



Family Affair, 2013
 acrylic on paper, 108 x 36 in. (274.3 x 91.4 cm)

CHARLES GARABEDIAN

re:GENERATION

11 APRIL - 11 MAY 2013

Reception for the artist:
 Thursday, 11 April, 2013, 6-8 pm

Venice, CA – L.A. Louver is pleased to announce an exhibition of new paintings on paper by Los Angeles artist Charles Garabedian.

Titled *re:GENERATION*, the exhibition features acrylic paintings (all dated 2013) whose coloristic exuberance enlivens deeper reflections. The works embody Garabedian's interest in presenting contemporary themes through an exploration of classical motifs.

The two largest paintings (each over 8 feet [2.4 m] in height), offer a complex narrative. In *Family Affair*, two crowned figures dressed in modern clothes stand with their backs to us. One figure presents a severed human head on a golden platter to a naked woman who passively gazes at the offering. The executioner, attired in a black mask, gloves, and shoes, and vibrantly colored, skin-tight trousers, grasps a bloodied ax while he straddles the headless body. Closer to us, a minstrel, who stands at the edge of a large manhole, serenades the participants in this gruesome drama. The rich patterns and bright colors in this metaphorical work of portent, convey a lightness of being that seems to defy the subject.

In a related work, titled *You Should Have looked at Me*, similar characters emerge, portrayed by different players. A woman, wearing only shoes and green nail polish, gestures deeply forward, flourishing her arms theatrically towards another woman whose face we cannot see, but who carries a severed head upon a plate. A young man, dressed in a colorful shirt and tie, with matching knitted skullcap looks upon the scene from a ladder in a pit below. Is this a stage set or a dream; a Salome for a new generation?

The female figure is also the center of attention of smaller paintings in which a girl or young woman is posed frontally. Each figure is dressed either in distinctive attire: a gold chain link mini dress (*Untitled Figure*, minidress); an abstract patterned halter neck dress (*Geometry Moon*); pantaloons and cropped shirt (*Giotto's Tree*); or not at all (*Still...Life*). All are confident women who seem to confront the world boldly. Garabedian's women are not glamorous, nor particularly beautiful, but they are compelling, independent figures of depth and complexity who hold the viewer in their spell.



Giotto's Tree, 2013
acrylic on paper, 33 x 25 1/2 in. (83.8 x 64.8 cm)

Angeles, CA, 2011. Garabedian received a National Endowment for the Arts Fellowship in 1977, a John Simon Guggenheim Memorial Foundation Fellowship in 1979, and the American Academy of Arts and Letters award in 2000.

Garabedian has also been honored with several solo museum exhibitions: The La Jolla Museum of Contemporary Art presented a survey of Garabedian's work in 1981; and in 1983, the Rose Art Museum at Brandeis University, Massachusetts held a mid-career retrospective. In 2003/2004, a survey exhibition of works on paper was presented at the Luckman Gallery, California State University, Los Angeles, and traveled to the Nora Eccles Harrison Museum of Art, Logan, Utah. More recently, the exhibition *Charles Garabedian: A Retrospective*, curated by Julie Joyce, was presented by the Santa Barbara Museum of Art, CA in early 2011.

Concurrently on view at L.A. Louver:

Matt Wedel: *Sheep's Head*

The first solo exhibition at L.A. Louver for the 29-year old artist, including over 20 new ceramic sculptures featured in the first floor galleries and the second floor open-air Skyroom.

Charles Garabedian was born in Detroit in 1923, and moved to California at age nine. He served in the United States Air Force during World War II, and thereafter studied literature and philosophy at UC Santa Barbara, and history at the University of Southern California, earning his BA in 1950. He pursued several occupations, including working for Union Pacific Railroad, before he found painting. Encouraged by his friend Ed Moses, Garabedian studied with Howard Warshaw, and at age 34 entered the University of California, Los Angeles. In 1961, he graduated with an MA in art, and stayed to teach at the university until 1973.

Garabedian's work has been seen internationally, with inclusion in important group museum exhibitions including the Whitney Museum of American Art Biennial, 1975 and 1985; San Francisco Museum of Modern Art, CA, 1976; the Venice Biennale, 1976 (also 1982, '84 and '85); "*Bad*" *Painting*, curated by Marcia Tucker, New Museum of Art, New York, NY, 1978; The High Museum Atlanta, GA, 1980; the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., 1984; Brooklyn Museum of Art, NY, 1989; the Sezon Museum of Art, Tokyo, Japan, 1991; the Corcoran Biennial, Washington, D.C., 1993; and in recent PST exhibitions: *L.A. Raw: Abject Expressionism in Los Angeles, 1945-1980, from Rico LeBrun to Paul McCarthy*, Pasadena Museum of California Art, 2011, and *Under the Big Black Sun: California Art, 1974-81*, Museum of Contemporary Art, Los



Shy Girl, 2013
acrylic on paper, 48 x 29 in. (121.9 x 73.7 cm)

For more information and visuals, please contact Elizabeth East, L.A. Louver, 45 North Venice Boulevard, Venice, CA, USA, www.lalouer.com
tel: 310-822-4955; fax: 310-821-7529; e-mail: Elizabeth@lalouer.com Gallery Hours: Tues - Sat, 10 - 6 PM; Validated parking available