

WORKS ON PAPER

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Goya Contemporary
Joyce J. Scott's "Head Shot" is among the sculptures featured in the Works on Paper fair.

643 Park Avenue, at 67th Street

Through Monday

The inclusion of sculpture in Works on Paper, the 21st annual gathering of dealers in photography, drawings, prints, watercolors, rare books and posters at the Park Avenue Armory, signals a radical and not unwelcome change in focus of the only New York art fair defined by the material on which the work is made.

A year or two ago, the organizers managed to shoehorn close to 90 dealers into the armory. With the struggling economy, that number has dwindled to just 46, all of them Europeans and Americans presenting mostly Modern and contemporary material that is on the whole well selected and saleable. This is a smaller, leaner, conservative show.

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Galerie St. Etienne
"Roof Tops" by Patsy Santo, one of the 15 American outsider artists whose work is featured in "They Taught Themselves."

While eclecticism is the norm in most booths, one or two have dedicated displays. The Jerald Melberg Gallery has devoted a central room to colorful watercolors, drawings and studies by James Rosati (1911-1988), an American abstract sculptor known in the New York art world for the large, stainless steel sculpture that stood on the World Trade Center plaza and was destroyed on Sept. 11. Cubism was his defining influence.

Headlining the fair are several outstanding individual items, including an etching by Piranesi at Hill-Stone, with extensive watercolor and gouache additions by Louis-Jean Desprez, that describes in naturalistic detail a classical landscape. R. S. Johnson Fine Art also has terrific old master works on paper, among them a 1504 etching by Dürer of Adam and Eve in the Garden of Eden. It may be the best print at the show.

Sims Reed has a portfolio of 10 finely drawn etchings made in 1996 by Peter Doig. Each intricately detailed, monochromatic print depicts Modernist architecture juxtaposed with wilderness or abstracted figures idling about in picturesque winter landscapes. Here the artist seems to have left imagination behind for something close to documentary.

The inclusion of sculpture adds a delightful unpredictability to the booths. Goya Contemporary has devoted a wall to the work of Joyce J. Scott, an artist from Baltimore who makes small, mysterious assemblages using seeds, beads, glass and thread. They exhibit a playful virtuosity, along with attentiveness to wider social issues.

The fair is, as usual, amply supplied with Pop art prints and posters, including Tom Wesselmann's sketchlike screen print "Nude With Mirror" (1990) at John Szoke Editions. It is also worth wandering into Gary Bruder Fine Art to see "Howdy Doody," [Andy Warhol's](#) 1981 screen print of that memorable marionette. **BENJAMIN GENOCCHIO**