

THE GALLERIES

By WILLIAM WILSON and SUZANNE MUCHNIC

VENICE

Two new folios of etchings and lithographs provide a handsomely capsulized look at a pair of artists. A dozen sheets by Charles Garabedian recap 20 years of concerns by this offbeat L.A. talent. Throughout runs the self-deprecating theme of the "dumb artist" awkwardly reliving the Crucifixion, ancient Greece, dreams of China and fears of sexual humiliation.

The secret ill-concealed by these aw-shucks manners is Garabedian's slangy ease in front of a printing plate or stone. He draws with the ease of Kokoschka, colors in meaty patterns, and conveys a compassionate humanism through a sense of absurdity.

Robert Janz's half-dozen works form a poetic link to his Irish origins. He travels about drawing on walls and sidewalks. Images are simple concentric circles or squares, triangles, glyphs and the like. These evanescent graffiti, called "redrawings," are photographed. Prints are placed in juxtaposition to formally etched renderings of the same pattern. Results are visually engaging evocations of a nomadic odyssey in search of impoverished poetry.

The two folios are the handsome first-born publishing venture for the gallery. (L.A. Louver Gallery, 55 N. Venice Blvd., to May 17.)
—W.W.

L.A. Louver Gallery
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