



THE NEW YORKER

GOINGS ON ABOUT TOWN

ART

GALLERIES—CHELSEA

Carrie Moyer

A standout at last year's Whitney Biennial, Moyer just keeps getting better. The title of her latest show, "Pagan's Rapture," describes the New York painter's long-standing approach to her medium, as well as the especially ecstatic mood of her dazzling new work. Inspired, it would seem, by natural wonders—bacteria, asteroids, deep-sea flora—and the history of biomorphic abstraction, Moyer's paintings are at once delirious and methodical, an imbrication of stains and pours, gestural blobs, and veins of glitter-rich sediment. Hard-edged shapes (sometimes rendered with clever drop shadows) lend structure to watery layers. In "Sassafras and Magma," the matte-black silhouette of a cartoonish plant is a graphic foil to the background's lava-lamp depths. In the candy-colored "Jolly Hydra: Unexplainably Juicy," dripping curtains of yellow and fuchsia begin to dissolve the geometry of the composition's serpentine arches.

Through March 22.

[DC Moore](#)

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Chelsea

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