

# The New York Times

**WEEKEND**Arts FINE ARTS  
LEISURE

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## Art in Review

Friday, October 8, 2004

### Stephen Andrews Jerry Moriarty

*CUE Art Foundation  
511 West 25<sup>th</sup> Street, Chelsea  
Through Oct. 16*

The CUE Art Foundation regularly has curators and established artists select lesser-known artists for solo shows. Jerry Moriarty, who was picked by the comic book artist Art Spiegelman, paints poignant autobiographical narratives in a brusquely simplified realistic style and in oddly muted acidic colors.

He divides most of his paintings into three or four rectangles like comic strips. In one, the artist's father descends basement stairs and watches as Mr. Moriarty paints a sexually provocative picture. Other paintings look back on the artist's childhood in the 1950's, but in them he appears as a child-size version of his present self – bald on top with long, stringy gray hair – or as a 12-year-old-girl named Sally.

Voyeurism, women's underwear, leaking body fluids and a beloved dog named Fella are some of the subjects of these pictures. They have the mundane, sometimes comically embarrassing weirdness of dreams and moods of sadness, bewilderment and loss.

Stephen Andrews, a Canadian picked by the filmmaker Atom Egoyan, translates news photographs of events in Iraq, found

on the Internet, into soft-focus crayon drawings. The drawings are visually washed-out, bland and remote, and it is hard to see how they are likely to change or deepen anyone's feelings about the Iraq situation or the electronic media. Better are brief animated videos made from sequences of drawings. One that shows a soldier stepping over a naked body to extinguish a fire has a haunting effect like that of William Kentridge's animated films.

*KEN JOHNSON*