

# The New York Times

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## ART IN REVIEW

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### **Carmen Cicero**

*June Kelly Gallery*

*591 Broadway, near Houston Street  
SoHo*

*Through Nov. 3*

Part of the second Abstract Expressionist generation in the 1950's, Carmen Cicero moved on to a style of painting in the 60's that he called "figurative expressionism." Over the years — and after a disastrous studio fire in 1971 that destroyed all his work — his painting evolved into a visionary kind of realism with Surrealist overtones.

In this show of oils and watercolors, such eerie phenomena occur as a single flower filling a room (à la Magritte), a sailboat heading for a waterfall, an empty two-seater plane flying low over water, a car — is it empty? — speeding toward suicidal contact with a river. In the most effective painting, "The Windmill," an old-fashioned Dutch windmill, the kind that frequents Rembrandt's etchings, stands atop a dark cliff against a sky and water illuminated by fierce yellow light. In the sky, an airplane, trailing a plume of smoke, plunges toward disaster.

Though less sharp-edged, Mr. Cicero's painting style and themes evoke American Magic Realism paintings of the 1930's. He's a bold-colorist, and there's verve to the work.

**By GRACE GLUECK**