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“Richard Serra: Prints” at the Nasher Sculpture Center

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Installation view: “Richard Serra: Prints” at the Nasher Sculpture Center. Photo: Kevin Todora.



Richard Serra: Prints, Richard Serra, Double Ring II, 1972, Lithograph, 35 1/4 x 48 1/4 inches, Courtesy of the Jordan D. Schnitzer Family Foundation

On view at the Nasher Sculpture Center, a compelling exhibition of prints by the American sculptor Richard Serra chronicles his engagement with two-dimensional works on paper between 1972 and 2015. Arguably one of the most influential artists of the 20th century Serra, often classified in art history as a Post-Minimalist, is best known for his signature Cor-Ten steel sculptures, now icons of post-war art. The entire time he also worked with numerous forms of print media, created *after* particular sculptures were completed. For Serra, these distinct works of art assist him in making sense of the 3D via the 2D.

Curators at the Nasher successfully reveal the wealth and significance of Serra’s works on paper, celebrating their unique merits as art objects that capture texture, mass, tension, and stasis, as the artist pushed the possibilities of the print medium itself. The works, drawn from the extensive holdings of the Jordan Schnitzer Foundation, are housed in the central gallery, complimented with a sculpture from the center’s permanent collection, *Inverted House of Cards* (1969-70). Also from the permanent collection on view in the garden, the monumental *My Curves Are Not Mad* (1987). The design of the large-scale Cor-Ten arc sculpture, is echoed in several of the prints, as in *Between the Torus and the Sphere V* (2006), an etching with six arcs that flow across the surface, or *Untitled* (2008), with one thick ominous arc. The exhibition presents pieces from a range of printing methods that include etchings, lithographs, aquatint, and intaglio, all in Serra’s irresistible black and white.