

Time Out New York March 9 – 15, 2016

Art

Carrie Moyer



CARRIE MOYER'S HIGH-WATTAGE paintings mash up stylistically opposed forms of the past—Color Field and hard-edge—with pours, pools and stains of gorgeous color, locked down by crisp, overlapping forms. Eye candy with art-historical smarts, these canvases also supply sly feminist correctives to the macho legacy of American abstraction (stain painting, for example, was basically invented by Helen Frankenthaler).

In two works, *Belvedere* and *Sala de Dos Hermanas*, flat arcades frame curvaceous figures that recall the bodies of prehistoric fertility goddesses. Passages of glitter enliven other canvases, evoking cosmetics or children's crafts. *Candy Cap* features repetitive shapes in the avocado and burnt-orange shades of 1970s



Intergalactic Emoji Factory

graphic design.

But amid Moyer's excess of pictorial and historical signifiers, the allusions to physical functions hit the hardest. *Candy Cap* includes drips of repellent, urine yellow, while in *Vieni Qui Bella*, blood-red veils of paint glower behind a matte green skein resembling a pelvic bone. The painting conjures the messiness

of menstruation and other discharges from the female body embraced by first-generation feminist artists. Moyer packs all this history, psychology and politics into visually and intellectually satisfying compositions that reflect upon the achievements of abstraction while pushing it forward.

■ Joseph R. Wolin

→ DC Moore Gallery, through Mar 26