

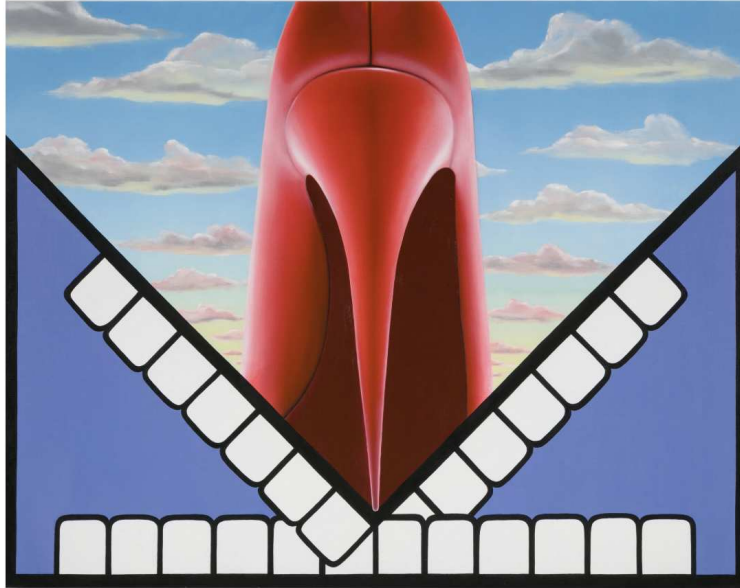
PRESSBOOK

Emily Mae SMITH

New York Times

October 2016

What to See in New York Galleries This Week



Emily Mae Smith's "Anxious Pastoral," from 2016. Courtesy of the artist

'Scarlet Street'

Lucien Terras

325 Broome Street, Lower East Side

Through Oct. 30

Fritz Lang's movie "Scarlet Street" (1945) is about a naïve Sunday painter's murderous encounter with a mercenary streetwalker. It also works as an art-world allegory, an almost comically melodramatic indictment of everyone involved — deluded artist, reptilian dealer and callous public alike. For a small group show at Lucien Terras, 10 artists were asked to make new work inspired by this vortex of recrimination.

Some fended off the ensuing self-consciousness and existential dread with humor. Emily Mae Smith's exuberantly strange oil painting "[Anxious Pastoral](#)" shows a towering, tongue-pink woman's pump jabbing its pointed heel into a set of gnashing, Op-Art teeth. Genesis Belanger's wonky, oversize porcelain cigarettes, complete with puffs of solid white smoke, as well as her meticulously Deco-colored painting of a portrait that appears in the black-and-white movie, are similarly fraught, while Nick Doyle's mechanical side-eye device, "Suspicious Behavior," a kind of cross between a maze and a pachinko machine, is more comfortably comic.

But Ander Mikalson chose the cheerfully futile psychoanalytic route, numbering and labeling her varieties of discomfort as 50 gouache and pastel drawings of the movie's passing shadows, as if for some study of emptiness endlessly deferred.

WILL HEINRICH