

rachel uffner



SARA GREENBERGER RAFFERTY

September 17, 2011

No one could accuse Rafferty of a sophomore slump. The photographs in her second show at Uffner continue to blur the line between conceptual and visceral, abstract and figural, blemished and beautiful, but they're more ambitious—bigger, more colorful, even stranger—than those she exhibited in 2009. Their impact owes much to the show's installation, which is both confrontational (a freestanding wall, painted black and crowded with images, nearly blocks the front door) and subversive (printed on acetate and adhered to a white wall, the photographs become the room's second skin). Comedy remains among Rafferty's subjects, and Steve Guttenberg and Gilda Radner put in appearances, although they're rendered almost unrecognizable by her process of staining. The aqueous pictures are seductive, but you might do well to remember: "humor" can also mean bile or blood.

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UFFNER

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