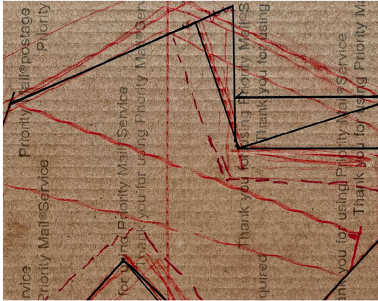


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Laterness
Pam Lins and Roger White
November 6, 2025 – January 10, 2026
* opening reception Thursday, November 6, 6 – 8 pm
uffner & liu 170 Suffolk Street, New York, NY 10002 (212) 274-0064

FOR IMMEDIATE RELEASE

Pam Lins & Roger White

Laterness

November 6, 2025 – January 10, 2026

Opening Reception: Thursday, November 6, 6 – 8pm

Uffner & Liu is pleased to present *Laterness*, a two-person exhibition by gallery artists Pam Lins and Roger White. For the show, the artists will each present new bodies of work: a series of sculptures by Lins incorporating USPS flat-rate boxes, hand-made ceramic birds, ColorAid paper, and plaster models into assemblages that she likens to “modulated, abrupted scholars rocks;” White will display a suite of cut-and-dyed-paper collages that combine images of everyday life with abstract and textual elements concerned with framing the experience of time. The artists will also debut a multi-element collaborative work that combines their individual preoccupations into an unlikely, unstable whole.

The following is an excerpt of a dialogue between the artists about the show.

R: Let’s start with the title. “Laterness”—what is it? A theory, a condition, a mood…?

P: I proposed the title “Lateness,” and you countered with “Laterness.” We’d been reading David Joselit and Pamela Lee’s *October* essay, “Six Propositions after Trump’s Second Victory.” In its exploration of the phenomenon of “late fascism,” the essay insists on the fact that the present is never autonomous.

R: It’s also cautiously optimistic about the ways that art could help us deal with this present: in reminding us of duration, or teaching us how to resist attention capture by sensationalist politics.

P: How about this—“Laterness” functions for us as a framework, a concept, and a method to consider the show. It’s 2025. The word suggests a sense of arriving after, while locating the past and present. It resists closure. It names a condition of temporal displacement.

R: It’s also hopeful (in the sense that there *will* be a later to now). Plus, I never feel more temporally displaced than when trying to get work done for an exhibition. Here’s a thought: The sculptures you’re showing have something to do with imperfection. Is this a critique? Of what? If not, what’s it about?

P: Maybe not a critique, but a determined decision. I’m thinking that how the work is made reflects the time it is built in. I made a decision here to build things by hand and with mostly what was in the studio, and to start fairly quickly or urgently. The work is sort of down-to-earth and pragmatic. And touching something by hand seems more sensible and, dare I say, emotionally democratic?

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R: I'd agree with that—the time seems to call for deescalating the speed and scale of art production. Jump off the runaway motor carriage.

P: What about you—why is it important to make work "by hand" as the world is eroding around us? Can slowness be urgent also?

R: I think art can express something by *not* being that thing—so, if you want to explore the rapidly fragmenting present, strategies that invoke deliberation and cohesion might actually bring those aspects of the world into relief. What do you think a two-person show is?

P: Ha — we've put ourselves in a place for the work to be compared and contrasted, co-joined, negated, weighed, or syncretically scrutinized. Our show isn't really bracketed by content or generation or media specificity. It seems to be more about how art is actually made, and how we relate to meaning. You seem to be challenging perception, and I'm juxtaposing materials and items. But you're on the wall, and I'm on the floor. Being alone and being together.

R: We're also both invested in humor and emotion and narrative as ways to cope with the intolerable conditions of the present.

P: Why aren't there more two-person shows?

R: Maybe there will be, later.

Pam Lins (b. Chicago, IL) earned an MFA from Hunter College, New York, NY in 1995. The artist has been in institutional exhibitions at venues including the American Academy of Arts and Letters, New York, NY (2022); Aldrich Contemporary Art Museum, Ridgefield, CT (2018); Museum of Contemporary Art Detroit, Detroit, MI (2017); White Columns, New York, NY (2015); the Lewis Center for the Arts at Princeton University, Princeton, NJ (2015); The Tang Museum, Saratoga Springs, NY (2012); The Suburban, Chicago, IL (2012); the Brooklyn Museum, Brooklyn, NY (2012); CCS Bard Galleries, Annadale-on-Hudson, NY (2012); Artists Space, New York, NY (2005); and the Socrates Sculpture Park, Queens, NY (2004). Lins has recently worked with artist-run spaces including Room 3557, Los Angeles, CA (2024) and was recently honored at the the KAJE Annual Benefit (2025). The artist was included in the 2014 Whitney Biennial, and is the recipient of multiple awards and fellowships, including The Louis Comfort Tiffany Foundation Award, The Anonymous Was A Woman Award, The Brown University Howard Foundation Fellowship, The John Simon Guggenheim Foundation Fellowship Award and the David and Roberta Logie Fellowship at the Radcliffe Institute for Advanced Study at Harvard University. In 2007, Pam Lins and Trisha Baga cofounded Ceramics Club, an ever-evolving, direct action organization that brings artists together to collaborate and raise money for a variety of progressive causes. Ceramics Club will partner with White Columns for an upcoming benefit exhibition in November 2025. Lins has held teaching positions at The Cooper Union, The Milton Avery MFA Program at Bard College, and Princeton University where she is currently the Interim Director of the Visual Arts Program. Her work is in the permanent collection of the Tang Museum, Saratoga Springs, NY. Lins lives and works in Brooklyn, NY.

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Roger White (b. 1976, Salem, OR) received an MFA from Columbia University, New York, NY in 2000 and his BA from Yale University, New Haven, CT in 1997. White has been featured in institutional exhibitions at the American Academy of Arts and Letters, New York, NY (2018); the Institute of Contemporary Art at Maine College of Art, Portland, ME (2017); Weatherspoon Art Museum, Greensboro, NC (2012); Boston University Art Gallery, Boston, MA (2012); and Ballroom Marfa, Marfa, TX (2005); among many others. White has had solo and two-person exhibitions at LABOR, Mexico City, MX (2023); Grice Bench Gallery, Los Angeles, CA (2021, 2018); Riverside Art Museum, Riverside, CA (2011); and Rachel Uffner Gallery, New York, NY (2020, 2017, 2010, 2008). The artist, in collaboration with Dushko Petrovich, was included in the 2013 deCordova Biennial at the deCordova Sculpture Park and Museum, Lincoln, MA. He is the co-founder of the contemporary art journal and publishing imprint *Paper Monument* and is also the author of *The Contemporaries*, published by Bloomsbury in 2015. White's work is the subject of *The Pedestrian*, a forthcoming monograph featuring essays by Helen Molesworth and Ross Simonini (Inventory Press, 2025). White is included in permanent collections of the Albright-Knox Art Gallery, Buffalo, NY; Boca Raton Museum of Art, Boca Raton, FL; Cleveland Museum of Art, Cleveland, OH; The Museum of Contemporary Art, Los Angeles; and The University of Chicago Booth School of Business, Chicago, IL. White lives and works in Vermont.

Image: Poster for Pam Lins & Roger White, *Laterness*, designed by Roger White.

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