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ART IN REVIEW

PAM LINS: Problem Picture Sources; New Sculptures

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*Rachel Uffner Gallery
47 Orchard Street
Lower East Side
Through Oct. 24*

There's always something eerie and Madame Tussauds-like about re-creations of artists' workspaces. Pam Lins's latest sculptures tap into this weirdness, using the Pompidou Center's glass-enclosed reproduction of Brancusi's studio as a point of departure.

As in previous shows she starts with the form of the wooden pedestal, adding color to the sides and sometimes subtracting volume. Carved-out areas, painted white, refer to Brancusi's "Endless Columns."

Working from a photograph, which you can see at the gallery desk, Ms. Lins also has sculptured her own version of the Brancusi studio's fireplace (complete with adjacent painting). It's a homage, but a critical one; Brancusi was something of a control freak about the camera's framing of his sculpture.

Atop the pedestals Ms. Lins has propped small, sketchlike paintings in various styles. One features a head of Medusa; another, an abstract field of triangles. They look a little bit like hood ornaments, a reference encouraged by the use of silky auto-body paint in "Barbados Mica painted ghost mirror GTO."

In lieu of a news release there's a "Table of Contents" for an imaginary book, "The Fifth Leg: A Psychological History of Sculpture." In it Ms. Lins free-associates about

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some famous sculptures and the relationships among sculpture, photography and painting. Her clipped syntax is hard to follow, but like her irreverent take on Brancusi, it makes you aware of a powerful disconnect between the studio and the real world.

—KAREN ROSENBERG