



CHUCK CLOSE PRINTS:: PROCESS AND COLLABORATION (Studies in World Art Book 114)

Edward Lucie-Smith

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Chuck Close's exhibition at White Cube, focusing on his activity as a printmaker, was his fourth with this gallery in London. It has been very little reviewed, certainly in comparison with the retrospective devoted to Close's near contemporary Roy Lichtenstein, which overlapped with it in date. It has also, I suspect, been rather little visited. When I visited White Cube's vast new gallery space in Bermondsey, late on a weekday morning, there were just two other visitors wandering about, though the street outside was busy with window-gazers and shoppers, enjoying the amenities of this newly gentrified district of London. This, in spite of the fact that you pay to visit Tate Modern exhibitions, whereas shows at White Cube, like those at the Saatchi Gallery, are free. It all seemed to me odd, given that Close is undoubtedly one of the most respected of senior American artists.

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