Patricia Treib

The young Brooklynite from Wisconsin shows companionable abstract paintings that are derived, she says, from details observed in museums (a Russian icon, a Piero fresco) and in the everyday world (a clock, a camera lens). Wobbly zones of liquid paint, in luminously odd colors, and the occasional black glyph or calligraphic line jostle on bright-white grounds. The main quality here is speed: outrunning references, overshooting interpretations. There’s a sense of designs long ruminated and then executed all of a bang. You needn’t follow where Treib leads. At a glance, you’re already there. Through Dec. 21.