

# The New York Times

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 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