

## FOR IMMEDIATE RELEASE

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### ***JULIAN SCHNABEL: RECENT PRINTS***

The Remba Gallery is pleased to present . The exhibition will take place at 462 N. Robertson Boulevard in West Hollywood from October 28<sup>th</sup>-December 29<sup>th</sup>. An opening reception will be held on Saturday, October 28<sup>th</sup> from 6-9 p.m. in conjunction with the West Hollywood Galleries.

Julian Schnabel is considered one of the most controversial artists of the 1980's. His experimentation with materials, such as broken plates, painted velvet, and animal hides, coupled with his often obscure yet highly intellectual subject matter, led to criticism that his work stepped beyond the limits of what was defined as art. His prodigious output, his use of disparate materials and themes, and the inclusion of highly personal references, engender strong conflicting reactions among viewers. Does Schnabel's enigmatic work invite or alienate?

The different series of screen prints in the current exhibition are caught between the figurative and the abstract. The series look like 18<sup>th</sup> century paintings of nobility, nevertheless they depict acquaintances of the artist. To further heighten the conflict between past and present, the artist adorns the portraits with dripping resin and masks the image with areas of white paint. In another series, the same artistic process is repeated, however the results are slightly more abstract. The swirls of white paint seem to take on the appearance of bird-like forms, yet as indicated by the titles, the artist associates each work with someone of importance.

The and series are done in the same vein, but they are even more challenging. The former meshes together utilitarian elements, such as a heart and words, generating a simple composition that seems to emanate with feelings of love and passion, emotions to which all can relate. The boldest, most daring series, , is absent of an identifiable image, yet the artist still manages to convey a powerful message through the use of vibrant fields of red, and sweeping, almost ominous black lines.

The nature of Julian Schnabel's obsession is to put himself into his work, however his intent is not to force his work, or himself, on the viewer. The processes involved in their creation are cathartic, and the final product is used as a vehicle for expressing his sentiments about people, places, and incidents in his life. The artist's genius may lie in his ability to transform materials and forms into meaning, or perhaps it is found in his ability to take a myriad of visual images and ideas, and capture them in an instant. This debate is subjective, just like his artwork, however all can recognize his greatness as an artist.

