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THE Listings April 25 - May 1

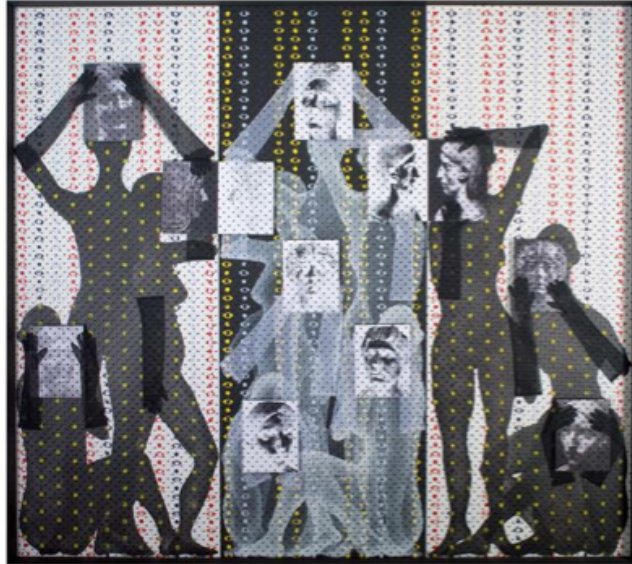
Art

'THE HUMAN FACE IS A MONUMENT' Titled after a 1965 movie by the underground filmmaker Stan VanDerBeek (1927-1984), "The Human Face Is a Monument" is a lively group show at Guild & Greyshkul that could be subtitled "And Glossy Magazines Are a Feminist Gold Mine."

May Wilson (1905-1986) is represented by several little-known collages from the late 1960s, whose latticelike layering of images create a kaleidoscopic mix of voyeurism, patterning and interior. In Sarah Charlesworth's "Figure Drawings," a work initiated 20 years ago, 40 small, individually framed figurative silhouettes — mostly sculptures — catalog poses, gestures and meanings.

Dana Hoey's latest, possibly transitional, work contrasts different female roles and the passage of time in loose-limbed quilts of images. Sara Greenberger Rafferty uses pictures of fried eggs to accent the absurdity of some of the roles women play. In a 1982 video Martha Rosler dismembers an issue of Vogue magazine, verbally and unaided by scissors. And, finally, "The Geeks 2008," right, a large new work by Anya Kielar, uses fabric, paint and inkjet prints to create pale female silhouettes that invoke both a Greek chorus and the alert, sharp-elbowed women of Picasso's "Demoiselles D'Avignon."

In a separate area, collages and films made between 1950 and 1980 by Mr. VanDerBeek — father of two of the three art-



COURTESY OF ANYA KIELAR AND GUILD & GREYSHKUL, NEW YORK

ists in charge of this gallery — reverberate with nearly everything on view, reintroducing a neglected artist and confirming that neither feminism nor collage is exclu-

sively female terrain. (Through May 3, Guild & Greyshkul, 28 Wooster Street, at Grand Street, SoHo, 212-625-9224, guildgreyshkul.com.) **ROBERTA SMITH**

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