

balls. Additional fish tanks were filled with glowing neon fluids. Other players in the process were natural agents:

aquatic plants, mollusks, and sand. And there were the supplies of home industry: garden hoses, heavy-duty power cords, pumps, fans, and a washing machine.

Although the work used mostly repurposed materials, Washburn's aim was not to stage eco-minded agit-

prop. Her recycling activities are by her own admission driven more by thrift and the thrill of the find. This is an artwork that adores its poetic license.

The whole complicated and contradictory amalgam of construction, manufacturing, and retail had a refreshingly carefree character. Washburn put the ghost in the machine, and it's a great slapstick comedian, up there in a league with Buster Keaton.

—Elliott Green

Dan Flavin

Gemini G.E.L. at Joni Moisant Weyl

Dan Flavin (1933–96) was a Minimalist whose major contribution was the innovative use of fluorescent bulbs and light. Equally, however, he was a colorist.

In 1986 he executed a suite of seven lithographs titled *(to Don Judd, colorist) #1–7*. The edition of 29-by-41-inch prints was sold off piecemeal, with the result that the 30 sets were scattered. This show brought together a complete group of prints, offering a rare opportunity to see Flavin in a different, more nuanced key. His lithographic technique took him beyond textbook Minimalism; here he juxtaposed the possibilities of handmade paper with colors that simultaneously conceal and reveal the nature of what lies below.

Flavin deliberately left the upper edge of each sheet outside the field of color and in several cases allowed the slightly speckled surface of the paper to show through the ink. That Flavin would dedicate the seven prints to "Judd, colorist"

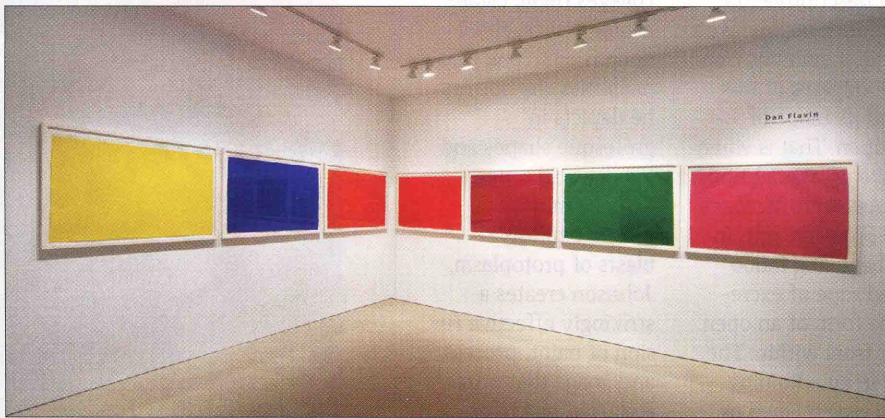
playfully detaches Judd himself from hard-edge Minimalism. Also, because Flavin left no instructions as to how

(1987). For this show, titled "Shit," he had the gallery painted black and assaulted viewers' sensibilities with 18

photographs of human and animal waste. Each image is eight feet high and was presented in a heavy black frame.

The photographs are beautiful, and without the show's unambiguous title, its contents could easily have been mistaken for culinary delicacies: chocolate gâteau,

nut-rolled truffles, ice cream, dulce de leche. Moreover, Serrano photographed his subject at such close range that the images seductively dip out of a fuzziness and into entrancing, highly detailed pas-



Dan Flavin, *(to Don Judd, colorist) #1–7*, 1987, one-color relief prints, each 29" x 41".

Gemini G.E.L. at Joni Moisant Weyl.

these prints should be displayed, it is entirely possible he meant them to be hung vertically, rendering them an allusion to Judd's stacked boxes.

The other prints in this illuminating show related to larger Flavin projects and more directly to his light installations. *Projects 1963–1995* (1997), for example, recalls Duchamp's *Box in a Valise* by serving as a miniature Flavin museum. Like preliminary drawings, these prints document Flavin's use of fluorescent bulbs as structural components. These are classic Flavin images and therefore precious sources of insight into his work. The seven one-color relief prints offer another, yet-to-be-explored chapter in the total production of this complex artist.

—Alfred Mac Adam

Andres Serrano

Yvon Lambert

This was a quite extraordinary exhibition, even by the provocative standards of Andres Serrano, the artist who more than 20 years ago inflamed audiences with a photograph called *Piss Christ*



Andres Serrano, *SHIT (Heroic)*, 2007, C-print mounted on silicone, acrylic, wood frame, 96 7/8" x 80 7/8" (with frame). Yvon Lambert.

sages. The lurid-color backgrounds render the photographs all the more attractive. Still, this is a cunning play.

Serrano counts on his subject generally being considered off-limits, and on the beauty of his photographs eluding many viewers. He clearly relishes the disgust