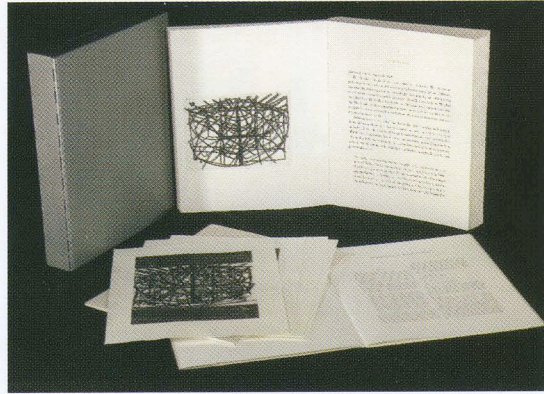




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devotional statues of the Middle Ages or the Renaissance: simply cut, painted figures with frontal, unwavering gazes. What is extraordinary about these superficially stolid characters is the degree to which they are fraught with discomfort and ambivalence: a nude woman, for example, with outstretched arms, partially sunburnt, conjures a host of touchy associations. Based on West African "Colon" figures, "strangers" or "outsiders" that were generally understood to represent white people, Schreuders's sculptures embody the sense of people who, "unwilling to come to terms with their past...wake up and find that they are living in a country that is foreign to them," to paraphrase Antjie Krog, an Afrikaans writer. There aren't many of these figures available, as the artist works very slowly, and a recent show at Jack Shainman in New York sold out. All the more reason to celebrate these very compelling etchings, small works, most with just a few figures. Christianity and the African sub-continent make a complicated mix: a naked figure resembling Christ is accompanied by a thin black man, his "shadow"; a Mary Magdalene, looking at a cross in her hand, is surrounded by six primitivist, disembodied heads. Best are some squat doll-like figures—a crowd of "Colons" on a shelf, many wearing a hybrid bowler and safari hat; and a male and female couple. Such work puts the mystery back in identity, something it is sorely lacking these days. Price: \$2,800; also available individually for \$500 apiece. The artist has recently produced much larger screenprints, more direct transpositions of sketchbook pages, that are also worth a look. All are published by David Krut in London and Johannes-

burg. Available in New York at Jack Shainman Gallery.

**Lisa Yuskavage, *Ukrainian Shirt*** (2001) (fig. 10), a lithograph in an edition of 40 plus 13 artist's and two printer's proofs. It measures 30x20 in. and was printed on Gampi Torinoko paper by Doug Bennett and Bill Goldston at Universal Limited Art Editions in Bay Shore, New York. This is in many ways a classic litho, drawn directly on stone, in the good old ULAE tradition. For it, Yuskavage chose an image seen in one of the large paintings in her late winter show at Marianne Boesky in New York: a voluptuous young woman, seated, and lifting her shirt (evidently Ukrainian) to stare at her own ample bosom. A candelabrum, some flowers, and a curtain, more sketchy, round out this image, interior in setting and feel, and thoroughly absorbed in itself. Price: \$1,200. Published by ULAE. Available in New York at Marianne Boesky Gallery.

**Terry Winters & Jean Starobinski, *Perfection, Way, Origin*** (2001) (fig. 11), a print and book project in an aluminum box in an edition of 38 plus nine artist's proofs and six printer's proofs. The box contains a folio of ten loose etchings; a bound, 10-page copy of the offset lithograph text in French; and a 58-page artist's book with 28 etchings and the text in an English translation (by Richard Pevar). The etchings, titled "Set of Ten," each measuring 19x14-3/4 in. (paper) and 13-1/2x10-1/2 in. (image), were printed on handmade Ruscombe Mill paper. The book, measuring 19x15x1-3/4 in., was printed on Lana Gravure paper with the text in letterpress. Printers

were Doug Bennett, Nancy Mesenbourg, Lorena Salcedo-Watson, Ji Hong Shi, Douglas Volle, Bruce Wankel, and Craig Zammiello, working at Universal Limited Art Editions in Bay Shore, New York. Bindings and folder for the prints are by Claudia Cohen. The box was designed by the artist in collaboration with Bruce Mau and Barr Gilmore at Bruce Mau Design Inc. and fabricated at Aluminum Case Company. Just in time for Terry Winters's print retrospective at the Metropolitan Museum in New York (on view through September 30) is this breathtaking new ULAE release, in which the artist has collaborated with Swiss philosopher Jean Starobinski, who wrote a text specifically for the occasion. The black-and-white etchings in the book are supremely elegant, varying in size and placement on the page, from a very small whitish one occupying the lower right corner of a big, otherwise blank, page, to the helix-like net that spills over the whole sheet as a grand finale. The oblong tangles and compromised grids are filled with all sorts of virtuoso etching, with lines firm at one moment and dematerializing the next, edging toward solid black or vaporizing into whites and grays. The loose etchings are all one size, by comparison, and include in their linear imagery some scattered phrases by the artist—self-referential notes on materials, for example—as well as a recurring band of the most beautiful dark gray at bottom and/or top, in aquatint that was smudged here and there with a litho crayon, a subtle resist that itself feels like some primitive urge to literacy. A Winters tour de force. Price: \$15,000. Published by ULAE, Bay Shore. Available in New York at Matthew Marks Gallery.

(Fig. 9) Claudette Schreuders, *Untitled*, one of six etchings, courtesy Jack Shainman Gallery, New York.  
(Fig. 10) Lisa Yuskavage, *Ukrainian Shirt*, courtesy ULAE, Bay Shore.  
(Fig. 11) Terry Winters & Jean Starobinski, *Perfection, Way, Origin*, courtesy ULAE, Bay Shore.