

“Goings on About Town: Petra Cortright.” *The New Yorker*. 2 Oct. 2017: 6.

THE NEW YORKER

GALLERIES—DOWNTOWN

Petra Cortright

In her new digitally generated paintings, the Los Angeles artist incorporates shout-outs to Monet, with flowers and muted, impressionistic depths. There are also echoes of living painters, from the neither-abstract-nor-figurative compositions of Cecily Brown to the algorithmic swaths of color in David Hockney’s iPad landscapes. But Cortright’s works are distinguished by their laboriously layered construction, in which she incorporates and recycles found imagery and graphics. “AziLabs b Barclay b c license plate azwan” is a watery vista composed of plant life, scratches, brushstrokes, and unidentifiable online ingredients (as its weird title, culled from search terms and file names, indicates). While Cortright harnesses the aesthetics of Internet overload to surprisingly harmonious effect in these cagey works, the show feels a bit like a swan song for this mode of painting. Her next move is one to watch for. *Through Oct. 8. (Foxy Production, 2 E. Broadway. 212-239-2758.)*