

GEORGE ADAMS GALLERY

525 West 26th Street New York 10001 t 212-564-8480

info@georgeadamsgallery.com www.georgeadamsgallery.com www.artnet.com/gadams.html

THE NEW YORK TIMES, FRIDAY, JULY 27, 2012

Art in Review



COURTESY OF THE ARTIST AND GEORGE ADAMS GALLERY

"Charles Demill's Rose" (1988), by Jack Beal at George Adams Gallery.

'Jack Beal, Alfred Leslie, Philip Pearlstein and the Emergence of a New Realism'

'Paintings and Drawings, 1960-1990'

George Adams Gallery
525 West 26th Street, Chelsea
Through Aug. 10

With abstract painting running on fumes, a brief but exciting realist insurgency took place in the 1960s and '70s. This retrospective exhibition focuses on three of its most ambitious ring-leaders, all now in their 80s.

Philip Pearlstein became famous for his startlingly clinical and rigorously formalist paintings of sleepy, professional nude models. Here, one each from the '60s, '70s and '80s testify to a kind of religious insistence on empirical observation.

Alfred Leslie sought to maximize psychological impact in enormous portraits of nude and nearly nude women. A self-portrait and a portrait of an elderly woman, both clothed and on seven-foot tall canvases from 1983, plus a number of intense, charcoal-on-paper portraits display skills that few young artists today are bothering to acquire. At Janet Borden in SoHo Mr. Leslie has been showing a series of big, weirdly repellent computer-gen-

erated prints portraying women in various states of undress — some, mysteriously, with black eyes and missing teeth. His will to discomfit remains strong.

In the early '60s Jack Beal painted still lifes in thick, greasy paint that call to mind Chaim Soutine's woozy paintings. Then he turned to a cleaner approach reminiscent of Charles Sheeler's Precisionism. Later still, as in a lovely small painting of roses in a white vase from 1988, he veered toward Magic Realism.

This would be a good time for a big museum show revisiting the rise and fall of realism in the postmodern era. It would not be fashionable, but so much the better.

KEN JOHNSON

Robert Arneson Estate Luis Cruz Azaceta James Barsness Jack Beal Jose Bedia Elmer Bischoff Estate Joan Brown Estate
Enrique Chagoya Roy DeForest Estate Lesley Dill Diane Edison Amer Kobaslija Andrew Lenaghan Lino Lago
Ron Nagle Peter Saul Richard Shaw Joyce Treiman Estate Kako Ueda Alain Vaës

Member Art Dealers Association of America

Allan Frumkin Gallery (1952-1987) Frumkin/Adams Gallery (1988-1995) George Adams Gallery (1995 -)