

THE NEW YORKER

Art

FROM THE MARGINS: LEE KRASNER / NORMAN LEWIS, 1945-1952

As this exhibition's gauche title implies, the two painters showcased here were at a slight distance from the Cedar Tavern scene, favoring subtle, small-scale painterly gestures rather than Abstract Expressionist swagger. Although the show points up certain cultural specificities—Krasner, a Jew, wrote glyphs right to left on some compositions, while Lewis, an African-American, drew inspiration from jazz for his forests of whisper-thin lines—it largely treats the artists as pure formalists, feeling their way from Surrealism-inspired mark-making into pure abstraction. The pairing is inspired, but the final gallery, with a few later examples of Krasner's calligraphic swoops and Lewis's sfumato clouds, leaves you hungry for proper retrospectives of each. Through Feb. 1.

September 12 – February 1

<http://www.newyorker.com/goings-on-about-town/art/margins-lee-krasner-l-norman-lewis-1945-1952>