



DOROTHY IANNONE

Years before the term “sex-positive feminist” crossed anyone’s lips, the American artist, who lives in Berlin (and is the subject of a related show at the New Museum), was expressing her erotic delight in highly stylized paintings that chronicled her love affair with the Swiss-German artist Dieter Roth. The best works in this four-decade survey are the earliest: four canvases and one painted sound-piece-in-a-box made between 1970 and 1982. Status-quo power goes haywire, as the muse (Iannone) assumes the role of a mystical master. Language weaves through the imagery, as much an ornamental device as a conveyor of meaning. Words reach their climax amid the vivid blues, violets, and bright-yellow starbursts of “Irresistible Strangers,” when a background of “yes”es (shades of Joyce’s Molly Bloom) dissolves into “eyes.” Through Aug. 7. (Kern, 532 W. 20th St. 212-367-9663.)

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