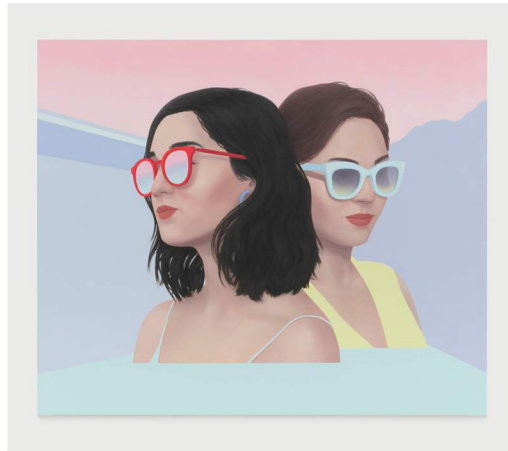


# The New York Times

Ridley Howard

Through Oct. 13. Marinaro, 1 Oliver Street, Manhattan; 212-989-7700, [marinaro.biz](http://marinaro.biz).



Ridley Howard's painting "Pink Sky and Plastic Frames" (2019). Ridley Howard and Marinaro, New York

Ridley Howard's new "[Light Paintings](#)" at [Marinaro](#) are suffused with sunlight, steeped in dusk or suggest deep-black universes. The canvases evoke other definitions of "light," however, reminding you that most of our visual models these days originate outside of art, in popular places like the internet, television or advertising.

The two young women posed against a peachy backdrop in "Pink Sky and Plastic Frames" (all works are from 2019) are reminiscent of an advertisement for sunglasses, while the disembodied profile heads and geometric forms floating through "Shape Visions" are like an '80s demonstration for digital graphic design. Other paintings depict static sunbathers, tepid lovers or an outdoor showing of [Andy Warhol's "screen tests."](#)

The common denominator in "Light Paintings" is a controlled anodyne effect like what you see in [Alex Katz's paintings](#), Warhol's oeuvre or much of the Pop Art canon. What Mr. Howard adds to this art history, however, is the knowledge that, even after the internet, painting can pull off tricks and subtleties no other medium can. His work is cool and calculated like Pop from the '60s, but it's generous, too, veering toward the lightness of a given situation — from a kiss to a modeling session — rather than the existential darkness.

MARTHA SCHWENDENER