

# rachel uffner

## The New York Times

ART IN REVIEW

### Gianna Commito

*Rachel Uffner Gallery  
47 Orchard Street  
Lower East Side  
Through Sunday*

The stripe, a favorite motif of the post-painterly set, gets a Frankensteinian makeover in Gianna Commito's first solo at Rachel Uffner. Using a combination of thick and thin, axial and diagonal, parallel and radial lines, she paints as if she were fashioning a crazy-quilt from a Daniel Buren fabric piece.

Each of the seven small- to medium-size works here is packed with stimuli, from the pinwheeling petals of "Roque" to the origami like peaks and valleys of "Crain." The truncated stripes sometimes evoke a zanier, less schematic Sol LeWitt or Sean Scully.

Ms. Commito's keen color sense holds these fractured planes together. A fleshy salmon color dominates "Bear," while forsythia-yellow enlivens "Tunk" and "Boro." In places, the hues are modulated to create illusionistic depth — something anathema to earlier stripe painters.

Materials are a factor, too. Ms. Commito works in watercolor, casein and marble dust on panel, giving sculptural heft to images that might otherwise seem purely optical. She also abrades sections of her paintings, presumably for the same reasons, though this gives them an antique, weather-beaten look. That's unfortunate, because she's created something very contemporary: stripes without rules.

—KAREN ROSENBERG

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