

# GEORGE ADAMS GALLERY

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## The New York Times

Art in Review

By THE NEW YORK TIMES

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“Studio Interior,” a 2009 oil painting by Andrew Lenaghan, is on view at the George Adams Gallery. Mr. Lenaghan's version of realism includes unexpected curvature and gently emphatic plains, like the dark red floor in this work.

### ANDREW LENAGHAN

#### New Large-Scale Paintings

*George Adams*

*525 West 26th Street,*

*Chelsea*

*Through Saturday*

Andrew Lenaghan's paintings are always off, weird and distorted, but subtly, in a way that makes you look long and satisfies the eye. He paints his Brooklyn surroundings: the houses next door; the carport, with his young son standing off to one side; his studio, with its dark red floor; his family's backyard, with his son, this time front and center, as if waiting patiently for a game of catch to begin.

Mr. Lenaghan works from but doesn't exactly copy photographs. His brand of realism is subtly tweaked, oddly relaxed and personal. It quietly but decisively avoids photographic truth, introducing unexpected curvatures and gently emphatic planes (like that dark red floor) that assert each picture as a formal construction, made up of different parts and separate pictorial incidents. The windows in his studio cast a soft, wonderful light across the floor and frame misty winter views that might be a homage to Hopper.

Inside the studio two mirrors evoke earlier forms of realism ([Vermeer](#) and Velázquez, for example) without overreaching. In addition there are two large childlike drawings of finger puppets, a small study of the painting itself and a gorilla's-head mask that Mr. Lenaghan has sometimes worn in self-portraits.

Best of all, when you move up close to Mr. Lenaghan's surfaces, his quiet, tender realism collapses into surprisingly casual brush strokes and patterns of paint, revealing another level of tenderness. **ROBERTA SMITH**

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