

Blazing a Trail for Hypnotic Hyper-Realism

WASHINGTON — If “Pre-Raphaelites: Victorian Art and Design” at the National Gallery of Art were a theme-park ride, you would be strenuously exhorted to buckle up and hold on tight. Devoted to England’s ever-popular mid-19th-century art movement, the Pre-Raphaelite Brotherhood, and its followers, this exhibition is full of jolts and thrills that feel intense but never go very deep.

**ROBERTA
SMITH**

**ART
REVIEW**



But all this is small beer. The Pre-Raphaelites’ influence is far more widespread than that of most art movements. You can see it in the aesthetic movement Symbolism, Art Nouveau and modern design (thanks to Morris); in children’s books and Photo Realism; and in all kinds of contemporary art. Examples include Tom Uttech’s dream-like views of wilderness (on view through Saturday in a terrific show at the Alexandre Gallery on 57th Street in Manhattan), Ellen Altfest’s detailed yet painterly realism, Ron Mueck’s disturbingly lifelike sculptures, Mark Greenwood’s intricately twisted narratives and the equally finicky if more surreal images of Anj Smith.

NOTE: the above clippings are an excerpt from a full page review written in The New York Times, March 29, 2013 on page C23.