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ART REVIEW

## In Artists' Prints, Work and Play

By GRACE GLUECK

**A**LTHOUGH the big destination for print lovers this weekend is the ninth annual Print Fair, sponsored by the International Fine Print Dealers Association, there is no shortage of opportunities to see the fine art of the printmaker elsewhere. Besides the fair at the Seventh Regiment Armory, quite a few galleries are mounting shows of their own that will last longer than the three-day event on Park Avenue. Occurring uptown and down, they range from the work of established modern masters to that of up-and-coming artists whose names do not yet ring a bell.

And to swell the bounty, a smaller Artists Publications and Editions Fair, with publishers of artists' books and editions from here and abroad participating, is being held concurrently in SoHo, at Printed Matter, 77 Wooster Street, and Brooke Alexander Editions, 59 Wooster Street. Here is a selection of some of the gallery shows.

### Richard Serra

The 15 large, complex and highly textured etchings at Gemini G.E.L. at Joni Moisant Weyl relate to two of Richard Serra's sculpture series, the massive "Rounds" of forged solid steel and the stunning "Torqued Ellipses," recently shown in New York, Los Angeles and Bilbao. All are in black and white. The "Rounds," named for jazz performers, range from big, circular splotches on spattered grounds to smooth-edged circles balanced in cleaner white fields. The "Ellipses" take the form of stretched ovals, some linked, some solitary, also on spattered white grounds.

But the amazing thing about these densely black images is their almost 3-D textures, produced by a complex process that involved squeezing molten material onto a plate laid on the floor and pressing it through an aluminum screen, a task often performed by the sculptor's feet. Days of chemical "biting" of each plate followed. The results are forceful works that can still only hint at the muscle of Mr. Serra's achievements in 3-D.

## ART GUIDE

&amp; other dates as well

**Galleries: SoHo**

**JEAN-MICHEL BASQUIAT**, Tony Shafrazi, 119 Wooster Street, (212) 274-9300 (through Nov. 20). At his best, as this fine selection of paintings and drawings shows, Basquiat was no heavy-handed wild man but a deft, witty and constantly surprising player with words and pictures. The drawings are especially engaging. One is a nutty table of the elements; another consists of only a childlike drawing of a house touchingly captioned, "A house built by Frank Lloyd Wright for his son" (Johnson).

**"FOUL PLAY,"** Thread Waxing Space, 476 Broadway, near Broome Street, (212) 966-9520 (through Nov. 20). This conceptually ambitious but confusing 20-artist show presents works that allude obliquely to unspecified, vaguely unsettling events or possibilities. It includes a film by Victor Burgin; big glossy photographs of drowned toy figures by Michelle Lopez; an industrial-strength Modernist fish tank by Anthony James and a monumental gray photograph of a man in a dim hallway by Jeff Wall (Johnson).

**JENNY SAVILLE**, "Territories," Gagosian Gallery, 132 Wooster Street, (212) 228-2828 (through Dec. 18). In her latest big paintings of large fleshy female nudes — the artist, her sister and friends — Ms. Saville, an English artist, has devised a kind of pictorial plate tectonics of shifting planes and strokes of paint that reveal her dead-weight bodies as hollow, painted shells. They are cadavers that she simultaneously dissects and reconstructs. The works here, this artist's first solo show of paintings in New York, are a big improvement over her earlier works in the "Sensation" exhibition and impressively dominate the sculpture-prone Gagosian space. But for all their heft, they are also emotionally hollow and unoriginal, hanging the trappings of other artists' innovations on an academic skeleton (Smith).

★ **RICHARD SERRA**, "Torqued Ellipses and Rounds: 15 New Etchings," Gemini G.E.L. at Joni Moisant Weyl, 375 West Broadway, near Broome Street, (212) 219-1446 (through Dec. 31). Related to two of Mr. Serra's sculpture projects, the "Rounds" range from big circular splotches on spattered grounds to smooth-edged circles balanced in cleaner white fields; the "Ellipses" take the form of stretched ovals, some linked, some solitary, on spattered white grounds. The amazing thing about these densely black images is their almost dimensional textures, produced by a complex process that involved squeezing molten material onto a plate laid on the floor and pressing it through an aluminum screen. Days of chemical "biting" of each plate followed. The results are forceful works that can still only hint at the muscle of Mr. Serra's achievements in 3-D (Glueck).