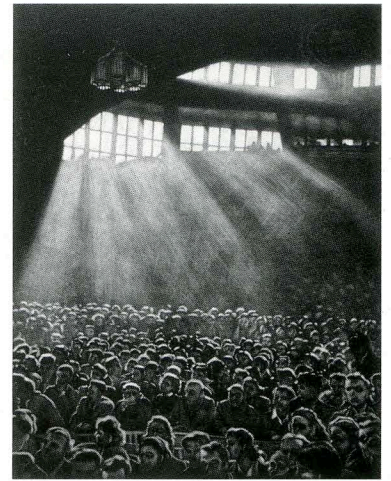




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16

(14) James Welling, *Untitled (Drape I)*, courtesy Muse X Editions.

(15) Lisa Yuskavage, *The Socialclimber*, from *The Bad Habits*, courtesy Marianne Boesky Gallery.

(16) Michele Zalopany, *Theater*, courtesy Quartet Editions.

square stripes in a small rectangle to the top left, and eight longer ones in the surrounding field. Edges soften and bleed, meeting each other in gentle collisions that create the usual subtle compositional variation. Scully and Burnet's collaborations are always a treat. Price: \$12,000. Published by Alexander and Bonin Publishing, Inc., New York.

**James Welling**, *Untitled (Drape I)* and *Untitled (Drape II)* (1998), two Iris prints in editions of eight plus two artist's proofs. They measure 46x32 in. and were printed on Somerset paper by Ken Fandell and James Cherry at Muse X Editions, Los Angeles. These two velvety drapes, photographed close-up so that their folds become independent topographies, show just how luscious the digital medium can be if printed just right. Price: \$8,000 each. Published by Muse X Editions.

**Lisa Yuskavage**, *The Bad Habits: The Socialclimber, The Headshrinker, The Motherfucker & The Asspicker* (1998), four intaglios in an edition of 25 plus eight artist's proofs. They measure 15x11 in. (paper) and 6x5 in. (image) and were printed on Twinrocker "Maylinen" (*The Asspicker*), Dürer Etch (*The Headshrinker*), Magnani

*Pescia (The Motherfucker)*, and Somerset Soft White (*The Socialclimber*) papers by Greg Burnet at Burnet Editions in New York. Lisa Yuskavage has revisited a primary, if not primal, experience in returning to work with Greg Burnet on these four prints. Her very first print was made with him in 1996 (*The Foodeater*; see *On Paper 1/3*, p. 43), but Marianne Boesky has decided to republish that first one along with the others as a series. And it makes sense. *The Foodeater* was no doubt lonely without her cohorts, characters originally developed by Yuskavage as small figurines as well as painted inventions (painting is her main medium). Those female allegories of Deadly Sins and Vices so familiar from late medieval art can be said to have been replaced by some exceedingly nasty habits in Yuskavage's oh-so psychoanalytically charged world. That world is just familiar enough to allow us to feel a strange empathy for these characters, with their binding garments and off-kilter breasts. Yuskavage's paintings drench female figures in the vibrant color of surrounding fields, a kind of visual enactment of what one suspects is their victimization by a very overdetermined superego. Pleasure and pain commingle. Here light and

shadow must perform the work of her color, and it does, very nicely: the figures seem quite the outcome of their shadowy milieu. Price: \$2,800 for set; \$600 apiece. Published by Marianne Boesky Gallery, New York.

**Michele Zalopany**, *Theater* (1998), a mezzotint in an edition of 27 plus ten artist's proofs. It measures 18-1/2x15-1/2 in. (paper) and 13x10-1/2 in. (image) and was printed on Hahnemühle Copperplate paper by Jennifer Melby in Brooklyn. A crowd of avid viewers watches a scene not seen in the print. Weegee? No—Michele Zalopany, who creates a weird fantasy in the vast numbers lit by windows high up in an immense, indeterminate space. Here is dramatic spectacle in the play of lights and darks, as always beautifully executed in Melby's fine mezzotint. Price: \$900. Published by Diane Villani Editions, New York. Available in New York at Quartet Editions.