



links

CRITICS' PICKS

CURRENT PAST

New York

Annick Ligtermoet
Dorothy Iannone

Los Angeles

"Your Bright Future: Twelve Contemporary Artists from Korea"

San Francisco

Jamie Vasta, Nicholas Pye, and Sheila Pye
"Toward Abstraction: Photographs and Photograms"
"Studio Sessions"

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Francisco Matto

Boston

Guy Tillim

Chicago

"MP3, II: Curtis Mann, John Opera, and Stacia Yeapnis"
"Signs of the Apocalypse/Rapture"

Claremont

Karen Lofgren

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Jay DeFeo

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London

"Beyond Bloomsbury"
Johanna Billing
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Callum Innes
Rosaling Nashashibi and Lucy Skaer

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"Soudain l'Été Fluxus"
Henri Gaudier-Brzeska
Suzanne Valadon and Maurice Utrillo

Berlin

Gilbert & George

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Luca Trevisani

Venice

"The Fear Society —Pabellón de la Urgencia"
"Don't Look Now"

Graz

Annette Kelm

New York

Annick Ligtermoet

SUNDAY
237 Eldridge Street, South Storefront
August 13–September 13

Questions about authenticity undoubtedly come to mind when considering contemporary photography. In the case of Dutch photographer Annick Ligtermoet's New York solo debut, "*De Verontrustende Wereld*" (The Uncanny World), such speculation is complicated not only by the vintage aura of her black-and-white and muted color photographs but also by their presentation alongside aged private objects.

The installation suggests a dissected scrapbook or keepsake box transposed onto gallery walls. Nostalgic items such as a diary, hairpins, and a vanity mirror are displayed in several wall-mounted vitrines scattered throughout the gallery. The photographs, predominately kitschy domestic scenes—a portrait of a finger-sucking baby, a mantelpiece still life featuring a toy robot, and an action shot of a chartreuse-uniformed marching band parading down a suburban block, among them—are pinned directly to the wall at varying intervals and odd heights. The modest scale of the works (some of the photos are wallet size) and the irregular hanging encourage an intimate inspection of each image. Close examination reveals that some of Ligtermoet's photographs are not actually benign, appropriated memorabilia, but carefully crafted Surrealist composites. Best among them are *Familie* (Family; all works 2009), a minuscule group portrait in which the faces of all but one of the six family members has been pristinely excised, and *Bloeddochter* (Blood Daughter), a full-length shot of a toddler whose head has been replaced by a curlicued mass of brain tissue. Ligtermoet's occasionally violent and generally unsettling manipulations make for arresting compositions, but the overall experience of her "world" is certainly more stimulating than any isolated component.

— Mara Hoberman



Annick Ligtermoet, *Familie (Family)*, 2009, digital C-print, 3 1/2 x 2 1/2".

PERMALINK TALKBACK (0 MESSAGES) E-MAIL PRINT

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.

Barcelona
 "Richard Prince and the Revolution"

Malmö
 "Sonic Youth Etc.: Sensational Fix"

Jerusalem
 Valie Export

Sydney
 Nick Mangan

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New York Los Angeles >

Last Month's Picks



NEWS | DIARY | **FILM**

Newest Entries

Cameron Shaw on Jem Cohen
 Ed Halter on Lisandro Alonso's *Liverpool*
 Amy Taubin on *The September Issue*
 S. James Snyder on *Art & Copy*
 Cameron Shaw on Spike Lee's *Passing Strange*
 Melissa Anderson on Lucrecia Martel's *The Headless Woman*

