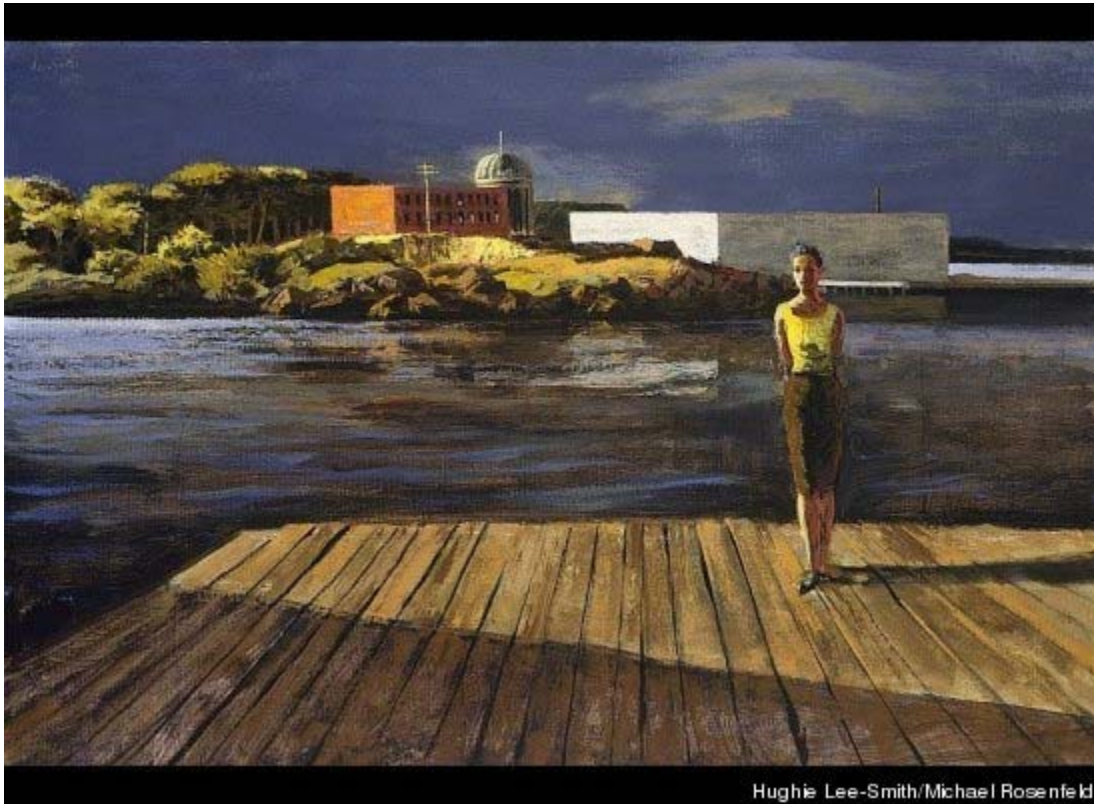


Check out the slideshow and let us know what you think in the comments section below:

18 of 25



Hughie Lee-Smith/Michael Rosenfeld

SHARE THIS SLIDE

PLAY FULLSCREEN ZOOM

Once surrealism became known on these shores - shortly before it arrived in a huge wave of emigres - it came to infect almost everything an American avant garde artist, figurative or otherwise, could possibly do. "Otherworldliness" looks at surrealism and its home-grown offspring, "magic realism," as manifested in the work of eighteen artists who evolved the movement through their own understanding(s) of its meaning(s) and potential. Lines are sinuous, forms metamorphic, materials seemingly magical and unstable in the hands of artists such as Alfonso Ossorio, Pavel Tchelitchew, Morris Graves and Dorothea Tanning, while painters like Jared French, George Tooker, Eugene Berman, Federico Castellon and Irving Norman conjured waking dreams of impossible situations and conditions freighted with elaborate, usually Freudian symbols. "Otherworldliness" traces a tendency in American art that, ubiquitous during the Second World War, needs major reconsideration - as do many of its obscured practitioners, including Eldzier Cortor, Walter Quirt, and **Hughie Lee-Smith**, who enjoys a charming little one-person show in a side room. Lee-Smith's paintings of the 1950s are free of the bathos and bombast that infect a lot of the other work on view, presenting instead relatively painterly views of desolate semi-urban landscapes in which lone figures play, work, or wander in contemplative fogs of their own.

(Michael Rosenfeld, 24 W. 57th St., NY; thru Jan. 21. www.michaelrosenfeldart.com)

by Peter Frank