

covered in droplets, and black man (*America*); etc. Richly colored and dense, the prints are made to impress. But one weariness of them, as compositions fail to keep them monumental, and as the litany of symbols grows hackneyed. Price: pre-publication, \$20,000 for five. Published by Alan Cristea Gallery, London.

James Rosenquist, *Color of Mind and Muscle* (1996), a five-color screenprint in a signed edition of 60 (30 numbered 1–30 and 30 numbered I–XXX) plus ten artist's proofs. It measures 31-1/2x25-3/4 in. and was printed on Arches 88 paper by Julie Maher and Tim Baker at Graphicstudio in Tampa. What looks in this print like brightly colored circuit wires is actually five shredded paper images that were transferred photographically and screened in five runs. The tangle of turquoise, blue, yellow, red, and orange lines coalesces into an arm, with muscles and tendons delineated by denser clusterings. Vivid and surprising. Price: \$2,000. Published by Graphicstudio/Insitute for Research in Art, University of South Florida, Tampa.

David Sandlin, *Wrathland: A Sinner's Progress. Part 2: Heartland of Darkness* (1996), an accordion-fold book of five four-color screenprints folded into ten pages, in a signed edition of 40 plus five artist's proofs. The book, covered in bright red fabric with screenprints on the front and the back, measures 20-1/2x14 in. (closed) and was printed and bound by the artist in New York. David Sandlin calls his project a "cautionary tale of a latter-day everyman ('I'm just a regular guy') pulled from all sides by the religious right, the puritanically correct left, and the smugly self-centered." This second installment finds our hero, Bill Grimm from "Angry-Ville," feeling "lost in the vale of recession"; "a friendly voice" leads him through a delirious hell of false prophets and metamorphosing ghouls. The colors are lurid, the tale told in a cartoon style; it is altogether funny and exhilarating. The book folds out to a single frieze measuring 130 in. in length. Twenty-five sets have been bound thus far as books; the rest are available individually or as a loose suite. Price: book, \$1,200; \$300 for individual prints. Published by the artist (or

"Sinland," an anagram of his name). Available in New York at Brooke Alexander Editions.

Frank Stella, *Imaginary Places II* (1996), a series of twelve mixed-media prints in 19 to 122 colors, each combining several of the following techniques: lithography, relief printing, etching, aquatint, engraving, mezzotint, screen-printing, and hot foil stamping. *Egyptosis Relief*, a molded paper relief, measures 31-3/4x31-3/4x1-3/4 in.; the other eleven prints, roughly circular or near-elliptical in shape, range from 25-3/4 to 32-1/2 in. in diameter. All were printed on white TGL paper handmade



Lisa Yuskavage, *The Foodeater*, etching with aquatint (6x4 in.), 1996. Courtesy Boesky & Callery Fine Arts, New York.

by John Hutcheson and Tom Strianese at Tyler Graphics in Mount Kisco, New York. For this project, Ken Tyler supervised, assisted by nearly everyone who has worked at Tyler over the past six years. *Atatabar*, *Fattiburg*, *Plutusia*, *Sanor*, etc.: prints with such sci-fi/neurotic/world-beat titles can only be expected to serve up the works. And they do. This latest Stella *magnum opus* took years to evolve: Stella likes a pattern or design and asks someone at Tyler to create it—this is an ongoing condition of his printmaking collaborations. *Imaginary Places* comprise bits and pieces of these many sheets, their plates later extrapolated and re-constructed by the wily Tyler crew. First the planographic media, then the intaglios are printed, with matrices assembled of

smaller, reconstructed plates. It's all very dizzying, and so are the results, with echoes of earlier Stella projects rearing their familiar heads here and there. *Egyptosis Relief*, as much sculpture as print, is the most radical departure, made by a vacuum-formed relief technique that the artist and printers have invented over the past two years. With their maplike internal contours and wildly fluctuating colors and patterns, these are fantastical worlds, indeed. Prices range between \$4,500 and \$6,500 each. Published by Tyler Graphics, Mount Kisco.

Lisa Yuskavage, *The Foodeater* (1996), an etching with aquatint in a signed edition of 25 plus five artist's proofs. It measures 16x10 in. (paper) and 6x4 in. (image) and was printed on Hahnemühle paper by Greg Burnet at Greg Burnet Studio in New York. *The Foodeater* was one of the characters, also appearing as cast-plaster multiples, in Lisa Yuskavage's recent paintings exhibition, *Bad Habits*, at Boesky & Callery Fine Arts, New York. Her first print, it originated as a project for Yale University's new printmaking workshop, where she was invited to work with another invitee, Burnet. Half a naked girl is viewed in profile, her stomach bulging and a queasy look on her face. A generally unhealthy atmosphere is promulgated by a mottled surface, as though the image were breaking into a rash. Yuskavage, in her paintings, has always taken a meticulous, old-master approach to her offbeat subjects; *The Foodeater's* chiaroscuro ambient takes this a step further, into prints. Price: \$350. Published by Boesky & Callery Fine Arts, New York.

Michele Zalopany, *Untitled* (1996), a black and white mezzotint in a signed edition of 15 plus six artist's proofs. The print is 11-1/8x10 in. (paper size) and 5x6 in. (image) and was printed on Zerkall paper by Jennifer Melby in Brooklyn. This little print shows three canoes beached on the rocky bank of an Italian mountain lake. The sky is cloudy, casting a muted light throughout. A moody image, rather traditional, but nice. Two more Italian images are forthcoming. Price: \$400. Published by Diane Villani Editions, New York. Available in New York at Quartet Editions.