

rachel uffner

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HILARY HARNISCHFEGER

When Robert Smithson wrote his essay “The Crystal Land,” in 1966, he might have been cataloguing the qualities of Harnischfeger’s irresistible wall reliefs: “Fragmentation, corrosion, decomposition, disintegration, rock creep debris, slides, mud flow, avalanche were everywhere in evidence.” Lapidary abstractions roughly the size and shape of Byzantine icons—and the colors of twilight and dawn—are fashioned from paper, plaster, and ink and embedded with minerals (pyrite, green calcite, turquoise, rose quartz). Their intricate, stratified surfaces look less like handmade objects than like chimerical core samples—prized possessions in a twenty-first-century Wunderkammer. Through June 21. (Uffner, 47 Orchard St. 212-274-0064.)

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