

(Left to right) Melamid, Renee, and Komar at work Toledo, 1995. (Right) Renee, Komar & Melamid, *A Collaboration*, lithograph (29x42 in.), 1996. Courtesy Komar & Melamid Studio, New York.

he worked from the center to the edge of the plate. Though he chose a part of the text with meaning for him, once again his process leaves its own historic detritus on the plate, further obscuring communication. Price: \$900. Published by the artist, New York. Available in New York at Betsy Senior Gallery.

**Michael Manzavrakos**, *Being Human I-X* (1995), a suite of ten collagraphs with engraving signed and numbered by the artist in an edition of nine. Each print is 9x6 in. (image size) and 17x12 in. (paper size) and was printed on Johannot paper colléd to Kikuchi paper by the artist in Minneapolis. The series is a colorful exploration of body language and role playing, with nude figures, printed from a collagraph plate in sepia, and outlined figures, engraved in red, over a collagraph ground of yellow stripes overprinted in blue. The sepia figures, some made after sketches Manzavrakos did for his *Naken* project (PCN, XX, 103), reflect both classical sculpture and pictures of earthquake victims in Leninaken. These figures create a dialogue with the more contemporary outlines, some of which are clothed, often deriving from photographs. *Being Human X*, for example, poses a body fragment with a man in a hat, whose outlines Manzavrakos took from a photograph of his grandfather in 1928. Always fascinated by his links to his own past, Manzavrakos believes the vagaries of human behavior can be revealed as time passes. Price: set of ten \$4,400; single prints \$550. Published by the artist, Minneapolis. Available through Harrison Fine Art, Bloomington, Indiana.

**Paper Architects**, *Paper Architecture* (1994), a portfolio of 29 screenprints by 29 artists signed and numbered by the artists in an edition of 75.



Each print is 18-3/4x13-1/4 in. and was printed on Rives Heavyweight paper at the Moscow Studio, Surikov Institute, Moscow. Paper architecture can be defined as "a genre of visionary architecture practiced by an informal association of young architects, most of whom graduated from the Moscow Architectural Institute in the 1980s." More than ten groups and 50 architects participated. Unable to build in the Soviet Union, they sought recognition by submitting plans, mostly on paper, to international competitions. These could range from designs like 18th-century Italian and French fancies to works recalling the 1920s Soviet avant-garde. The world was intrigued, and paper architects won more than 50 awards, mostly in Japan. The portfolio includes 29 prints based on their sketches and printed in one to five colors. The prints are not so detailed or so impressive as the submissions to the competitions, but there are many of interest, including prints by Yuri Avvakumov, Alexander Brodsky, Michael Filippov, Olga Kaverina, Yuri Kuzin, Ilya Utkin, Ivan Shalmin, and Dimitri Shelest, some of whom were prize-winners. Price: portfolio \$3,000. Published by the Moscow Studio, Moscow. Available in Washington, D.C., through Dianne Beal Contemporary Art.

**Renee, Komar & Melamid**, *A Collaboration* (1996), a three-color lithograph stamped in an edition of 100 with 15 artists' proofs. Each print is 29x42 in. and was printed on Arches Cover paper by Toby Michel at Angeles Press in Los Angeles. "The only way to expand art is to go beyond human capabilities," say Komar & Melamid. This print is a recent contribution to such Post-Human art. The two artists joined Renee, a 16-year-old African-American elephant who has been painting for 11 years, at the Toledo Zoo for an interspecies painting session last summer, July 17-21. Each worked with one brush; each is right-handed or right-trunked. The three enjoyed the collaboration and completed many canvases. A slide of one painting was sent to California to made be into three color separations on three stones, each artist remaining equally part—or not part—of the printing process. Although Komar & Melamid admit that Disney animals are the world's most popular art, working with Renee, they became Abstract Expressionists. Part of the proceeds from sales fund the Toledo Zoo. Price: \$800. Published by Konstantin Bojanov Multiples, London and Los Angeles. Distributed by Komar & Melamid Studio, New York.

**Charles Ritchie**, *Rocking Chair* (1995), a black and white mezzotint signed and numbered by the artist in an edition of 35 with four artist's proofs. Each print is 6x4-3/4 in. (image size) and 11-1/2x10 in. (paper size) and was printed on Rives BFK paper by Jim Stroud at Center Street Studio in Boston. *Rocking Chair* is the second print by the artist, who is an assistant curator in the Department of Modern Prints and Drawings at the National Gallery of Art.

Michael Manzavrakos, *Being Human X*, collagraph with engraving (9x6 in.), 1995. Courtesy Harrison Fine Art, Bloomington.

Stroud send him a pre-rocked mezzotint plate from Japan so he could work in his studio. Proofing was back-and-forth Fedex. The finished print, meticulously rendered, shows a dark interior with empty rocking chair. Some can also do. Price: \$400. Published by Center Street Studio, Boston.

## MULTIPLES & OBJECTS & BOOKS

**Roberta Delaney & Octavio Paz**, *Perimeter of an Experience Solitude* (1995), a boxed and bound book with ten lithographs and text signed and numbered by the artist in an edition of 15 with three artist's proofs. Each page is 11-1/4x14-3/4 in. and was printed on Rives BFK paper at Firefly Press in Somerville, Massachusetts. Delaney drew the plates while memorizing the Octavio Paz poem "As One Listens in the Rain," translated by Eliot Weinberger. As she worked, alone, she found the poem and her prints had a similar structure. "Both pull the viewer into its center by demanding complete focus: the prints by high contrast and repeated squares, the poem by its elliptical voice as it addresses the reader." She chose to print in black on white as a metaphor for solitude. The poem is repeated on five mylar interleaves, reflecting the repetition needed to memorize. Price: \$1,800. Published by the artist, Sherborn, Massachusetts.

**Hans-Peter Feldmann**, *Moving Picture* (1996), a mounted photograph in an unlimited edition. Each object is 4-1/2x5-1/2x2 in. and was assembled by the artist in Düsseldorf. Midst the easy-to-forget flotsam in Feldmann's second emporium at 303 Gallery was *Moving Picture*, a photograph of a ship at sea, cleverly found, replicated, mounted, and moved by a hidden battery. Many smiles. Many sales dots. Price: \$210. Published by the artist, Düsseldorf. Available in New York at 303 Gallery.

**Felix Gonzalez-Torres**, *Untitled* (1995), a boxed multiple in two parts with a certificate stamped and numbered by the artist's estate in an edition of 12 with four artist's proofs. Each part is 16-1/2 in. in diameter and was fabricated with brass tubing that was silver-plated and brushed at Pacific Microweld in Vancouver. The box was made by Judith Ivry in New York. It is sad but fitting that the last work by this most romantic of artists is a pair of circles, as lovely and pure a symbol as any he ever conceived. Made of silver so subtle it seems almost not there, the two are meant to touch when mounted. Price: \$10,000. Published by Patrick Painter Editions, Hong Kong and Vancouver. Available in New York at Andrea Rosen Gallery.

**Gunnar Kaldewey & Chuang-tsu**, *Dreams of a Butterfly* (1995), a 40-page bound book signed, stamped, and numbered by the artist on the centered colophon in an edition of 40. Each book is 12-1/4x12-1/4 in. and was printed on papier de Chine at Kaldewey Press in Poestenkill, New York. The black cardboard binding is by Thomas