

rachel uffner

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WUM NEWS NYC: Rachel Uffner's First 2015 Exhibitions
January 2015, by Jesus Manuel Rojas Torres



Gianna Commito, Swain, 2014, casein and marble dust ground on panel, 30 x 24 inches (76.2 x 61 cm), Images Courtesy of Rachel Uffner Gallery

New York City—Two upcoming exhibits are planned for January 2015 at the NYC-based Rachel Uffner Gallery, a group exhibition of five artists entitled "*Proper Nouns*" [Lucas Blalock, Leonhard Hurzlmeier, Jamie Isenstein, Zachary Leener, and Paul McCarthy] and a second solo show at the gallery with Gianna Commito's new paintings (On view from January 11 to February 22, 2015).

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"Proper Nouns" is a group exhibition curated by Wyatt Kahn, a NY-based artist who had his two-month first exhibition last summer in Zurich, Switzerland with Galerie Eva Presenhuber.

Kahn has come to prominence on the international art scene with a series of works using a technique that he developed, building forms by cutting shaped MDF stretcher panels and covering them with raw canvas.

Through the work of five artists, *"Proper Nouns"* explores the tension between figuration and abstraction, delicately balanced through the use of different mediums and often humorous expression of personal sensibilities.

The exhibition revolves around a set of nouns that constitute the central imagery of each artist's work.

Hot dogs, lamps, knobs, cranks, women, and the painter's persona all inhabit the gallery, and through decontextualization and embodiment, emerge as figurative terms hovering on abstraction, not unlike proper nouns.

With Gianna Commito's new set of paintings the gallery is supporting the artist's commitment to continue with her creations using a rigorous formal structure of circuitous geometric stripes and planes, introducing shifts in palette and interlocking bands of varying girth and expanse, while alluding to architectural blueprints, modular buildings, and malleable external phenomena.

"Taking inspiration from residential architecture, particularly 19th century farmhouses in Maine where the artist often resides, Commito's paintings analogously start with a central axis, followed by horizontal and vertical lines either pushing out from the middle or compressing inward from the edge to create a source of internally and/or externally applied pressure.

The concentric framing devices are painted first, then covered up while Commito adds the planer, fractured, layers that eventually form the 'body' of the painting.

This kind of scaffolding of forms is apparent in compositions that become more chaotic as they move out towards the periphery, where multiple planes and stripes collapse on each other and formal strategies are concealed and revealed, establishing an uneasy union between accumulative color pairings and patterns."