

ARTFORUM

Dorothy Iannone

NEW MUSEUM

235 Bowery

July 22–October 18

It's hard to say what, or perhaps who, is pleasuring Dorothy Iannone in her "video box" *I Was Thinking of You III*, 1975/2006, but such is the dreamy ambiguity of her practice. Like the feminist theorist Luce Irigaray in her eminent essay "This Sex Which Is Not One" (1977), Iannone advances a model of sexuality that encourages multiplicity, mutability, and fluctuation.

A highlight of the 2006 Whitney Biennial, that piece is accompanied in this exhibition—her first solo museum show in the United States—by Iannone's large-scale magic, mystical paintings, and *People*, 1966–67, her small wooden figures, as well as *An Icelandic Saga*, 1978–86, a series of drawings that limns her first encounter with Dieter Roth, her onetime lover and muse. Installed in the museum's lobby, the exhibition provides a solid, if slightly cramped, overview of Iannone's work.

Her magnetic creations are afforded more breathing room at Anton Kern Gallery (in a show on view until August 21), wherein several works from the 1970s and '80s are installed alongside those made in the past few years. The lubricious bodies with exposed and often enlarged genitalia, the conversational text (YES COMING TOGETHER, reads one painting, which features two figures fused in "ecstatic unity," as she calls it), and the porous portrayal of gender are all key characteristics.

That Iannone's flatly rendered canvases and brightly hued palette haven't changed much over the years is striking; more notable is the time it took for her to receive her due in the US. Though these surveys serve as correctives, one holds out hope for a more comprehensive view.

— Lauren O'Neill-Butler



View of "Dorothy Iannone," 2009.

All rights reserved. artforum.com is a registered trademark of Artforum International Magazine, New York, NY