



Paula Rego, from *Getting Ready for the Ball*, eighteen-color lithograph, 2002. Courtesy Marlborough Graphics, New York and London.

Paula Rego

Getting Ready for the Ball (2002), an eighteen-color lithograph triptych in an edition of thirty-five plus fourteen artist's proofs, four printer's proofs, and five prints hors de commerce. It measures 33-1/2 x 72 in. (all three sheets) and was printed on Somerset paper by Anthea Fennell, Stanley Jones, and Tom Martin at Curwen Chilford Prints, Ltd., in Cambridge, England. Price: \$5,500. Published by Marlborough Graphics. Available in New York at Marlborough Graphics.

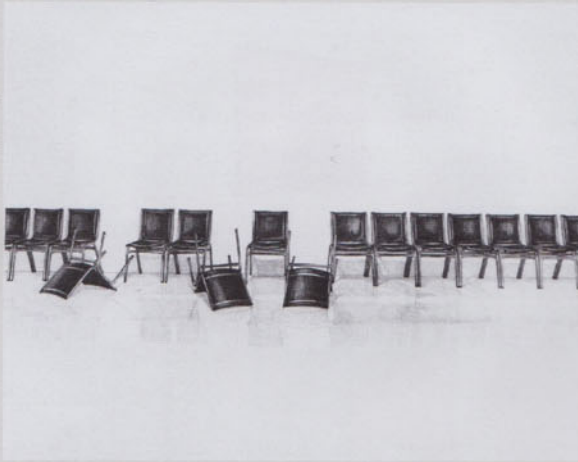
In summer 2000, Paula Rego began working on a monumental body of work—drawings, paintings, and prints—based on *Jane Eyre*, a novel with which she had been long obsessed. Although she has often made etchings, Rego decided for the first time to make lithographs with an old friend, Stanley Jones, at Curwen Press, and has produced a very large group of them, working at first on transfers and later directly on the stone. She made them in five “series” altogether, some with as many

as nine prints, and this one, a monumental scene of women and girls preparing for a ball, is a single work in triptych format. In fact, not all of the prints adhere to a narrative as closely as this one, with the homely Jane appearing first in the left panel, dressed drably and watching the children primping before mirrors in the central panel, and again in the right panel, there being uncomfortably fitted in a red bodice. But in its grotesque, Goya-esque treatment of figures, expressionistic shadows, and lively compositional rhythm, the triptych is a very fine exemplification of the series as a whole. Elsewhere are prints in simple black-and-white executed with graphic immediacy; scenes from Jane's childhood are a blend of narrative detail and nightmare fantasy (*Sensuality of the Stone*, seven prints altogether) and a series of *Guardians*, large-format, often solitary, figures the embodiment of passionate states of mind. Especially riveting are images of Jane alone, pressed into one or another emotional extreme. In one, *Come To Me*, she stands bent forward with her hands clutching at

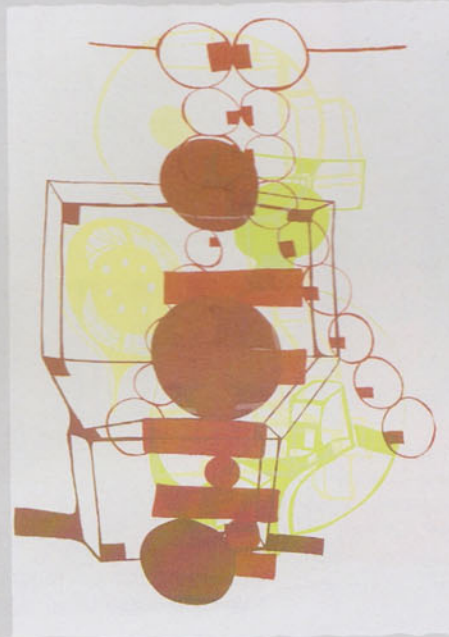
the front of her skirt as the sky burns red behind her; the moment, one presumes, when Jane senses Mr. Rochester's tragedy from the distance of her self-imposed exile. In *Self-Portrait with Grandchildren*, Rego dispenses with the narrative altogether, posing herself and her own loved ones and dogs in the garb of that other, fictional, world. But we hardly need that cue to tip us off to the very personal nature of the project, which is conveyed in every impression.

Clive Smith, *Felled* (2002), a single-color etching in an edition of twenty plus four artist's proofs, two printer's proofs, and two prints hors de commerce. It measures 30-1/2 x 36-1/4 in. (paper) and 22-7/8 x 26-3/4 in. (plate), and was printed on white Somerset paper by Peter Kosowicz at Hope (Sufferance) Press in London. Price: \$1,400. Published by Marlborough Graphics. Available in New York at Marlborough Graphics.

Seventeen chairs lined up in a row, of which three have fallen forward, are the formally simple but psychologically com-



Clive Smith, *Felled*, single-color etching, 2002. Courtesy Marlborough Graphics, New York and London.



Joanne Greenbaum, *Untitled Outtakes #3*, multicolored screenprint, 2002. Courtesy Lower East Side Printshop, Inc., New York.



Tony Fitzpatrick, *October Flower* from *The Autumn Etchings*, five-plate color etchings, 2001–02. Courtesy Diane Villani Editions, New York.

plex subject of this long, horizontal black-and-white etching. In his recent paintings, too, Clive Smith places chairs or pillows in otherwise sterile and empty rooms; sometimes naked men appear as well. But the complete absence of actual people in this print is quite effective, with the chairs serving as surrogates for their occupants. Just the barest dusting of shadows and a thin line marking the conjunction of floor and wall indicate a space in which the action is set. Such spare means transform the simple fact of the fallen chairs into cool drama.

Joanne Greenbaum, *Untitled Outtakes* (2002), a series of ten multicolored screenprints in editions of twenty plus one to three artist's proofs, one printer's proof, one archive proof, and one unsigned display proof. Each measures 42 x 30 in. and was printed on Arches 88 white paper by Courtney Healy, assisted by Dusica Kirjakovic and Justin Israels at the Lower East Side Printshop in New York. Price: \$1,200 each. Published by Lower East Side Printshop, Inc., New York.

These brightly colored screenprints result from a collage process in which painter Joanne Greenbaum drew on some fifty sheets of frosted Mylar that were then made into silkscreen stencils and printed in random combinations under her direction. Greenbaum is known for her large paintings in which delicate, open scaffolds of small-scale geometric figures connected by lines are set into white grounds. Her signature style is unmistakable in the screenprints, though here the work feels more freewheeling, as she combines several colors in a single work and allows the forms to tumble about. They vary considerably from one to the next, so it's worth seeing them all.

Tony Fitzpatrick, *The Autumn Etchings* (2001–02), twelve five-plate color etchings, individually subtitled, eleven of which are in an edition of thirty plus thirteen artist's proofs, three printer's proofs, ten subscriber proofs, and two trial proofs (for all twelve); and the twelfth (*Autumn Planets*) is in an edition of forty-five plus fifteen artist's proofs, four printer's proofs,

and ten subscriber proofs. There is, in addition, a boxed set of all twelve in a Roman edition of ten; this comes with twelve haikus written by the artist. The etchings were printed by Adrienne Armstrong, assisted by Stefanie Kohn; there were four more assistants for *Autumn Planets*. The plates for *Autumn Planets* were prepared at the University of Montana in Missoula, the rest at Big Cat Press in Chicago. All were editioned on sheets of Hahnemühle German Etching paper, measuring either 13 x 11 in. or 11 x 9 in., at Big Cat Press. Price: \$1,200 each; \$14,000 for the boxed set. Published by Dan Ferrara and Big Cat Press, Chicago. Available in New York at Diane Villani Editions.

Tony Fitzpatrick's latest effort is a rather melancholy suite of botanicals, thorny plants and withered flowers interspersed with celestial apparitions, climatic phenomena, and the usual Fitzpatrick cast of scattershot symbols. It may just be the season they evoke, but the images, as densely loaded with personal arcana as ever, nod balefully to the world we all inhabit. Here