

September 2007

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Tony Bevan

20 October through 24 November, 2007

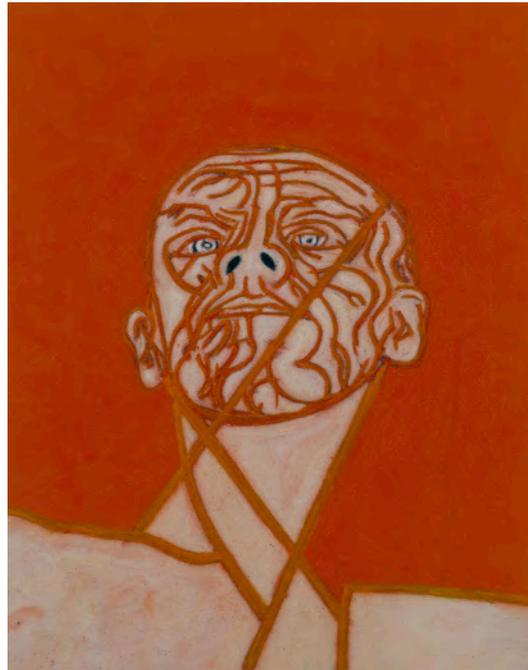
Opening reception for the artist:

Saturday, 20 October 2007, 4:00-7:00 p.m.

Venice, CA – L.A. Louver is pleased to present an exhibition of recent paintings and works on paper by the British artist Tony Bevan.

In this new body of work, Bevan returns to subjects that have long been the source of his inspiration: heads and architectural constructions. He addresses these in both a physical and psychological manner, which is intense and reductive. Isolation, abandonment, melancholy and raw beauty infuse the work.

Bevan's heads have no bodies; rather they are severed from a corporeal whole. The artist conveys the head in several ways – sometimes it appears over a low horizontal band of color: a line or boundary over which it struggles to reveal itself. Sometimes the head is presented full face to the viewer, with staring eyes; a hairless head placed atop either a fragile or thick-set neck. Sometimes the head is abstracted into lines of energy that seem to tear apart the human form itself.



Head and Neck (PC077), 2007, acrylic & charcoal on canvas
35 1/2 x 28 in. (90.2 x 71.1 cm)



Table Top (PC061), 2006, acrylic, pigment and charcoal on canvas
75 x 95 in. (190.5 x 241.3 cm)

Bevan's interiors include table-top subjects inspired by arrangements in the studio: randomly arranged clusters of forms are piled over a base line support and suggest an abstracted still-life, a hilltop village or pile of debris. Included in the exhibition are several "tower" paintings -- each a large, vertical accretion of linear forms that evoke both scaffolding and the skeletal framework of a building. The exhibition also features one work, *Room*, 2007, which conveys interior architecture space in a more representational manner, and in which Bevan instills with a haunted presence.

Continued

Bevan's work is distinctive not only through line, but in palette and texture. His surfaces have a visceral, dry appearance. The artist achieves this by mixing raw pigment with acrylic, which he applies to canvas with the bristles of a brush that has been reduced to a stump. Any liquid characteristic of the painting medium is removed, and the artist's hand is conveyed as in drawing. Bevan also uses thick sticks of charcoal, which he drags across paper, depositing tiny granules in its wake, to form dense, heavy lines that can dematerialize into mini explosions of dark matter. The palette is restricted to red, orange, cream and black, in a register of hues that enables Bevan to convey energy and emotion, fleshiness and materiality.

Born in 1951, Bevan studied painting and sculpture at the Bradford School of Art. In 1971, he moved to London where he studied at Goldsmiths' College and the Slade School of Fine Art, and experimented with film, video and installation, as well as painting and sculpture. Since 1976, Bevan has exhibited widely, first in Europe; and beginning in the mid-1980s, in the United States, with his first solo U.S. show at L.A. Louver in 1989. Significant one-man museum exhibitions include the ICA, London, in 1987-88; Staatsgalerie Moderner Kunst Haus der Kunst, Munich, 1989; Whitechapel Art Gallery, London, 1993; Brandenburgische Kunstmuseen, Cottbus, 1997; and the Israel Museum, Jerusalem, 2003. A major retrospective was presented by the Institut Valencia d'Art Modern (IVAM) in Valencia, Spain in 2005. In March 2007, Tony Bevan was elected as a Royal Academician of the Royal Academy of Arts in London, becoming one of a distinguished membership of 80 "RAs" who are eminent practicing painters, printmakers, sculptors or architects.



Studio Tower (PC0713), 2007, acrylic & charcoal on canvas
144 x 98 in. (365.8 x 248.9 cm)



Room (PC075), 2007, acrylic & charcoal on canvas
65 1/4 x 101 3/4 in. (165.7 x 258.4 cm)

L.A. Louver is open Tuesday through Saturday, 10:00 a.m. to 6:00 p.m. Validated parking available.

**For further information and visuals please contact
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