



THE NEW YORKER

ART GALLERIES—CHELSEA

Mel Kendrick

Through Nov. 4.

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The New York sculptor's memorable black-and-white woodblock prints, which he made in the early nineties, suggest pages of closely set type—if those pages were nine feet tall and seventeen feet wide. The interplay of chalky woodgrain patterns and speckled blacks is enlivened by sharp white lines, notably in “10 Loops 3,” in which two long, serrated shapes descend against a dark background. Anchoring the half-dozen prints is Kendrick's jaggedly energetic “Black-Oil Sculpture No. 4,” a poplar construction darkened with lampblack—a dramatic drawing in three dimensions.
