

Richard Serra

Nicholas Metvier

The 13 large, densely carved etchings in this show, "Arc of the Curve," do not derive directly from Richard Serra's steel sculptures, but they do have some of the same hefty physicality. The project began with Serra's desire to create the largest, most fully textured etchings since he started making prints in 1972. In so doing, he has pushed the boundaries of printmaking, both in size (some pieces are more than seven feet tall) and in the density of the surfaces, with each print requiring more than a pound of black ink.

Less gestural than Serra's earlier works on paper, these prints present a series of tall, vertical monoliths, each curving gently to one side as if bending at the waist. The curves lend liveliness to the compositions as well as the illusion of sculptural mass. These monochromatic works were shown without glass to allow close examination of the deeply incised pattern, which resembles tree bark or tiny waves.

The surfaces of these prints began as immense rubbings taken from a stucco wall, and the complicated etching process took three to four days for each plate. The resulting works are formally elegant yet enigmatic, all the more tantalizing for their austere grace.

—Kate Regan



Richard Serra, *Extension #2*, 2004, single-color etching, 47" x 35". Nicholas Metvier.