

“Emily Mae Smith” (review), *The New Yorker*. October 26.

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# THE NEW YORKER

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**EMILY MAE SMITH**  
September 10 2015 - October 25 2015

Like other high-calibre young realist painters at work in New York (Chason Matthams, Greg Parma Smith, Jamian Juliano-Villani), Smith flattens hierarchies between high and low. She's as likely to ransack the studio of Walt Disney (the Sorcerer's Apprentice's broom is a recurring muse) as she is to lift from the patriarchy of Pop (a Lichtenstein Benday-dot mirror has a cameo). A tartly feminist current ripples through Smith's paintings, whose deceptively modest scale and sinister, erotic imagery recalls (and even celebrates) the underappreciated Chicago Imagist Christina Ramburg. Through Oct. 25.

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