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ART

Judy Ledgerwood

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The veteran Chicago painter storms back into New York with effervescent, large-scale paintings that split the difference between the meticulous and the seditious. Interlocking diamonds, with woozy edges, impinge on triangles of deep black or robin's-egg blue; polka dots are fashioned from chartreuse paint squeezed straight out of the tube; magenta is twirled like the batter in a crêpe pan. Edges droop on the top and drip at the bottom, implying textiles or quilts. That's not Ledgerwood's only evocation of the feminine principle: her titles include "All the Pretty Ladies," "Women in a Park," and, most audaciously, "Pussy Poppin' Power."

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