

# rachel uffner

## The New York Times

ART & DESIGN

### Review: Pam Lins, 'model model model'

By MARTHA SCHWENDENER APRIL 30, 2015



Pam Lins's ceramic facsimiles of telephones and other objects at the Rachel Uffner gallery.  
Credit Jose Andres Ramirez/Rachel Uffner Gallery

Much has been made of the relationship between photography and painting; less so the one between photography and sculpture. Pam Lins's [current show](#) includes two projects that explore that connection.

In one, Ms. Lins made ceramic reproductions of the Princess phone, which was manufactured from 1959 to 1994 and marketed to women. Ms. Lins's playful, slightly clumsy ceramic facsimiles, for which she consulted photographs — but does not copy directly — highlight the differences between design and traditional handicraft, as well as the absurdity of telecommunications technology designed to be feminine.

The other project relates to a specific photograph, viewable at the front desk: a grainy black-and-white image depicting a workshop at [Vkhutemas](#), the state art academy founded in Moscow in 1920. The school employed avant-garde artists like Kazimir Malevich, Aleksandr Rodchenko and Vladimir Tatlin, and was intended to train a generation of artists to work in the new, utopian society. Ms. Lins has beautifully approximated in clay and wood the abstract forms and supporting platforms visible in the photograph.

While both projects are generous in their visual approach, they also correspond with changing notions of photography. The scholar Kaja Silverman [has recently argued](#) that photography works more like an analogy than a representation, copy or indexical trace. For her, it's about relationships and the way we see and are seen in the world. Ms. Lins follows this logic: A room of objects, made flat by photography, is revived nearly a hundred years later in three dimensions. It's not any stranger really than what's happened in the brave new world of 3-D printers.

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