

## Pruesspress@Rental

Rental

120 East Broadway, at Allen  
Street, Lower East Side  
Through July 12

The gallery known simply as Rental likes to prove that things can be done differently. It usually rents its space to selected out-of-town dealers who want to show their own artists here without signing them to a New York gallery or subjecting them to the three-night stand of a New York art fair.

Now Rental is focusing on its efforts as a print publisher, in a

show with thrown-together display tables and not many frames. It assembles 36 diverse, often ebullient prints by 30 mostly young artists from Los Angeles, New York and Europe. They are among the 40 or so talents who have dropped by the ad hoc print studio that Rental's main overseer, Joel Mesler, has been running in the back office of Gavin Brown's old gallery on West 15th Street for the past several months. (It's the East Coast branch of his Los Angeles business.) Lubricated with takeout from Passerby, a bar in the front of the gallery, an evening of work can produce prints — monotypes or very limited editions — by as many as three artists.

Some works are extra large, like a rubbing that Aaron Young made of the tire marks on one of his motorcycle paintings. Hubert Schmalix and especially Gerald Davis have brought off very refined etchings and lithographs. Patrick Hill, Chris Dorland, Mitchell Syrop, Helen Verhoeven, Henry Taylor, Andre Butzer, Thomas Zipp and Andrew Hahn all distinguish themselves. The definition of print is often extremely flexible: evoking both "Robinson Crusoe" and Andy Warhol's early dance-diagram paintings, Chris Lipomi's works on papyruslike paper squeak by by dint of the artist's footprints.

This is an ecumenical, high-quality show; assembled by a young curator in a museum's project space, it would have done that museum proud. My main complaint is the decidedly male cast of the participants; more women need to drop by.

ROBERTA SMITH