

Harriette Lawler, short reviews of work

Newark, New Jersey — Star-Ledger, August 2000

From a review of “The Mask: Magic or Menace” exhibition — written by Dan Bischoff:

The most beautiful of these masks is Harriette Lawler’s “Cacophony,” a frilled piece of copper whose “strings” serve as metal legs. It is a companion piece to “Symphony,” the two representing the duality of Jewish symphony orchestra musicians in Nazi concentration camps. Cacophony is on loan from the Holocaust Resource Center in Manhasset, N.Y.

Idstein, Germany — Idsteiner Zeitung — May 2013

From a review of a Third Paradigm exhibition — written by Susanne Gross:

Originally from the U.S. artist Harriette Lawler presented a sculpture. Her “Ghost Dancers” are made of corrugated aluminum. Copper wire marks the heads, arms and legs of the dancers. Their fluttering robes combine a haunting way with the four anonymous people. They stretch their hands swinging to the right and their dancing legs move in the air. The figures seem to move, yet are stable and balanced in their ghostly dance.

Jemez Springs, New Mexico — Jemez Daily Post, June 2015

From a review of the “Threading Forever” exhibition — written by Myra Maher:

Harriette Lawler shapes metal; dream-like, shimmering and vibrating. It is evocative, sophisticated and fun! The strings of a guitar curve impossibly away from the guitar; yet because of that, you can see them dancing, and actually hear the music. Other shapes with no obvious reference make you smile at the light-play on their curved surfaces, so that they appear to undulate before your eyes. Then reflect on the fact that this undulating, shimmering thing is cut from one, flat sheet of metal.