



CARRIE MOYER

Where painters in the late seventies and eighties took an everything-but-the-kitchen-sink approach to painting—the postmodern predilection for multiple references crammed onto one canvas—their younger brethren are more circumspect. Two sources is the industry standard; three is pushing it. Moyer's tightly constructed paintings borrow from sixties post-painterly abstraction and generally add one other element, like disco glitter or Francis Bacon-like faces. Here, it's primordial female images: a compressed silhouette of the prehistoric Venus of Willendorf or fertility vessels with multiple breasts. Abstract Expressionism's affection for archetypes is also buried in here somewhere. And, since those painters weren't exactly paragons of feminist enlightenment, this only enhances Moyer's sly, knowing redux of mid-twentieth-century painting. Through Feb. 11. (Canada, 55 Chrystie St. 212-925-4631.)