I can't force any of these things to happen. I've learned that painting is not very difficult. The difficulty lies in not getting in the way.

On top of that, each of us perceives color uniquely and individually. Our ability to communicate our differences of perceptions relies on linguistics, and color will always outmaneuver our words. I notice color variations between my left eye and my right eye. If I can't reach a consensus on any given color, how can I be sure anyone sees what I see? Essentially I can't. I must trust that the relationships I discover will survive the distance from the painting to a viewer. Within that distance any one viewer will have their own perception and relationship to the painting, equal in authority to my own. That said, I want color to seduce, entice, and sustain.



*Missed*, acrylic on linen, 11 3/4 x 15 3/4 in. (30 x 40 cm)

## EVAN FUGAZZI

- 1980 Born Lexington, KY  
2004 BArch, University of Notre Dame, Notre Dame, IN  
2009 Certificate, Florence Academy of Art, Florence, Italy, and Mölndal, Sweden  
2012 MFA, Pennsylvania Academy of the Fine Arts, Philadelphia

### SOLO EXHIBITIONS

- 2019 *In Color*, Gross McCleaf Gallery, Philadelphia  
2016 *In Situ*, Gross McCleaf Gallery, Philadelphia  
2015 *Painting II*, Galerie Hertz, Louisville  
2013 *Adjust Accordingly*, Gross McCleaf Gallery, Philadelphia  
*Sidestep the Rational*, 701 Center for Contemporary Art, Columbia, SC  
*Evan Fugazzi*, Galerie Hertz, Louisville

### SELECTED GROUP EXHIBITIONS

- 2018 *Real, Not Real*, Southeastern Louisiana University, Hammond  
*New Radicals*, Cerulean Gallery, Philadelphia (Aubrey Levinthal, curator)  
2017 *No Matter How Small*, Gross McCleaf Gallery, Philadelphia  
Bowery Gallery National Competition, Bowery Gallery, New York (Kyle Staver, juror)  
Summer Exhibition, Galerie Hertz, Louisville  
*Tribute*, Ann Tower Gallery, Lexington  
*Art in Balance*, Susquehanna Art Museum, Harrisburg  
*Solid and Real Things*, Gross McCleaf Gallery, Philadelphia  
2016 *Revel*, Kunstraum, Brooklyn  
*Primarily Painting*, Galerie Hertz, Louisville  
*Look Both Ways*, Woodmere Art Museum, Philadelphia  
*Nurturing Your Nature*, Artspace 1021, Philadelphia  
2015 *The More the Merrier*, Cerulean Gallery, Philadelphia  
*Material/Method: Contemporary Practices in Painting*, Gallery of Northern Virginia Community College, Woodbridge (catalogue)  
2014 *Before, Again*, Gross McCleaf Gallery, Philadelphia  
*5 to Watch*, Avery Galleries, Bryn Mawr

- Of and About Painting*, Galerie Hertz, Louisville  
2013 *Sampler: Small Works by 30 Artists*, Cerulean Gallery, Philadelphia  
*University of South Carolina Faculty Show*, Tapp's Arts Center, Columbia  
2012 *New Moderns*, Gross McCleaf Gallery, Philadelphia  
*Generations*, Acorn Club Exhibition coordinated by Woodmere Art Museum, Philadelphia  
*Painting in the Periphery*, Sykes Gallery, Millersville University, Millersville, PA, and Pierre S. du Pont Arts Center Gallery, Wilmington  
*Woodmere 71st Annual Juried Exhibition*, Woodmere Art Museum, Philadelphia (Alex Kanevsky, juror) (catalogue)  
Group Exhibition, Artists' House Gallery, Philadelphia  
Thesis Exhibition, Pennsylvania Academy of the Fine Arts  
Contemporary Art Museum, Philadelphia  
2011 Group Exhibition, Artists' House Gallery, Philadelphia  
*Drawn from PAFA*, Barbara Crawford Gallery, Chestnut Hill Academy, Philadelphia  
*Narcissus in the Studio: Artist Portraits & Self-Portraits*, Fisher Brooks Gallery, Pennsylvania Academy of the Fine Arts Museum, Philadelphia  
2010 *New Faces*, Artists' House Gallery, Philadelphia

### COLLECTIONS

- Churchill Downs, Louisville  
Frazier Rehab Institute, Louisville  
PMC Property Group, Philadelphia  
Tiffany & Co., Amsterdam, Netherlands  
Woodmere Art Museum, Philadelphia

### RESIDENCIES

- 2019 Ballinglen Arts Foundation, Fellow, Ballycastle, Ireland, November 14, 2018–January 4, 2019  
2013 701 Center for Contemporary Art Artist-in-Residence Program, Columbia, SC, August 15–December 15  
2008 Odd Nerdrum Residency, Stavern, NOR, June 21–September 7

This catalogue was published for the exhibition

EVAN FUGAZZI

*In Color*

March 6-30, 2019

GROSS MCCLEAF GALLERY  
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