

# The New York Times

FRIDAY, NOVEMBER 5, 2010

## Valerie Snobeck

*Renwick Gallery  
45 Renwick Street, near Spring  
Street  
SoHo  
Through Nov. 13*

The partially erased mirrors in Valerie Snobeck's first New York solo flirt with avant-garde chestnuts like Duchamp's "Large Glass" and Robert Rauschenberg's "Erased de Kooning Drawing." And as Ms. Snobeck deploys them in a scattered installation of wall and floor sculptures, they also perk up a tired post-Minimalist idiom.

Ms. Snobeck's technique depends on the type of mirror she's working with: she might use acid or a Brillo pad or a blade to abrade the surface. The resulting patterns vary from cloudy, as in "Static Movement," to clean-edged, in "Replication."

The mirrors are sometimes adorned with crumpled and draped sheets of printed plastic, as well as sheets of the adhesive film typically used to protect laptop and smart-phone screens. The screen film is a clever touch; it keeps some of the mirrors from looking too antiquey and invokes the narcissism of modern-day gadgetry. In a few of the larger works, chunks of dyed wood add color and structural support.

"Lapse, Delay, Synch," one of the biggest and most ambitious pieces, uses broad vertical erasures and strategically placed pitchers to make an object that's both window and mirror. Its perceptual back-and-forth feels classic rather than calculating.

KAREN ROSENBERG