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**A retrospective  
by the world's most respected printmaker**

**Garo Antreasian: Works on Paper  
50 Years at Gerald Peters Gallery**



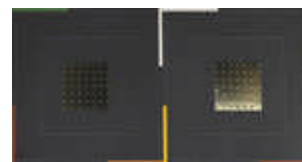
*"My interest was in bringing the print out of the cabinet and hanging it on the wall."  
—Garo Antreasian*

World-renowned printmaking pioneer Garo Antreasian forged major innovations in the technical aspects of lithography. In the 1950's, after many years of being known primarily as a painter, he began to pursue lithography and was faced with a rare form of freedom: due to the dearth of instructional materials, he found he was able to fully explore processes without being burdened by codes of convention.

In turn, he was regarded as a great experimenter in the medium, an artist who explored the use of different materials and techniques to achieve many of the tonal, textural, and dimensional qualities of painting, bringing the ancient and revered art of lithography into the twentieth century and reviving its interest among American artists.

He served as the founding Technical Director of Tamarind Lithography Workshop, first in Los Angeles and later in Albuquerque, New Mexico. At that point, he says, "the evolution of my imagery was to some extent influenced by the artists I was working with, guys from New York." Antreasian, who had been a Romantic Expressionist painter, found that in printmaking he "began to simplify my art forms and become more geometric. My work became hard-edged Minimalism."

Now, two decades after retirement from an illustrious, forty-year career in academia— during which he held posts at



the Herron School of Art in Indianapolis, and at the University of New Mexico, Albuquerque— Antreasian continues to create boldly evocative pieces that build and expand upon the artistic framework he laid down some fifty years back— though lately, he says, he has become less interested in making prints and more interested in drawing.

*Garo Antreasian: Works on Paper—50 Years* offers up to the viewer a collection of lithographs and drawings (in both graphite and charcoal) that span more than half a century. With their subtle allusions to Near Eastern spirituality, the images in Antreasian's work link the viewer to the world's sacred traditions. Rhythmic abstract motifs, reminiscent of architecture and calligraphy, reference Antreasian's Armenian cultural background, as well as those of Africa and the Mediterranean. "These were things that I found most visually pleasing," he says. "It's instinctual, not logical."

The earliest work in the exhibition is a very rare print from the 1950's, while the most recent was completed in December of 2007. Says the 86-year-old artist, "I am still waiting for what the next direction will be."

Garo Antreasian's work can be found in collections at the Museum of Modern Art, the Metropolitan Museum of Art, and the Guggenheim Museum—all in New York—as well as in the National Gallery, in Washington D.C., and the Museum of Fine Arts, Santa Fe, among other places.

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