

Full Haus

Eleanor Swordy

Home Invader

January 21 – February 25

Reception Sunday January 22nd, noon-4pm

In Eleanor Swordy's *Night Museum*, 2010-2016, a reclining nude faces toward framed pictures hung salon style with a beam of light cutting across them. The figure is rendered in the same pictorial language as the works-within-the-work, making it unclear whether it is a depiction of a statue or a person. This well-muscled beau is a model of viewership.

Who, exactly, is in the gallery after dark? Swordy's 2009 painting *Monte en L'air* depicts a cat burglar caught in the act of climbing over a red couch. In stealing art, the burglar is a particularly bourgeois vision of the criminal.

When one thinks of Artaud's identifying with a criminal, it's probably a murderer or a rapist—someone who commits truly terrible acts, which makes the act of identification itself transgressive. But the burglar is often suave—think the Thomas Crown Affair or To Catch a Thief.

While Swordy's paintings are figurative, what she chooses to paint is informed by her engagement with pattern and abstraction. In *Night Museum*, the pictures depicted on the wall once contained realized images, but she has chosen to efface her precise allusions to Bruegel, Guston, and Avery. She is robbing the viewers of the "masterpieces" she created, and, like the thief who leaves a calling card in the cracked safe, Swordy leaves a squiggle behind in each frame.

For more information and images, please contact fullhausgallery@gmail.com.

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