



among them colored balloons photographed at Humphrey's daughter's birthday party. The result is both festive and unsettling, and, as a print measured by any standard, quite remarkable. Price: \$1,200. *Phone Boy* and his mates are also available in a smaller format, in a signed edition of five, for \$500. Cone

Sérigraphie in New York. For this screenprint, the first *Jacquette* has made since 1989, she frames a night view of Chelsea from her neighbor's roof at 23th Street and 6th Avenue, playing off electric-lit windows and yellow taxis to create lively patterns. Jean-Yves Noblet here makes silkscreen mimic velvety

Suzanne McClelland, *Tea Leaves* (1996), a four-color lithograph and screenprint in a signed and numbered edition of 20 with six artist's proofs. Each measures 86x108 in. and was printed on Torinoko paper by Doug Bennett, Jill Brumfield, Lorena Salcedo-Watson, Scott Smith, Douglas Volle, Bruce Wankel, and Craig Zammuello at ULAÉ in West Islip, New York. Suzanne McClelland has always been comfortable painting big, and now she is printing big, as well. Fifteen plates and 23 screens went into making *Tea Leaves*, which combines blown-up collaged newspaper from the *New York Times* with McClelland's scrawled words, "more, more, more." The newspaper extracts include an editorial on the death of Thurgood Marshall, a clock, an ad for Bruno Magli, and "Reading three weeks of tea leaves," a bit of text that gave the print its title. The solemn theme, a meditation on mortality, is belied by McClelland's usual exuberance, with "o"s bubbling up at the top like foam on a mug of beer. Printing the lithography on fusion, then paper, gives the grays a sparkling, laminated quality. Price: \$2,500. Published by ULAÉ, West Islip.



Allen Ruppensberg, *How to Make a Good Print*, lithograph, (12-1/2x30 in.), 1996. Courtesy Hamilton Press.

assures us that the master file has been zapped, "cancelled" like any plate would be in printmaking. Published by Cone-Laumont Editions Ltd., New York.

Julia Jacquette, *Four Streets* (1995), a 32-color screenprint signed and numbered by the artist in an edition of 65 with 11 artist's proofs. Each print is 18-1/2x27-1/2 in. and was printed on Coventry paper by Jean-Yves Noblet at Noblet Sérigraphie in New York. Julia Jacquette is the latest in a venerable genealogy of artists who use food to signify desire and pleasure. For this print, she selects four well-known candy products, familiar through their packaging, and substitutes for their names a meditation on a lover. Lindt chocolate becomes "The wet of your tongue," a Planter's peanut bar "The shape of your thighs," etc. Each brightly colored candy sits on a flat green ground like a placard. Sweet. Price: \$800. Co-published by Karen McCready Fine Art and Margarette Roedler Gallery & Edition, New York. Available at Karen McCready Fine Art, New York.

Yvonne Jacquette, *Chelsea* (1996), a 23-color screenprint signed and numbered by the artist in an edition of 75 with eight artist's proofs. Each print is 36x32 in. and was printed on Coventry paper by Jean-Yves Noblet at Noblet

pastels. Price: \$1,500. Published by Mary Ryan Gallery, New York.

Sol LeWitt, *Stars* (1996), seven embossed multiples in a signed edition of 15 plus three artist's proofs. Each 36-panel multiple, 54-in. square, was printed on Twinrocker handmade paper by David Lasry at Two Palms Press in New York. As usual with LeWitt, a formula, simple at first, grows more complicated as it materializes. Seven types of stars, from three to nine points, are printed in all possible two-part color combinations (of white, gray, black, red, yellow, and blue), with paper tinted one color and aluminum relief plate inked a second. The result is seven groups of 36 like-starred panels aligned in six rows of six, quite vivid, quite sculptural. Aluminum plates were industrially manufactured and run under enormous pressure through Lasry's hydraulic press, producing a deep relief in the soft, thick paper. Because of the somewhat watery, translucent tints, the compromised colors—always ordered the same from grid to grid—are recognizably kin to LeWitt's wall paintings. Seen together, the seven stars present a hypnotic clarity, with the interstices between panels as alive as the panels themselves. A must-see mounted as a group at Betsy Senior's from September 12–December 7. Price: \$6,500. Published by Betsy Senior Contemporary Prints, New York.

Charles Ritchie, *Astronomical Chart* (1996), a black and white mezzotint signed and numbered by the artist in an edition of 35 with five artist's proofs. The print is 11x10-1/2 in. (paper) and 4-3/4x5-1/2 in. (image) and was printed on Rives BFK paper by James Stroud at Center Street Studio in Boston. Charles Ritchie collects astronomical charts: one is framed and hung on the wall in this still life, behind a table with lilies and luminescent balls. The cosmos is a perfect subject for Ritchie, who seeks out light in darkness and gravitates to the lush shadows of mezzotint. Stars and comets are mere specks in the chart, already diminutive, setting Stroud to a veritable jeweler's task of wiping with the pinched tips of draftsmen's tortillons. All to exquisite effect. Price: \$400. Published by Center Street Studio, Boston.

Allen Ruppensberg, *How To Make a Good Print* (1996), a suite of nine lithographs, eight in two colors and one in four, signed and numbered by the artist in an edition of ten with two artist's proofs. Each is 12-1/2x30 in. and was