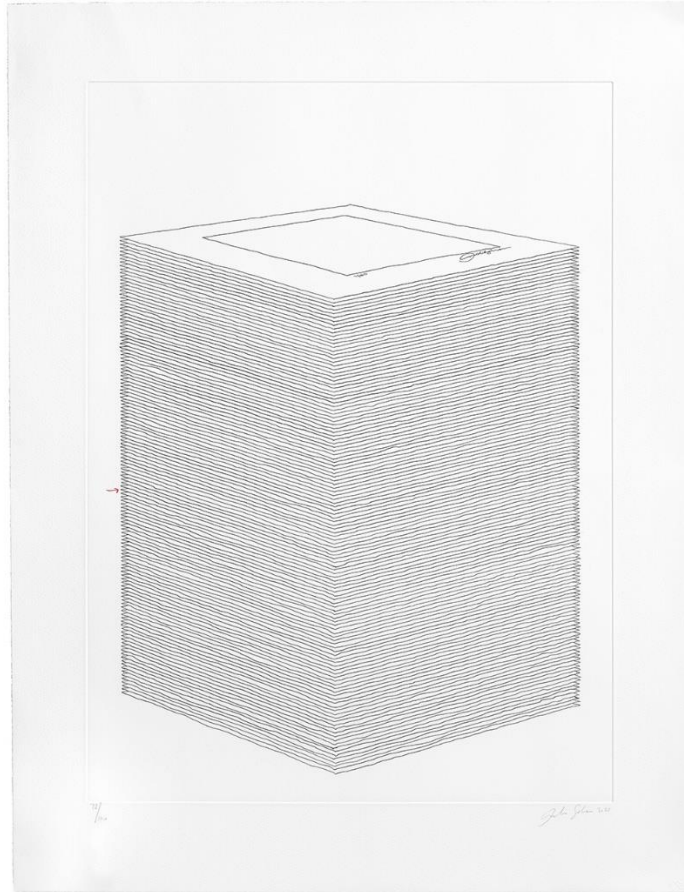


4 Art Gallery Shows to See Right Now

On view this week: Analia Saban's subtly unique prints; Cate Giordano's tableaux of Henry VIII's bride; Kim Jones's gritty assemblage-sculptures; and Harmony Hammond's textile art.



Analia Saban's "This One (Edition of 100)." Analia Saban and Gemini G.E.L.

Analia Saban

Through Jan. 16. Gemini G.E.L. at Joni Moisant Weyl, 535 West 24th Street, 3rd Floor, Manhattan. 212-249-3324; joniweyl.com.

A print, at least usually, isn't finished when you pull the sheet off the lithograph stone or the copper plate. You have to sign the print, outside the plate mark, and then number it. So each identical print becomes unique outside the artwork's borders — an antinomy that Analia Saban, an Argentine-artist based in Los Angeles, disturbs and amplifies in "This One," her clever, subtly difficult recursive series of three black-and-white etchings.

Each print (in editions of 25, 50 and 100) depicts a stack of papers in a simple, isometric view that recalls a computer icon. The stacks represent the entire print run of each etching — with ample white space in the 25-count print, nearly filling the plate in the 100-count one. The artist's signature appears both within the image, on the top "print" in the pictured stack, and outside it, signed by hand.

Also added by hand: a red arrow, pointing to the sheet in the stack representing the individual print itself. In the specimen on view here, numbered 72/100, Ms. Saban has drawn the arrow at the 72nd sheet from the top. Crucially, the arrow is *inside* the plate mark, thus violating the fidelity of the reproduced print. So each print is both an index of itself and a representation of the whole series — or is it? The red arrow makes each copy not quite a copy, though not quite unique either. And in a further twist, they're all priced the same regardless of edition size: Since each print in "This One" is individuated, the 25-count one is no rarer than the 100-count.

It's an ouroboros of printmaking — which, like three others here, Ms. Saban executed with the masters of the Los Angeles print shop Gemini G.E.L. Yet "This One" has none of the ponderousness of earlier conceptual art. It's spryer, friskier and, like the art of her old professor John Baldessari, it comes across its philosophical profundity partly through jest. "This One" is a challenge to printmaking, but it's also a really smart joke.

-Jason Farago