

'Anthony Iacono: Night Bonding' at The Approach, London

8 MARCH 2019 BY VASSILIOS DOUPAS

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Anthony Iacono's small-scale works on paper look like flat acrylic paintings. Appearances can be deceiving though: these are beautifully crafted collages that investigate the abstract pictorial elements of representation, but are at the same time spirited observations on the potential of colour. Iacono's colour palette for this exhibition includes a lot of sombre browns and glossy blacks, but his bright colours steal the show: the camp lilac in *Last Coffee*, 2017 the piss yellow in *Hanger*, 2017 and the playful green in *Rope (Study)*, 2017. They inject a sense of lightness and humour into these odd and slightly comical works, which are as much about looking as they are about performing the self.

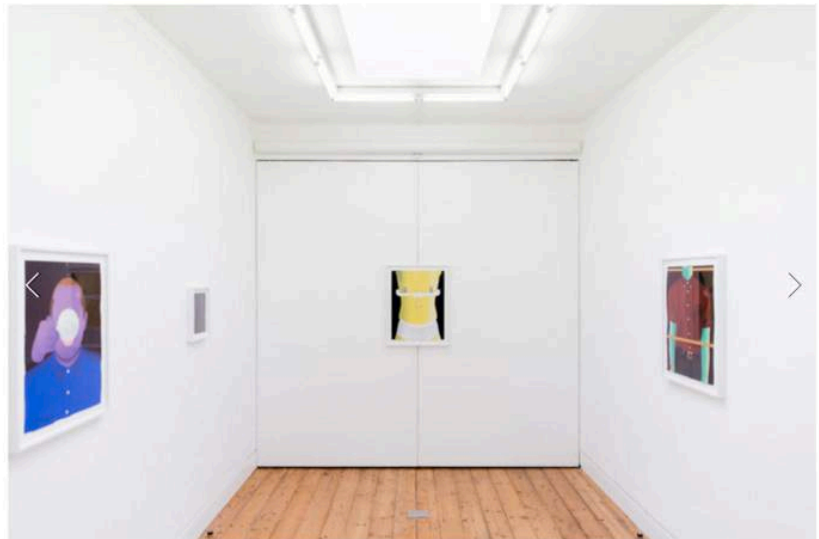
They speak of a world of style and exuberance in which smart clothes not only dominate but have cultural resonance too. Faces do not matter as much as garments and fashion accessories: expensive shoes, watches, belts are at the forefront of his compositions. They attest to the fetishisation of a certain lifestyle which comes out of the pages of fashion magazines, but they also speak volumes about the city which looms in its absence.

Iacono was born in New York in 1987, a time when the city was becoming extensively gentrified and consumerism was promoted as freedom of choice. This freedom extended to the 'choice' of sexual orientation, so the middle-class lives of LGBTQ+ people in affluent American cities were in many respects normalised. Growing up in this climate, his work portrays nameless and faceless men hanging out in the sedated, post-AIDS NY, men who use the latest gay apps to hook up. It is a world of looking rather than acting. To complicate (and implicate) the viewer, a number of bondage elements are included in the works, alluding to a darker and slightly more perverse narrative of the city in the past, often commemorated in movies and in seminal works of queer literature. The fact that we never get any action is frustrating, but telling of today's rites of bonding.

This restraint also heightens the tension, feeding the viewer's unconsummated desire. Scopophilia is a term used to describe the sexual pleasure that derives from watching, rather than participating in a sexual encounter. It seems to me the figures in Iacono's works fall into this category. Despite turning the viewer into a voyeur who longs to satisfy the insatiable desire for images, the artist holds back and lets us imagine the final act.

Vassilios Doupas
Curator of Programmes

The Approach, 1st Floor, 47 Approach Road, London E2 9LY. Open Wednesday-Sunday 12.00-18.00. Exhibition continues until 24 March 2019. www.theapproach.co.uk



Night Bonding, installation view. Photo ©The Approach Gallery.



12 Jul
2019

ARTISTS TO WATCH

Ones to Watch: Eight Artists Making Waves

Sobbing knights and wild women abound in this month's picks of the artists to keep an eye on, as chosen by the Elephant team.



Anthony Iacono, *Jacket*, 2018, courtesy Marinaro Gallery

Painting/Collage: Anthony Iacono

Cheeky, colourful and a hell of a lot of fun, Anthony Iacono's work combines neat paper-cut collage and painting that often sees him take portraiture and figurative work into new, unexpected territories. His use of cropping—we might see just folded legs and a torso, for instance, or a jacket casually thrown over a shoulder—creates a sense of mystery and eroticism. Such framing makes the work feel intimate as well as playful; and the artist has said that he draws influence from both erotic thriller cinema and queer horror films. New York-born and based, Iacono is now represented by the Marinaro gallery in the city's Lower East Side; and his work will be on show as part of the Upstairs Art Fair in the Hamptons, which runs from 19-21 July. **(Emily Gosling)**

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Artspace

ART FAIRS

Preview Peek: 9 Emerging Artists with Solo Booths at Frieze New York

By Artspace Editors
APRIL 25, 2019



Olivia Erlanger, *Pergase* (2019). Image via the artist's website.

Frieze New York opens next week on Randall's Island, and although we're still a bit scared from last year (remember that *deaf*?) we're looking forward to seeing what's new this time around. It's safe to say we'll see a lot of the *same ol' same ol'* in the main sections—tried and true market darlings. Where we're more likely to discover up-and-comers is in the Frame section, which features solo presentations by younger, more emerging galleries. For many of the younger artists in this section, next week will be their first foray into fair exhibiting. Meanwhile, some galleries are using the opportunity to present more historical works by artists who could use a jumpstart in their decades-long career. Before you head to the fair, here is some background information about some of the artists you'll see in the Frame section, and what to expect from the booths.

ANTHONY IACONO
Marinara, New York



Anthony Iacono, *Hellfire (Study)*, 2019. Image courtesy of the gallery and artist.

An up-and-comer worth having on your radar, 28-year-old Anthony Iacono just had his first exhibition with Marinara a few months ago. Currently an artist in residence at the Museum of Arts and Design, Iacono was recently included in a group show curated by Nikki Maloof and Louis Fratino at Jack Hanley Gallery in New York, and has had two solos at P.P.O.W., which brought the artist to Frieze New York last year (the booth, which included works by Iacono and five other artists, was named one of the best booths at Frieze by *Artsy*.) Iacono's truncated figures are in fact collages, though they look much more like paintings; the artist first paints smooth gradients on paper before cutting it up to make his graphic compositions.



Anthony Iacono

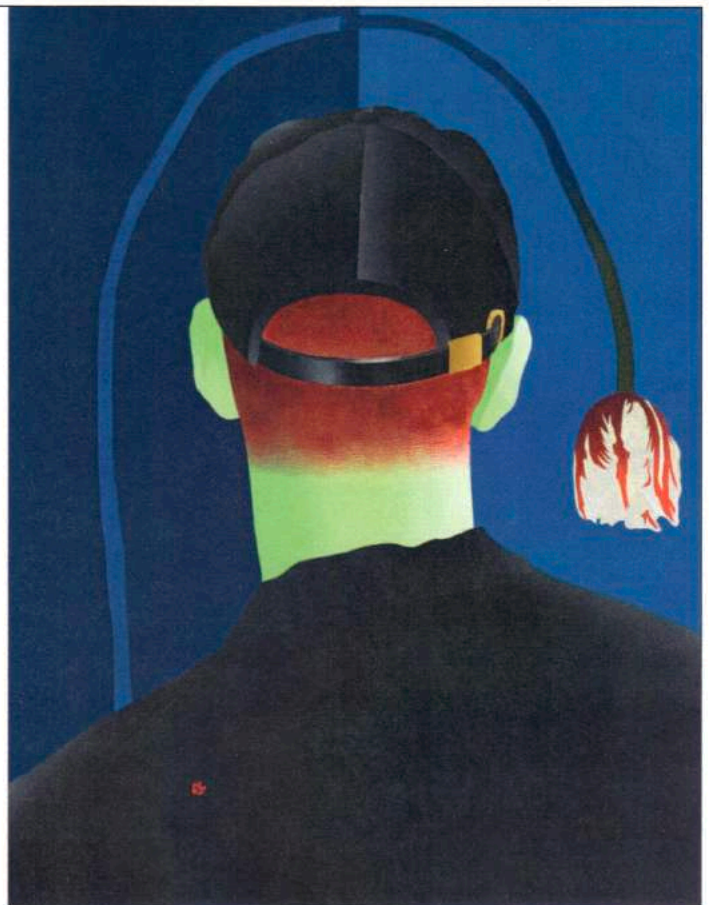
YOUNG, FREE AND SINGLE

The men in Anthony Iacono's images are always alone; no eyes shown and often no head—when we do see the head in shot, the character is often looking away or down. These men are difficult to reach, perhaps emotionally absent, or lost in some other communication with their backs turned. The precision of line and form in Iacono's work gives a certain lifelessness, hinting at the clean lines and flat existence suggested by advertising aesthetics (or, more sinisterly, the crisp clothes and sharp accessories of *American Psycho*'s Patrick Bateman).

But puncturing the order are moments of kink and rebellion, laced with humour, which suggest there is more at play here. A hanger with two pegs drops down from a pair of bright yellow nipples in one work; in another, a hand-held compass draws a perfect circle in a soft-looking chest. Our bachelors enjoy the odd bit of romance too, as one clasps a fresh red rose between his butt cheeks. Are we seeing into the private lives of the neatly suited and booted characters found in more staid works?

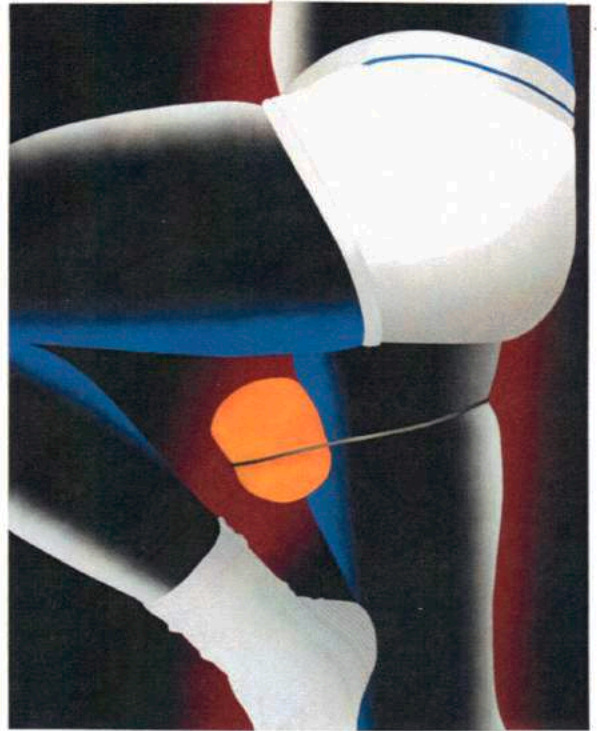
- 1 *Tulip* 2018
- 2 *Coffee 3* 2017
- 3 *Circle* 2017
- 4 *Taylor Burton* 2018
- 5 *Grapefruit* 2018
- 6 *Tuck* 2017
- 7 *Smoke* 2017
- 8 *Hanger (Study)* 2017
- 9 *Shirt* 2017
- 10 *Clothespin* 2018
- 11 *Bounty* 2017
- 12 *Rope* 2018
- 13 *Phone* 2018
- 14 *Rose* 2017

Courtesy the artist and PPOW Gallery

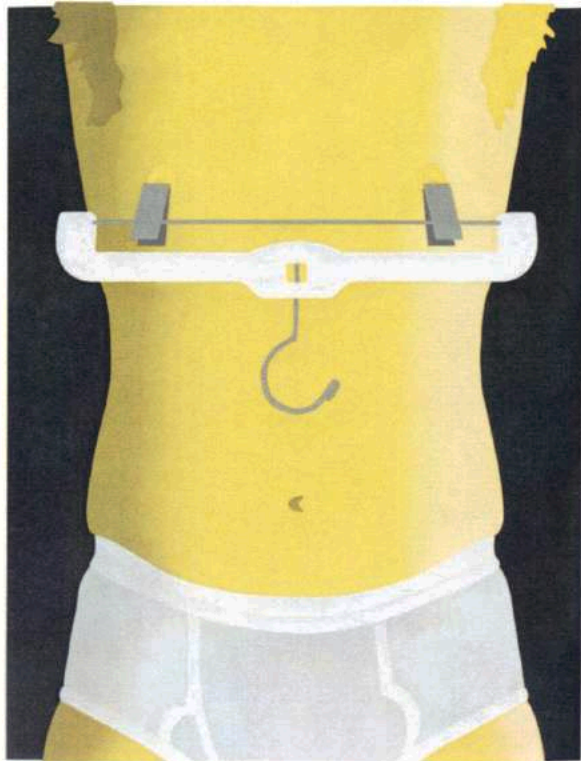




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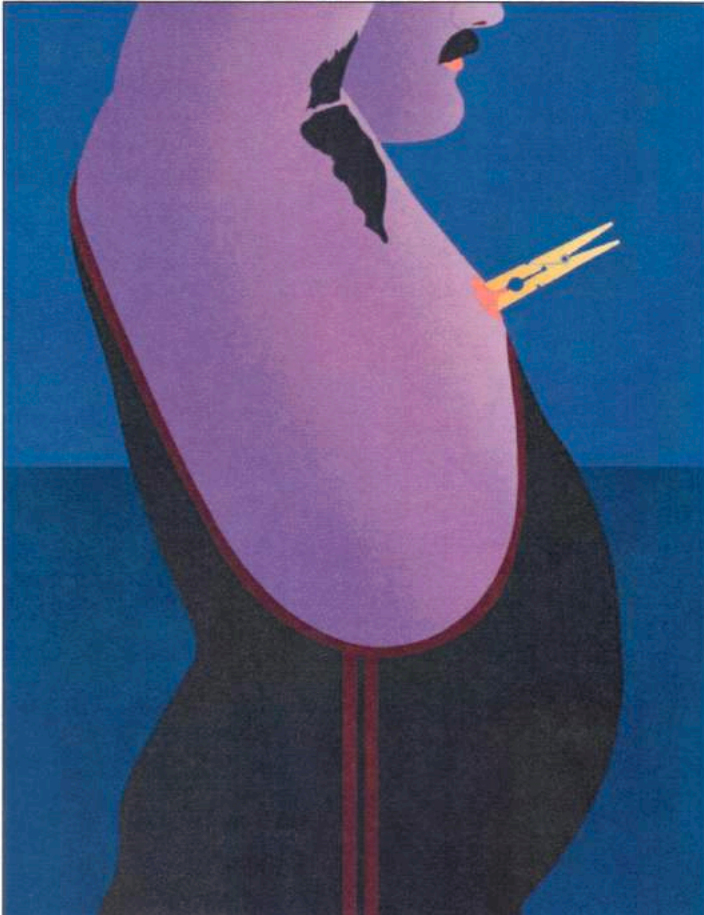




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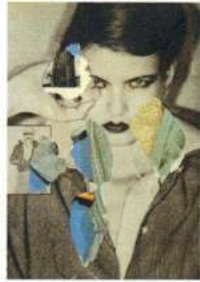
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3 Simple Tips for Making Collage

• E! 188 May 15, 2019 4:34pm



Hannah Höch, "Portrait of Dada," 1918. Courtesy of the Metropolitan Museum of Art



Wangechi Mutu, "Portrait of Wangechi Mutu," 2017. Courtesy of the artist and Metrop Gallery

Dada artist Hannah Höch used collage as a way to create social commentaries and surrealist worlds. Contemporary artist Wangechi Mutu cuts up magazines in order to reimagine the images that we're accustomed to seeing. And Barbara Kruger combines images with text to reframe language and surprise her audience. These artists, and many others, take advantage of the ripe artistic potential of collage. They meld together stray materials, found objects, and text to create transfixing works of art. Best of all, collage is incredibly accessible for artists of all levels.

To get started with collage, all you need is some source material, a few tools, and an eye for composition. For those looking to try out collage for the first time, or to hone their skills, we've outlined what you need to know before diving in.

Find the right backing and adhesive

To begin, you'll want to prepare yourself with a few supplies, such as a support, tools for cutting into paper and photographs, and some adhesives.

For the backing—the support that will hold your collaged pieces—you have a wide array of options. Some artists prefer collaging onto a board, such as plywood or particleboard, while others prefer working directly onto a piece of paper. Make sure the backing supports your materials. If you're planning on using paint or other liquid materials in your collage, consider using canvas or mixed-media paper.

Next, consider how you want to adhere your materials to the backing. For many collage artists, archival adhesives such as Yes! Paste, UHU glue sticks, or gel medium work well for layering papers, fabrics, and photographs.

Hollie Chastain, author of *If You Can Cut You Can Collage*, advises beginners to try out adhesives with source materials before starting their collage. "Every type of paper reacts differently to every type of adhesive and it can be easy to get discouraged when you add an element to a careful composition and the paper bubbles or smears," Chastain explained.

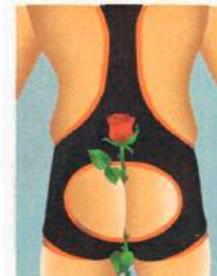
If you're considering alternative methods for adhering materials, such as staples, needle and thread, tape, or image transfer, make sure you have a backing that will support these methods. For example, if you plan to sew photographs onto the backing, or embroider your collage, you'll want to choose a backing that isn't too thick or dense, such as paper or canvas.

Lastly, you'll want to gather some tools for cutting up your source material. Aside from scissors, tools with blades such as X-acto knives or rotary cutters will help you achieve sharp edges. To create precise simple shapes, artist Anthony Iacono uses hole punchers, and other bladed tools that he finds in craft stores. "I recommend going to Michaels, and just spending time in the scrapbooking aisles, or the sewing aisles," Iacono offered. "When you're starting out, stealing ideas from the craft world can be a really interesting source for inspiration."

Gather source materials—and make your own



Anthony Iacono, "Art of Awareness," 2018. Courtesy of the artist and Metrop Gallery



Anthony Iacono, "Rose," 2017. Courtesy of the artist and Metrop Gallery

To develop a library of collage materials, you may want to parse through what you already have, before purchasing anything new.

Before Iacono took up collage as his primary medium, he created sculptures. When he made his first collages, he used what was nearest to him: cheap craft paint that he used on his sculptural works. Since then, he's moved onto using high-quality paint, but when he was beginning, the simpler materials were ripe for experimentation and a source of inspiration. In addition to art materials you may have, personal photos, old books and clothing, or recycled paper can all serve as great collage materials.

"My least favorite material is new, shiny magazine paper," Chastain said. "It doesn't take adhesives well because of the coating and can be frustrating, especially for someone just starting out." She prefers to use periodicals from the '60s and '70s, and frequents library discard sales in search of inspiring books. Another way to scout out found photographs, is by using image libraries, such as the New York Public Library's image collection, or sifting through open source images on Google, Flickr, and Wikimedia Commons.

You may prefer to create your own source materials. Iacono paints and cuts every piece of paper he uses in his collage. To create your own library, you may also want to cut up old artworks you are no longer attached to, print images on specific pieces of paper or fabric, or take photographs specifically for your collage.

Plan out your composition before gluing it down

If you're not sure how to go about planning your artwork, try focusing on one or two of the basic elements of composition: color, form, line, shape, texture, or value. Or, as Chastain recommends, try limiting the amount of pieces you're working with. "If it feels like you need to cover your entire working area with clipped figures and color and texture, try laying everything out the way you think you want it and then taking two things away," she suggested. •

E! 188

ART SY

CATEGORIES **A + E** ART NOTES

Banana Splits and Braided Hair at Tif Sigfrids and Howard's



by Jessica Smith

February 6, 2019



Though still fairly new to Athens, the new galleries Tif Sigfrids and Howard's are no strangers to the national art scene, and once again, they have delivered exciting works by out-of-state artists. A three-person exhibition at Howard's brings in pieces by New York-based artists Genesis Belanger, Julie Curtis and Anthony Iacono, who each transform familiar iconography into something much more alluring with influences of surrealism, pop art and noir sexuality.

After receiving a BFA in fashion design from the Art Institute of Chicago, Belanger moved to New York City and began working as a prop-maker for advertising campaigns. The experience motivated her to pursue sculpture and her MFA at Hunter College, and exposed her to one of her greatest influences: the visual languages used by the advertising industry to manipulate desire. With her background, she's able to present seemingly mundane objects as lush and delightful.

Belanger's sole yet strong inclusion at Howard's is "Wife-hair," a traditional banana split topped with a gemstone ring sinking into a dollop of whipped cream. Her porcelain and stoneware ceramics are pigmented with pastel colors and appear fluffy and soft, as if slowly melting at room temperature. Influenced by claymation and cartoons, her shapes are slightly exaggerated and uncanny.

Similarly identifying strangeness in the mundane, French artist Curtis creates illustrative paintings that contemplate femininity and identity through absurd or fantastical details. Her portraits, "Caress" and "Soothie," both focus on two of her most prevalent motifs: hair and nails. Whether braided or slicked into a style, hair is seen as a signifier of femininity rooted in history and culture, but as soon as a beauty standard is subverted—say, by sprouting up where it's unwanted—hair often becomes the catalyst of repulsion. Long, brightly colored nails appear extravagant, impractical and not unlike claws. Though invited to come very close to the figure, both faces are turned away from the viewer, suggesting shyness or voyeurism.

Known for producing work that incorporates imagery related to queer culture and fetishism, New York native Iacono collages ink portraits that are playful and humorously erotic. Each component was individually hand-cut from paper dyed with magenta washes, creating a subtle relief and dimension once assembled together. Semi-nude figures are seen in what could be interpreted as suggestive positions, with ordinary objects—in this case, an umbrella and a bird-of-paradise plant—dropped into the mix.

In the adjacent gallery room lined with sunny windows, Tif Sigfrids presents "Semifreddo," a solo exhibition by Los Angeles-based artist Gracie DeVito. A recipient of a BA from Brown University and an MFA from CalArts—and yes, a daughter of Rhea Perlman and Danny DeVito—she alternates between painting, installation and performance in her practice. "Semifreddo" consists of hazy landscapes grown from automatic drawing and wispy brush strokes. Occasionally, a figure appears, best observed from a distance, before sinking back into the splotches of color.

Applied onto what appears to be a thin, gauze-like surface, the layers of paint create an unpredictable, bumpy surface that adds a topographical element. Interestingly, there are no confining straight edges to place parameters around any of the scenes. Instead, the fabric is allowed to dry into whatever irregular squiggle gravity pulls it in. Custom frames hug these wavy borders perfectly, maintaining the only boundary that exists—one between the white walls and the vistas that could otherwise extend forever.

Co-presented by Tif Sigfrids and Howard's, "Cabin Boy, Auntie Gladycy and Three More" is a collection of unusual portraits by Margot Bergman, a painter who has been active in the Chicago art scene since the late 1950s. Selected by exhibition organizer Adrienne Rubenstein, the works were created between 2002-'12 by repurposing canvases found in thrift stores or flea markets. By allowing the subject matter, color palette and spatial composition of the original scenes to serve as subtle grounding points, it's as if she worked in collaboration with the anonymous makers behind these discarded pieces of art.

"Lulu," "Auntie Gladycy" and "Beth Jo" are uncanny portraits of women painted upon other portraits, with little pairs of eyes peering out from in between Bergman's loose, gesturally painted eyes. The double faces are simultaneously playful and haunting and easily malleable to the viewer's imagination. It's possible they could be embodying multiple personas within the same person, representing the recollection of someone's face or reflecting the viewer's own gaze.

Located downtown above Jitters Joe's, the galleries are open on Fridays and Saturdays from 11 a.m.–5 p.m. or by appointment. All three exhibitions will remain on view through Saturday, Mar. 2.

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LIVING OUT LOUD

An Introduction to LGBTQ History,
Society, and Culture



Edited by
Michael J. Murphy with Brytton Bjorngaard



Contemporary Art (after 1990s)

After the body-centric queer art of the 1980s and early 1990s, there has been an increased interest in abstract art, as opposed to art that explicitly depicts LGBTQ life, as a vehicle for personal and community expression. For example, though Amy Sillman's paintings occasionally contain nods to real objects and people, they are largely abstract, multi-colored paintings that would not suggest anything about her own sexuality or the sexuality of her sitters. Her portraits like *N & O v3* (2006) reduce bodies to abstract shapes, but they are nevertheless part of a larger documentation of queer and straight artists alike in New York.

However, representational art has remained an important strategy. Many contemporary artists continue to use the human body as a central theme, also known as figuration. Nicole Eisenman and Celeste Dupuy-Spencer create surreal scenes of everyday life, wherein gender ambiguity is both celebrated and normalized, and is also combined with sophisticated art historical references. Eisenman's *It Is So* (2014), is an expressionistic ode to queer sexuality. Surrounding this couple, whose genders cannot be discerned, are literary and artistic references in the form of a stack of books—a copy of Homer's *The Iliad* and monographs about Dürer and Picasso. This mundane surrealism has also been used by Anthony Iacono to document the sexuality of everyday life, from somber BDSM scenes to subtly suggestive still lives. His painting-collage *Lacked-in* (2015) implies some sort of sexual submission, but it does so only with a pile of fruit and a pair of bent knees. David Benjamin Sherry accomplishes a similar eroticism of the everyday, this time in the context of landscape photography drenched with disco colors. In an act of queering a gay male art history, Deborah Kass has appropriated the work of Andy Warhol in her self-portraits like *Yellow Deb* (2012), which reformulates Warhol's obsession with celebrities like Elizabeth Taylor, Marilyn Monroe, and Jackie Kennedy. Kass's partner Patricia Cronin has also continued this kind of queer figuration with *Memorial to a Marriage* (2002), a large-scale mortuary statue that depicts Cronin and Kass in a loving embrace.

Image of the Day



March 23, 2019

Anthony lacono, Coffee 3, 2017

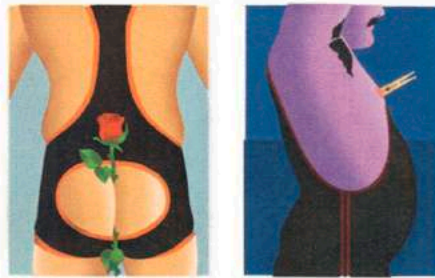
Fancy a cup of coffee? The clean lines and deep colours in Anthony lacono's works call to mind the aesthetics of design and lifestyle photography, where everything is just that little bit too crisp. But within the order presented in his images, we see moments of personality and action from his figures—who are often shown alone—as they sip coffee, dress themselves and enjoy cigarettes. The American artist's show at the Approach gallery in London closes this weekend—catch it while you can. You can see more of his work in the current issue of Elephant magazine.

Anthony Iacono's colourful collages are bold and suggestive

Words Daniel Mitroy Maher

Work · Art · Painting · Collage

10 March 2019
2 minute read

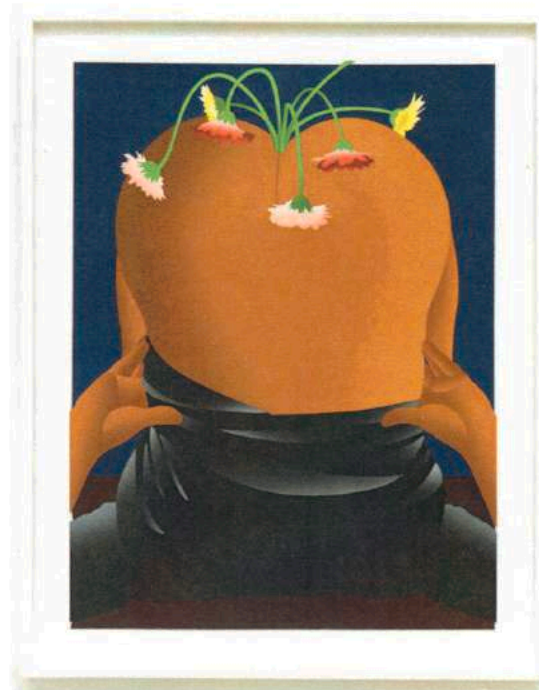


Anthony Iacono's work is full of intimate moments depicted in bold colours and soft brushwork. His collages are playful and teasing in their detail orientated compositions, which touch upon abstract elements of representation – the back of a neck, an exposed nipple, a leather belt. The focus of his subject matter hints at elements of BDSM and fetish culture with humorous undertones.

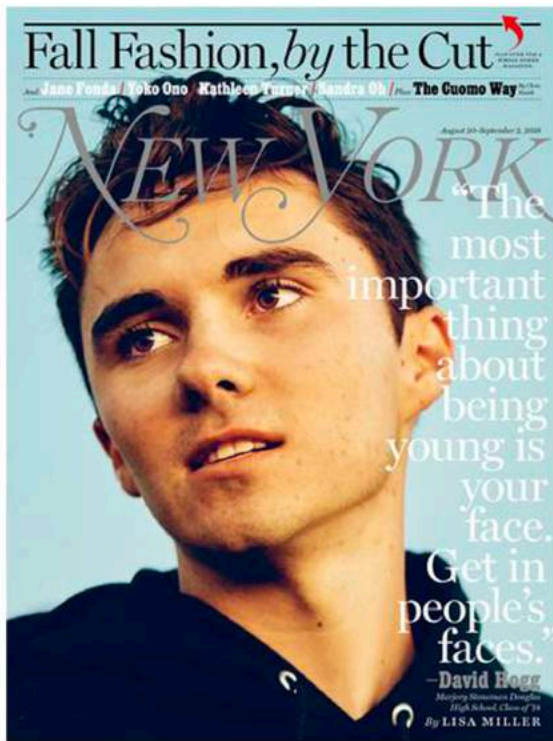
These clues are not misleading, as Anthony lists his influences as 80's erotic thrillers and queer horror films. Lustful and mischievous, his work provides just enough narrative to be suggestive, but leaves enough ambiguity to allow the viewer to freely contemplate a myriad of possibilities. Colour block backdrops do little to contextualise each piece in terms of its setting and compositionally obscured figures obfuscate their identities. But it's this anonymity that makes Anthony's moments so evocative, as faceless characters often erotically engage with the focal figure of the painting in displays of submission and dominance.

Comprised of sections of paper which are all painted with acrylics, Anthony also notes how viewers frequently mistake his artistic method for air brushing, insisting that "in person, you can see the paint textures and layers". Digitally, the various pieces of the collage appear smooth and polished, with only the subtlest of shading. Rounded edges harmoniously unite layers that contrast and clash with colour, creating works that are just as striking visually as they are thematically.

Anthony is currently showcasing a series of works in an exhibition titled *Night Bonding* at The Approach in Bethnal Green, London (21 February – 24 March), and has an upcoming solo presentation at Frieze New York in May, so make sure to see these captivating works in person.



Above: Anthony Iacono



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THE CUT

STYLE | SELF | CULTURE | POWER

Painted collage by Anthony Iacono

FASHION | AUG. 21, 2018

Out of the Box:
Artist Edition We invited painters, photographers, and sculptors to do with this fall's clothes as they pleased.

By the Cut

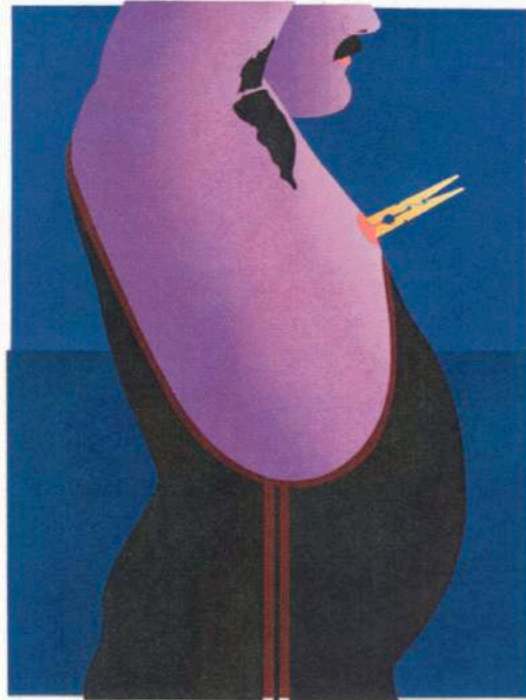
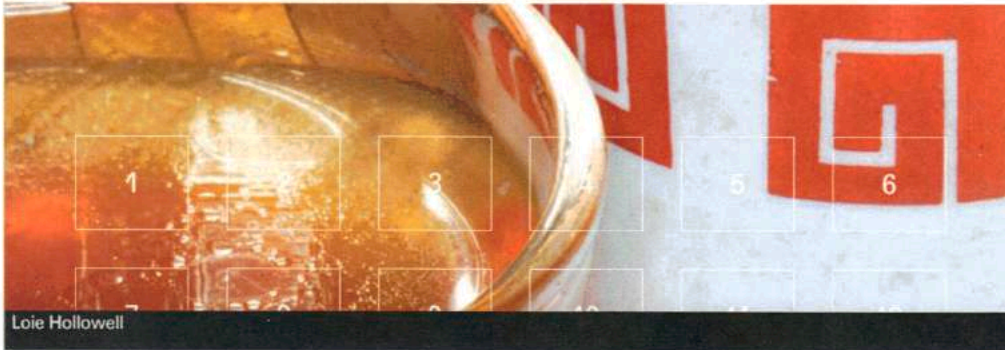


Suit and scarf by Marc Jacobs and hat by Stephen Jones for Marc Jacobs, all at marcjacobs.com. Photo: Anthony Iacono

ADVENT CALENDAR

Elephant's Advent Calendar 2018

We asked friends of Elephant to pick the image that has had the greatest impact on them this year. Click on each window to reveal more (you can't cheat with this one, enjoy one day at a time like a responsible adult). The Advent calendar artwork is by Maisie Cousins. You can purchase this suitably festive image as a Christmas card from our online store!



"Anthony Iacono's collaged painted paper works are stunning. They are texturally seductive and playful. His flawless compositional aesthetic is the perfect medium for such funky subject matter."

ART SY

Art

The 11 Best Booths at Frieze New York

• Alina Cohen May 3, 2018 3:25pm [f](#) [t](#) [e](#)

Through Sunday at Frieze New York's impressive white tent on Randall's Island, visitors can snap selfies under a giant table designed by artist Robert Therrien, sip from water bottles ornamented with Laercio Redondo's designs, and watch a feminist parade orchestrated by Lara Schnitger. While pristine design and eye-catching spectacle are integral to any art fair, some of this edition's best and most important works also reside in simpler, easily overlooked corners. Over 190 galleries spanning 30 countries are presenting this year; here, we culled 11 of our favorite booths from the mix. Whether you're looking for fully immersive experiences or subtle portraiture, overlooked talents or contemporary innovators, here's where to start.

P.P.O.W

Main Section, Booth E3

With works by Ann Agee, Ramiro Gomez, Anthony Iacono, Judith Linhares, Marth Wilson, and Martin Wong



Installation view of P.P.O.W.'s booth at Frieze New York, 2018. Photo by Mark Blower. Courtesy of Mark Blower/Frieze.

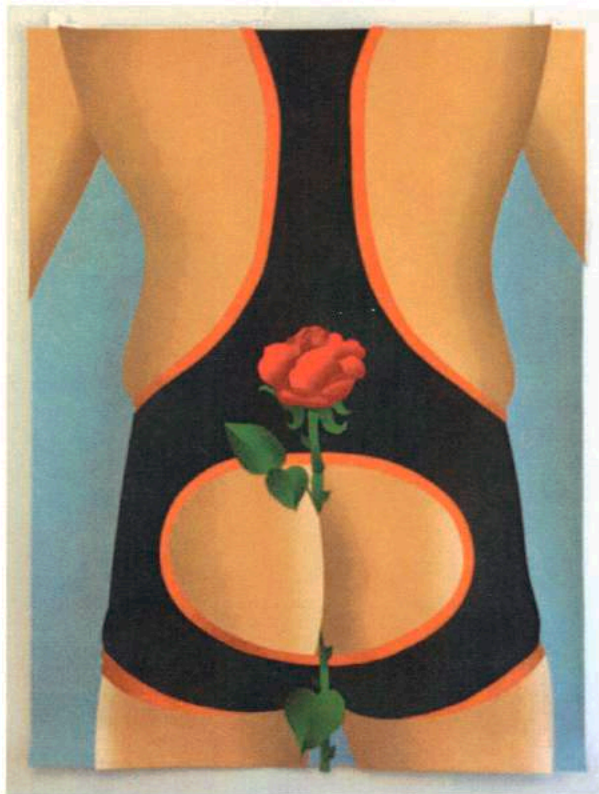
Shoe lovers, head to Ann Agee's installation at P.P.O.W.'s booth immediately: The Brooklyn-based artist created over 200 small stoneware, earthenware, and porcelain sculptures that resemble footwear. Some are realistically detailed while others are more abstract, spanning what looks like a patent leather loafer to a bunch of blocks. Their collective title, *Hand Warmers* (2017–18), evokes the process of firing these pieces in a hot kiln, and emphasizes the unique act of making each object. In contrast to that personal touch, Agee signed each work with some variation of her "logo" ("Agee MFG," "Agee Manufacturing Co.") to humorously hint at a much larger, more corporate operation.

5 May
2018

FAIR GAME

Frieze New York: What's Sex Got to Do with It?

Sex is everywhere at Frieze New York but, as Paul Carey-Kent finds, many pieces have an unexpected twist. In a nod to Elephant's sex-themed spring issue, he selects some of his favourite works, which variously offer solutions to global warming, predictions about porn-obsessed robots and visions of gladioli stuffed down Morrissey's trousers.



Anthony lacono, *Rose*, 2017

New York artist Anthony lacono trained as a sculptor, which is evident in the treatment of his crisp images, collages made from painted paper which is cut and assembled with the intricate precision of parquetry. lacono uses the technique to make observations about sexual mores, balancing a sort of detachment, which could be read as boredom, with a sense of fascination, which could be seen as desire. Here I am reminded that roses have thorns, even as I recall Morrissey's predilection for singing with gladioli stuffed down the back of his trousers.

12 Great Exhibitions to See Before they Close

From Catherine Opie's first film to Brian Belott's frozen sculptures, here are the standout New York exhibitions closing soon

BY GALERIE EDITORS

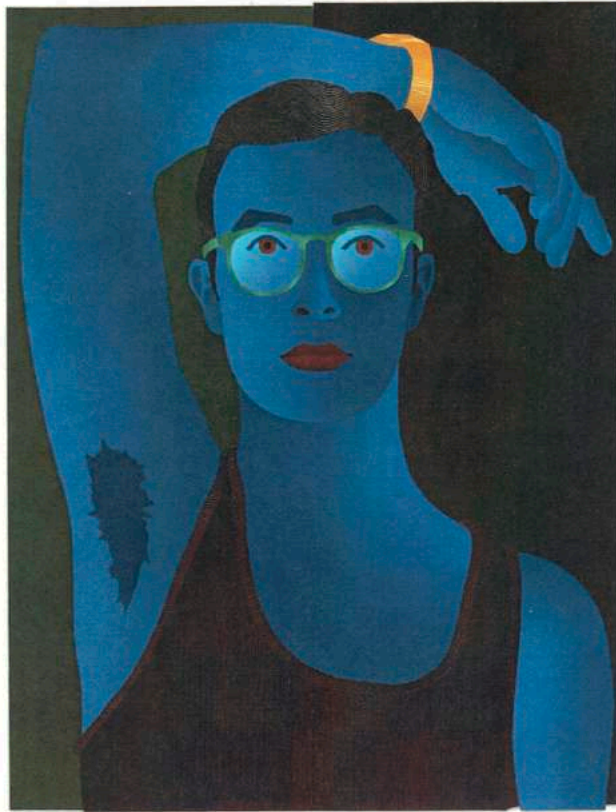
JANUARY 10, 2019



Miroslav Zivkovic: Monument to the Victims of the Srebrenica 1995-96 in Tuzla, Bosnia and Herzegovina. This photograph is on view with the exhibition "Toward a Concrete Utopia: Architecture in Yugoslavia, 1948-1980" at the Museum of Modern Art through January 13.

PHOTO: VALERIA JACO, COMMISSIONED BY THE MUSEUM OF MODERN ART, 2016

If you haven't yet seen Catherine Opie's first film, Brian Belott's frozen sculptures, or Kyle Meyer's photographic print weavings, they're well worth the trip. But act quickly—these shows, along with the handful of other New York City standouts listed below, are closing soon. Catch them before they do.



Anthony Iacono, *After Hours*, 2018. Acrylic on cut and collaged paper. PHOTO: MARINARO, NEW YORK

9. Anthony Iacono: After Hours
Marinaro, 1 Oliver Street
 January 13

Iacono's first solo exhibition at Marinaro articulates erotic humor through the use of clean, colorful collages.

THE REVISION OF DESIRE

Anthony Iacono at PPOW, NYC



HEADSHOTS (FROM LEFT): ANTHONY IACONO, "COFFEE C" 2017, ACRYLIC ON OIL AND COLLAGE PAPER, 24 X 18 INCHES; ANTHONY IACONO, "ORACLE" 2015, ACRYLIC ON OIL AND COLLAGE PAPER, 24 X 18 INCHES. COURTESY PPOW. © COPYRIGHT ANTHONY IACONO

SHARE

BY ZACH WAMPLER

Consider the work of the **Surrealists** or the painted cutouts of **Matisse**. Just think about it for a moment.

It's nice, right? It could be described as elegant, modern in the twentieth-century sense, playful or psychological in nature. However, I wouldn't say they necessarily excite or shock today. They're canonical works, and will be preserved in the annals of art history. So, when you think that a young artist is riffing on these qualities, you may worry about redundancy. Yet in the case of **Anthony Iacono**, an artist who makes plenty of references, this doesn't happen.

At his new show *Talking to Strangers* at **PPOW Gallery** in New York, Iacono uses facets of modernism as tools to create collages that are completely of the moment. Think of surrealism, collage, or Deco textiles as a means to an end. The "end" here being compositions that invoke variations of the queer imagination.

The images themselves are bizarre. You will see a thorny rose between the buttocks of a man in a singlet, a disembodied hand forcing a man to drink from a teacup, or someone's nipple being outlined by another man with a pencil compass. Almost all of these figures consist of faceless bodies, and they all seem to be in different states of dress and undress. Obviously there is an implication of both real and imagined sex. The subject matter immediately bring up the psychosexual worlds of **Salvador Dalí** or **Yves Tanguy**, but these aren't so wrapped up in **André Breton** or **Freud**. This show seems to be an exploration and embrace of hidden desires and fantasie, and less about the analysis of one's mind.

Iacono is also a mender of art history. We are familiar with the usual white, straight(ish) male perspective that ignores queerness, avoids positive representation of POC, and turns women into objects. Here we see the opposite taking place. The artist uses modernism's stylistic tricks for his own gain, and it results in pieces that feel absolutely opposed to the usual treatment of queer impulses. It's subversion at its finest, as well as its most erotic and strange.



Anthony Iacono Talking to Strangers

April 26 – May 26, 2018

The Complex Passions: Anthony Iacono's Radical Flânerie

I am told the orgies I witness are a rupture, that something different is happening, but I don't see it. At the end they return to work, return to this fucked up world that makes them crazy and wanting and cruel and all I ever saw was a moment where everyone stopped caring about how normal it all was. How boring to expect that at the bottom of everything, if we only push harder, there will be something good. All Sade got was a lot of corpses who never had what he wanted.

—C. E., "Undoing Sex: Against Sexual Optimism"¹

I wanted to begin by considering Anthony Iacono's work alongside the model of the *flâneur*. The *flâneur* witnesses the orgy, but purposefully does not participate in it. Likewise, Iacono wanders; he observes, and he is simultaneously lyrical and calculating. Charles Baudelaire describes the *flâneur* in *The Painter of Modern Life* as someone whose simultaneous difference from the crowd and immersion in it gives him pleasure: "The spectator is a prince who everywhere rejoices in his incognito. The lover of life makes the whole world his family, just like the lover of the fair sex who builds up his family from all the beautiful women that he has ever found, or that are—or are not—to be found; or the lover of pictures who lives in a magical society of dreams painted on canvas."² This description, however, is inadequate for Iacono's collages. He makes no one his family—not his paper, not his paint, not his subjects. They remain strangers, dissolved irretrievably in chromatic excess and narrative confusion. Who cares about

the *flâneur*'s beautiful women anyway and how much he loves them? Does he just watch them or does he fuck them too?

Baudelaire thus useless for my purposes, I turned to a contemporary example. The above quote from the anonymous C.E.'s article "Against Sexual Optimism" might be read as expressing a true revulsion of sex. After all, why has queer politics considered sex to be so central to one's experience? Why are we, as queer people who reject heteronormative standards, still supposed to come out and announce our difference? Why do we search for meaning in sex, in sexual liberation, when it is largely more of the same? On every cum rag is something desperately run-of-the-mill; maybe, if you are lucky, it has a glittering ounce of some previously unexperienced feeling.

I suspect, though, that for C.E. to evoke boredom is to imply its opposite—interest. Despite their skepticism, the author reveals a discernible interest in the sex act, even a desire to understand what makes it so wonderful for everyone else. I imagine that both C.E. and Iacono's figures (and perhaps Iacono himself) feel left out. For C.E., boredom mixes with wonder, and I might consider Iacono more squarely in this vein than the joy of Baudelaire's *flâneur*, who is certainly more of a queer optimist than a queer pessimist. The *flâneur* stands at the edge of society because it gives his life meaning, whereas C.E. and Iacono depict (sexualized) observation as something much more complex, something that could reduce you to bits at any instant, something both hackneyed and endlessly fascinating. Disappointment or revelation thus deferred, all we can do is rely on the kindness or cruelty of strangers.

These combinations of mundanity and the extraordinary are characteristic of the best of the Surrealists, but to make that comparison would be simplistic. For all their

experimentation, the Surrealists only solidified a brand of object heterosexuality, and in retrospect, not much of a sexual revolution took place. What is most important about approaching Iacono's work (as if it were a room full of strangers) is that it turns solid desires into amorphous ones, instead of the Surrealist tendency to solidify amorphous desires. We encounter in Iacono's collages figures that appear tightly composed and solid, but even as we long to be in dialogue with them, we cannot find ourselves in the multitudes of cuts and inscrutable stories brought together into a deceptively seamless image. We can only ever observe, but unlike the *flâneur*, who is content being forever outside, we feel the crushing reality of alienation. But we look anyway, for if Iacono's collages were lovers, they would be the best kind—the desired objects who remain at a distance, and keep us caught in a painful, but masochistically self-serving, cycle of desire. To return to C.E.'s terminology, there is certainly something at the bottom of Iacono's images, but we cannot get there. Disappointment or revelation thus deferred, all we can do is look, and perhaps see everything and nothing at all. As Anne Carson argues, "Something paradoxical arrests the lover. Arrest occurs at a point of inconcinnity between the actual and the possible, a blind point where the reality of what we are disappears into the possibility of what we could be if we were other than we are. But we are not."³

—William J. Simmons
Los Angeles, California, February 2018

William J. Simmons is Provost Fellow in the Humanities at the University of Southern California and Mellon Fellow in Women's History at the New-York Historical Society.

¹C. E., "Undoing Sex: Against Sexual Optimism," *Lies: A Journal of Materialist Feminism*, 1 (2012): 15–43, 31. Thanks to Maggie Nelson for introducing me to this text.

²Charles Baudelaire, *The Painter of Modern Life and Other Essays*, Trans. Jonathan Mayne, London: Phaidon Press, 1964, 9.

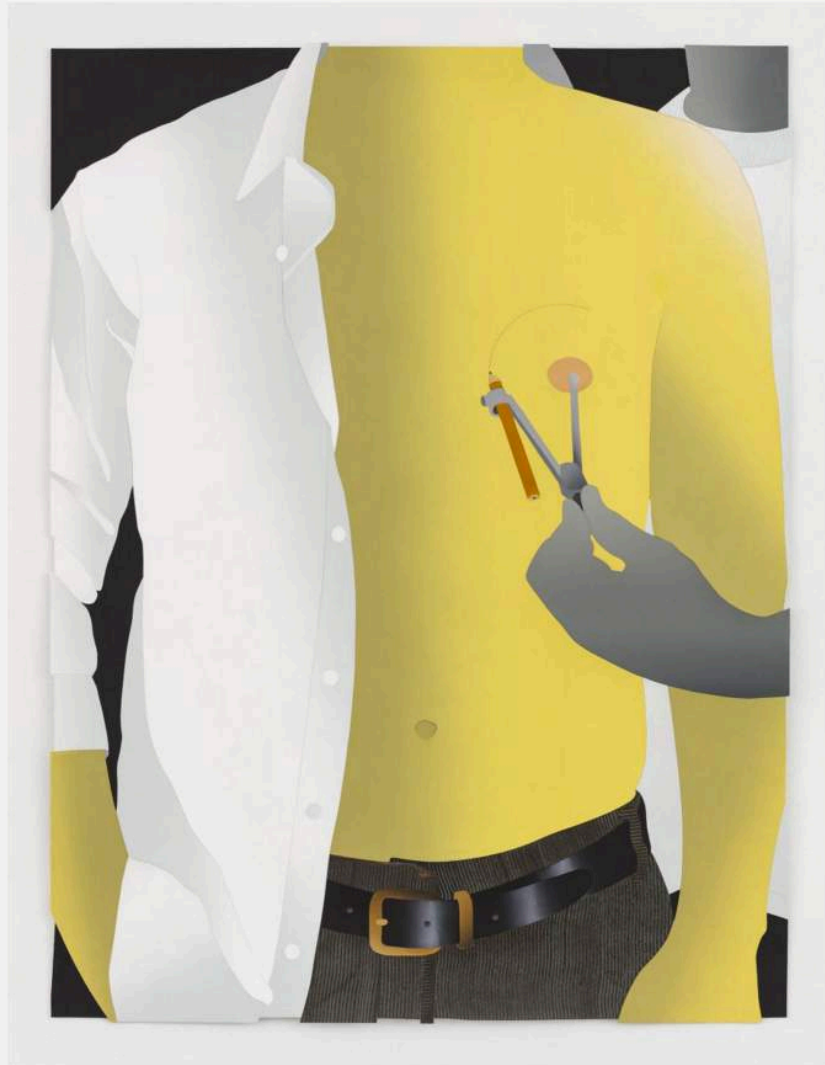
³Anne Carson, *Eros the Bittersweet*, Champaign and London: Dalkey Archive Press, 2009, 75.



Phone 2018
acrylic on cut and collaged paper
36 x 27 inches

Recap: Anthony Iacono – “Talking to Strangers” @ P-P-O-W

Posted by sleepboy, June 7, 2018



Closing at the end of last month in New York, [Anthony Iacono's](#) show at [P-P-O-W](#) intrigued us with his provocative subject matter as well as technique. While many of the New York-based artist's pieces seem to be referencing BDSM fantasies (some more directly with colorful renderings of kinky scenes and some more subtle by incorporating rope or cords into the compositions), the imagery is tempered by his dark humor and the way he never expands the viewer's field of vision to take in the entire spectacle. Also of interest is Iacono's method of painting pieces of paper, then collaging them together like parquetry to assemble a piece so cohesive you may not even notice his methods unless you took a closer look.





New
American
Paintings

JURIED EXHIBITIONS-IN-PRINT

129

April/May

Critic's Comments

Michael Wilson art critic and writer

"It remains possible to navigate a path between commercial strategizing and sequestered idiosyncrasy."

The professionalization of art making—its perceived descent from a difficult but necessary pursuit into the production of a luxury good aimed consciously at a well-heeled though not necessarily well-informed elite—is a perennial critical bugbear. Yet what we might think of as the opposing condition—represented by the outsider, the reclusive, the eccentric, and above all the unstable—is often framed as similarly untenable, a naive retreat from theoretical rigor and the unshakable influence of the market. Safer, perhaps, for the artist to set aside any personal issues in preference for formal or otherwise reflexive ones, to make work that, even if not exclusively art-about-art, at least plays perceptibly by its rules. MFA programs, however well intentioned their faculties and however neatly stated their pedagogies, have often been framed as complicit in this approach. Yet as this year's edition of *New American Paintings*'s MFA Annual demonstrates, it remains possible to navigate a path between commercial strategizing and sequestered idiosyncrasy.

At an extraordinary and terrifying moment in which the United States' vital diversity is under attack from those newly installed in positions of political influence, it also feels more important than ever that art should strive to represent a spectrum of people and perspectives. When the incoming administration is headed by a man-child for whom women are less than fully human, and for whom physical disability prompts disdainful mockery, the onus is on artists to pour themselves, in all their humanity, into what they produce and exhibit. So, while there is certainly a place for satirical and otherwise combative work—Indecline's infamous public sculpture *The Emperor Has No Balls* springs to mind—what seems likely to prove most

effective over time in demonstrating the strength of difference is a turn toward more nuanced strands of creative exploration. In this regard, the artists in the MFA Annual are exemplary.

In the work of Allen Brewer and Janet Loren Hill, individual points of vulnerability are confronted head-on before being compellingly reframed. For Brewer, a personal experience of psychotherapy while studying at CalArts prompted a reassessment of the sometimes diversionary tactics offered by artistic convention. Shifting toward a practice rooted not only in history and theory, but also in a more thoroughgoing appeal to life as lived, he began to combine playful stylization with an unforgiving drive toward self-examination. Hill, for her part, focuses on relationships—specifically her own marriage—from an explicitly feminist perspective. Combining media and techniques borrowed from fabric arts with painting and video, she revisits and recontextualizes the strategies and concerns of earlier artists and activists within a charged domestic setting. Titles like *A Fever Dream of Actually Eating at the Dining Table. It's stable. I promise.* hint at a delicate balance of power in which even prosaic routine is coded according to gendered societal expectation.

Sexual identity takes center stage too in the work of Danny Ferrell and Anthony Iacono, who reflect on the experience of alienation from their respective communities via an exploration of circumscribed impulse. Ferrell, recalling a closeted upbringing in religiously conservative rural Pennsylvania, celebrates homoeroticism in paintings that glow with contrarian life. The pictures' slightly dreamlike quality—his figures have an idealized quality that transcends the quotidian

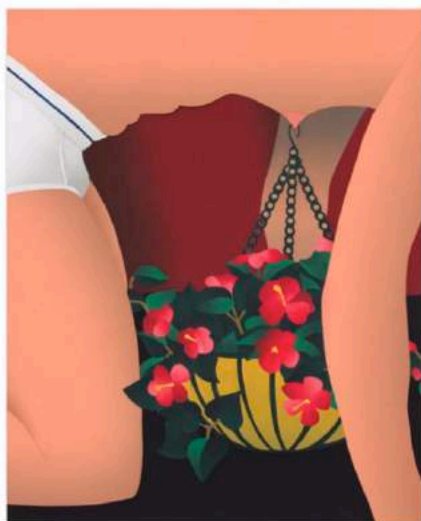
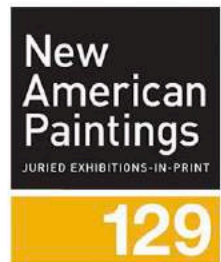


settings in which they appear—emphasizes the imaginative aspect of their maker's escape from a repressive milieu. Iacono's work, which borrows from the graphic language of Japanese woodblock printmaking, is more stylized still. Using a combination of painting and paper collage, the artist depicts everyday objects incorporated into witty fetishistic scenarios. In *Hanging Plant*, for example, a basket of flowers is suspended by chains not from the exterior of an English pub but from the distended nipple of a man in tight-whities on all fours.

While there is a powerful celebratory aspect to the work of these artists, others, including Nick Fagan and Theresa Krallitsch, confront issues that are all too often passed over in misunderstanding or silence. Fagan's paintings address a range of subjects but are always—perhaps inevitably—colored by his learning disability. Acknowledging that his understanding of language often differs from that of those around him, the artist frequently incorporates text into his work, but in ways that stress the myriad imperfections of verbal discourse. In *MY DAD PAD*, for example, he reproduces pages from a notebook filled with doodled experiments that seem to embody a struggle with and for clear communication. Krallitsch, for her part, confronts the processes of grieving and remembrance, using materials that belonged to family members she has lost in order to find routes through present and future. Not precisely nostalgic, Krallitsch's formally diverse works position their components as still malleable, not mired in a fixed and limited past.

Finally—crucially—there are those artists who address the complexities of national identity and immigration, issues more pertinent than ever in our new age of division and scapegoating. "Since arriving in the United States," writes Elmi L. Ventura Mata, "I have felt as if I had been thrown into a meat grinder." The description

is a striking deviation from the received imagery of America as benevolent melting pot, but the earthy tones of Mata's paintings describe the Latin-American experience as rich and resilient in the face of testing circumstances. Yael Ben-Simon, meanwhile, depicts national flags as pseudo-magical tools used by those in positions of power to beguile their audiences. Manipulated and reconfigured, their fusion of purely abstract design with intimations of territorial and racial conflict seem peculiarly appropriate to the here and now. For these artists, as for so many others in this selection, difference is a strength, and art a tool for transforming that difference into a kind of power. ■



Anthony Iacono
Hanging Plant | painted and collaged cut paper; 24 x 19 inches

Anthony Iacono Editor's Pick

With their quotidian subject matter and graphic economy, Iacono's modestly scaled works seem innocent enough. Yet the initial impulse to read them as contemporary still life filtered through the visual language of advertising is quickly subverted. Fruit, plants, a tennis racquet, and shrimp cocktails are all stripped of their original functions and slyly recontextualized so that they speak to physical pleasure and perversity. Shrouded in dark humor, Iacono's work is ultimately about control and desire.



REVIEWS ARTISTS AWARDS

Under the Skin – Porous Coverage at Fjörd

By Erin Paul Luederslager October 2, 2016

Erin reviews the works on view at the current show at Fjörd, which range from the unapologetically visceral to the unsettlingly suggestive. They all seek to get under the skin of our collective ideas about the body and embodied experience. — Artblog Editor

5 mins 22 100% 0

From fetishist stockings to projected video and canvas altered unnervingly to resemble human skin, the five artists in *Porous Coverage* at Fjörd—Weesley Chavez, Sarah Cooke (Curator), J. Avery Theodore Dailey, Anthony Iacono, and Rachel Kinghoffer—interrogate the illusion of human wholeness, whether corporeal or spiritual. The result is unsettling and enticing, urging on the viewer to reconsider their own body plus mind in relation to the show's individual pieces and its overall context.



Foreground: Rachel Kinghoffer, "Bye Bye Good to Me" and "Wetly Tied to Church." Background: Anthony Iacono, "Man with Bell." Image courtesy of Fjörd.

The body electric

A key group of paintings by Anthony Iacono relies on process and fine-tuned sexual imagination for its punch. The small works fill out one long gallery wall, and depict strange and surveillance-y closeups of almost erotically charged mundane scenes (a penis balanced on an ear or a tie draped over a torso). They are attractively colorful and misleading in their perceived fitness and normalcy. In fact, the works are minutely textured collages of individually colored and cut shapes, each paired some disrupted by an extreme delicacy of shape placement, some pieces placed like a touch meant to send an electric charge through the body. Engaging the mind in reverse, for example, are the tip of the tie tucked into the waistline of the ambiguous wearer, or in another painting, a similarly ambiguous man's hand clutching the end of his belt over his hip.



Sarah Cooke, "Schoolgirls." Image courtesy of Fjörd.

In an act of recontextualization similar to what *Moore* does only without the electric charge, Sarah Cooke pivots addresses from online porn sites dressed as schoolgirls in heterosexual porn films. By cropping the compositions tightly to focus on the face and organizing the small works in a grid with paintings of other girls, she removes the sexual nature of their origin and instead nurtures an entirely separate dialogue. They appear to converse with one another, fetishized characters given new independence and autonomy as well as a new community of equals. The politics of the piece are apparent once you know the origin of the source material.



J. Avery Theodore Dailey, 2-channel video projection, "I...don't understand, okay, bye (you don't even my history)" and "I don't either." Image courtesy of Fjörd.

Connected at the hip

J. Avery Theodore Dailey's adjoining and comparative dual video projections, "I...don't understand, okay, bye (you don't own my history)" and "I don't either" occupy a dark corner of the gallery and are perhaps the

strongest works on view. The two works are connected at the hip with flowing texture and fractured imagery of clouds and the celestial, shot from below or shifting in perspective and moving in slow motion. Two separate streams of soft and fluid audio tones and malleable voices play over one another and in unstructured communication, floating over the video and around the room, the voices muffled and ambient, noise going in and out of legibility. Each almost feels like a dream, transmitting to the other indistinguishably and unrestrained—a "beautiful tribute to miscommunication" as Cooke put it to me. Capable of nudging you into a trance-like state, the lush visual and aural embrace encapsulates human intimacy and secrecy and suggests what we say is not always what is heard.



Foreground: Weesley Chavez, "The Oily Wrapping of Us." Background: Sarah Cooke, "Schoolgirls" and J. Avery Theodore Dailey's video projections. Image courtesy of Fjörd.

Dealing most directly and viscerally with the corporeal, Weesley Chavez' floor piece, "The Oily Wrapping of Us," which appears to be a porcine animal hide, speckled with grit and patches of faded pinkish hue, is in fact a portion of raw canvas altered with pigment, red wine, cocoa butter, baby oil and exorcism. The weave of the canvas laid on the floor itself brings to mind pores on the skin of some unfortunate person, hunted down and skinned, their dermis destined to adorn some distant dwelling. Once the shock of this piece wears off, the underlying concept—that we are all animals—is obvious. Indeed, our oily wrappings are just that.

Perhaps the least affecting work in a show seemingly about the body is Rachel Kinghoffer's totemic sculptures made from found ledgeria, beads, stones, lace, and other detritus found in the artist's studio. "Yes, our bodies are walking totems covered with wrappings selected for symbolic reasons and in order to construct identities, but the work seems to lack conceptual depth beyond this.

Sarah Cooke met members of Fjörd after graduating from Rhode Island School of Design (RISD) in 2013, eventually becoming a member of the collective herself. This exhibition, she states, was inspired by a common thread addressing surface, the body, and "queering of mundane objects and space" in the work of the artists—most of whom are current or former graduate students at Virginia Commonwealth University (VCU).

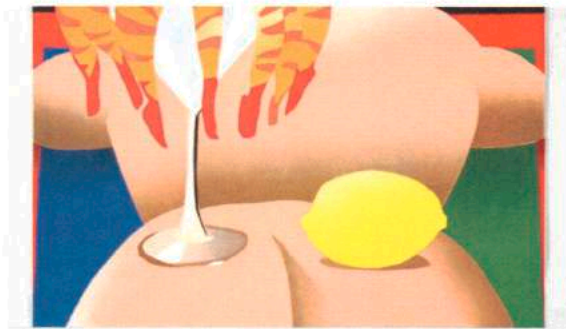
All five artists' work collectively covers (porosely) the surface of the gallery itself: in fact the physical space itself becomes a porous "skin" to uphold the show. The success here is that *Porous Coverage* is itself porous, i.e., hardly a conclusive statement at all. Rather, with ample opportunity for flexibility and expansion, we are reminded to examine the intrinsic fragility of the nature of "wholeness" in the realm of our constructed objects, spaces, and selves.

Porous Coverage is on view until October 20, 2016 at Fjord.org, 1400 N. American St., STE 105 Philadelphia, PA 19122.

MOTHERBOARD
TECH BY VICE

AI Dreamgirls and Digital Shrimp Cocktails Color This Post-Internet Group Show

The 'Olimpia's Eyes' exhibit explores the point just between where the physical, human element begins and the technological, virtual world ends.

By **Diana Shi**Jul 2 2016, 11:30am [Share](#) [Tweet](#) [Snap](#)

Anthony Iacono. All images courtesy Zevitas Marcus Gallery

The fight to separate arts and technology is a futile, restless effort these days, so much so that it makes more sense to stop complaining and simply embrace it—which is exactly the conceit behind the exhibit *Olimpia's Eyes*. Currently showing at [Zevitas Marcus Gallery](#) in Los Angeles, the show focuses in on our post-internet era, where reality isn't calling for discernment from its technological counterpart, but technology instead needs unpacking into its tangible, human components.

The moniker derives from book, *The Sandman*, by Prussian Romantic author, E.T.A. Hoffman. The book follows the rise and fall of a character's love affair with a female automaton, only to have the romance sour after seeing her eyes removed from her body.

Similar to the sensation of an uncanny valley, the exhibition examines a hyperrealistic yet disorientating state where technology acts so convincingly human, reality itself gets lost. As the gallery press release describes, the show exists somewhere where "human interaction is inseparable from technological interfaces."

"In this realm," Zevitas Marcus Gallery explains, "identity is malleable, and we are often unsure of who—or what—is beneath the avatars with whom we connect and interact with." See more of the works in *Olimpia's Eyes* below:

Olimpia's Eyes showcases 17 artists and is open for viewing June 25–August 27, 2016 at Zevitas Marcus Gallery. Check out more information and gallery views of the show, [here](#).

Saturday, August 1st, 2015



Cocktail Hour: Anthony Iacono at P.P.O.W.

by Dennis Kardon

Anthony Iacono: *Crudités at Sunset* at P.P.O.W. Gallery

July 9 to August 7, 2015

535 West 22nd Street, 3rd Floor (between 10th and 11th avenues)

New York City, 212 647 1044

A perverse combination of BDSM homoerotic fantasies, '50s French poster graphics and modest quotidian moments marks Anthony Iacono's debut exhibition. Together with two short, less than compelling Bruce Nauman-like videos, eighteen impeccably crafted collages of painted paper, mostly 24 by 19 inches done this year, were executed with a suave brio that belies their kinky preoccupations. I'm not sure whether Iacono's delight in color, form, and composition camouflage his darker fetishist fascinations, or the other way around, but his jitterbug between form and content has a charming syncopated beat.



Anthony Iacono, *Shrimp Cocktail*, 2015. Acrylic, cut paper and linen tape, 24 x 19 inches. Courtesy of P.P.O.W. Gallery, New York

the center of erotic fascination, as in *Hanging Plant* where a potted begonia is suspended by a hook from the nipple of a bent over torso in white briefs that frames the scene. But in *Shrimp Cocktail*, where seven tiger-striped crustaceans dangle from a martini glass and, with a lemon, balance precariously on parallel, naked butt-cheeks, it is only our presupposition that the supine figure facing away from us is male.

Though factually collages, by appearing like paintings, these works queer picture making, undermining and subverting expectations of how a conventional genre painting should behave. There are constant double-entendres humming through the work, from the obvious (*Fruit*) to the sly (*Cantaloupe*, *Peach and Rug Burn*). In this latter work the peaked slices of cantaloupe in a white bowl, rhyme with a negative space between a forearm and tricep. The peach-colored elbow bruise of a cropped figure resting his arms on a table echoes the blushing piece of fruit at his side, and implies a rough sexual encounter on the burn-inflicting, absent rug of the title. Even this show's name, *Crudités at Sunset*, implies not only the early evening, pre-dinner nosh at a cocktail party, but in a larger sense, minor off-color behaviors in the twilight of the painting enterprise.

Fragments of bodies in these works mostly function, along with plants and fruit, as still life forms. A young male body, often in chaste white underpants and gym socks, becomes



Anthony Iacono, *Peach and Rug Burn*, 2015. Acrylic, cut paper and linen tape, 23 x 19 inches. Courtesy of P.P.O.W. Gallery, New York

shallow space and create a point of view that implies psychological content. There are of course echoes of Matisse cut-outs in this, and it is also similar to the way David Salle's recent large paintings were collaged together from painted pieces of canvas. Iacono's work is much more pristine than Salle, but it made me curious how these might look if they were much larger, attached to canvas, and not under glass.

This exhibition makes a good case for Iacono's place in the burgeoning group of painters investigating the abstract pictorial properties of representation. Of course these paintings have roots in the work of several older artists. The stylized hair and drawing in a particular piece, *Bag*, depicting a wide hiped, jaundiced female back and arm, brought Alexi Worth to mind. Nevertheless Iacono's sarcastic wit and stylish execution evidence a unique sensibility. This is an impressive first show.



Installation view, Anthony Iacono: *Crudités at Sunset* at P.P.O.W. Gallery, New York, 2015

On the other hand the pink-tipped large aubergine breasts that rest on a table like sharp knees and support a water-filled vial of daisies in the décolletage in *Vase*, are undeniably female. There is so much that is provocatively improper about this painting (including the rhyming yellow-nippled lemon shape protruding from the right), that the implied racial incorrectness involved in using dark-skinned tits as a carafe holder in some kind of disturbing bondage play shall almost go unremarked.

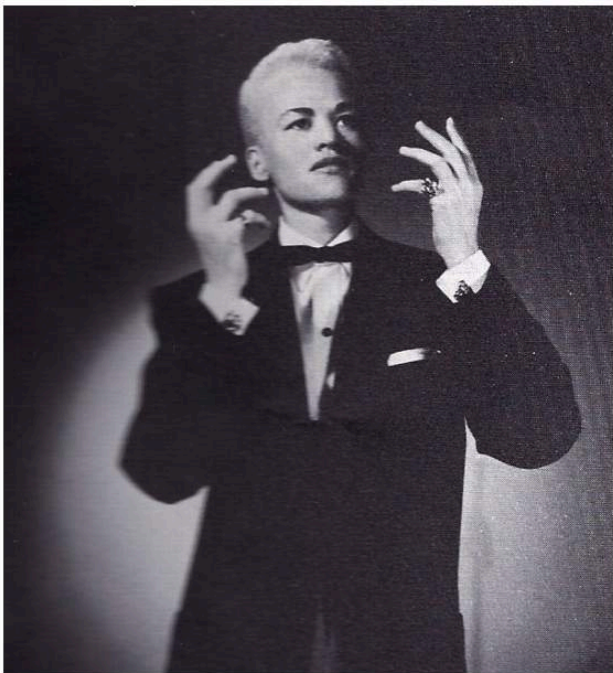
Screen-based reproductions of his work fail to convey the nuances of Iacono's process. Each colored area seems to have been separately cut from painted paper and then pieced together like a jigsaw puzzle. The surfaces therefore have a subtle relief, which produces sharply defined edges, and avoids the painterly conundrum of deciding how to handle the interaction where two colored shapes meet. This could result in a conventional modernist flatness, but the shapes, shaded and highlighted with such a light touch of the airbrush, or cut perspectively, tend to carve out a

Exhibitions

17 Must-See LGBTQ Exhibitions This Summer

A roundup of don't-miss summer shows, from Dynasty Handbag to Harry Dodge.

Kathleen Massara, June 25, 2015



Stormé DeLarverie, a Stonewall veteran and the best (and only) drag king at the Jewel Box Revue.
Photo: henriettahudson.com.

The painter John Constable supposedly wrote that summer is "the time of year when the devil comes and spews art over London."

Two centuries later, summer again brings art to the masses. For the priggish, June is an especially bad time, since it is Pride Month in New York and in many other cities worldwide, in homage to the Stonewall Rebellion, which took place on June 28, 1969.

It's tough to create a list of contemporary queer artist shows, for one, because the list is so long, and two, competition is so fierce. But it's handy to have in case you are asked about edifying activities at a party or during a parade this month, or if you get stuck [debating the Supreme Court ruling](#) on marriage equality.

So in celebration of Lesbian, Gay, Bisexual, Transgender, and/or Queer artists, here's a list of don't-miss summer exhibitions in New York and beyond.

1. WHO: Anthony Iacono



Anthony Iacono, *Shrimp Cocktail*, acrylic on cut paper.
Photo: P.P.O.W. Gallery.

WHAT: Anthony Iacono's latest exhibition, "[Crudités at Sunset](#)," wins for title of the year. This is the artist's first major solo exhibition in New York, and he'll be showing a series of sexually suggestive painted cutout collages featuring nude men and food. As if that wasn't enough, there's also a video titled *Grapefruit*, which features a gentleman in his skivvies squashing said fruit "against a pink-tiled shower." The press release says that "The sound of the grapefruit exhausting its juices is both perverse and comical." We certainly hope so.

WHEN: July 9–August 7, 2015

WHERE: P.P.O.W. Gallery, New York

filthy dreams

ART

You Have to Try the Shrimp!: Anthony Iacono's Solo Show at PPOW Gallery

For *Mirrorless Who Don't Even Fit Into Our Own Mirrors*

Photo by July 30, 2015 by OSMAN CAN YEREBAKAN



Anthony Iacono, Fishbowl Heels 2015 (all images by author)

"My films exist only to remind audiences the absolute certainty that they do not live in the best of all possible worlds," once said Luis Buñuel, whose exuberant lens bore some of the most buoyant and triggering representations of 20th century. Anthony Iacono's *Couilles at Sunset*, on view at PPOW Gallery through August 7th, imbues sweet guilt of the most lascivious desires throughout humid drenched streets of West Chelsea, reassuring us that there could be more to life than loans and taxes. Collage—the least understood and often overlooked answer to what "the next comeback in art" should be—acts in Iacono's kinky and lavish hands as a means for uncompromising eroticism and yearning for more beyond consumerist desires.



Anthony Iacono, Hanging Part 2015

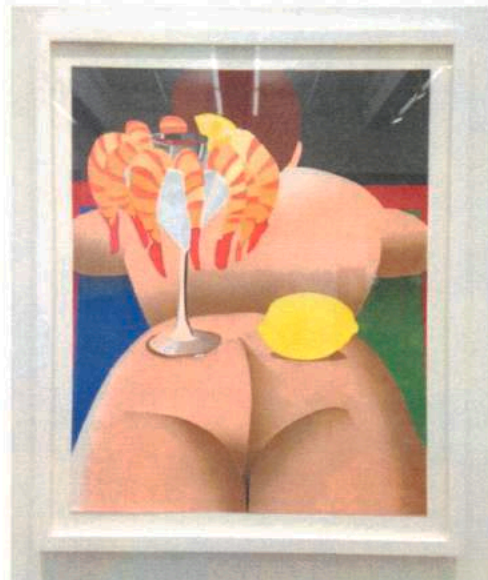
The monotonously dry and shamelessly corporate lives we lead blend into the quotidian cycle. In *Hanging Part*, chandeliers confirm alternate realms—saluting a world of better possibilities as Buñuel articulates—tingling from the brightly pink pierced nipples of a young man.

Iacono's works refer to the zealously sadomasochistic tone of masters Robert Mapplethorpe or Jimmy De Sana, yet refrain from their sometimes dismal tones through his bright color palette and self-mocking undertone. Whereas, in *Fishbowl Heels*, tiny fishbowl with piscine creatures in warm tones complete a pair of lady pumps while mediating the tension between floor and flesh.



Installation View at PPOW Gallery

Whether still life oranges, hidden abstracted details or 7 pm sun in summer, sphere-shaped obscure objects quietly repeat throughout the show—sometimes in feisty duello with humankind, such as *Grapefruit* or *Watermelon Crusher*, or complementing the preeminent eroticism as in *Locked-in*.



Anthony Iacono, Shrimp Cocktail 2015

Perhaps the most overt is *Shrimp Cocktail* in which the male buttocks serve as a stool for shrimp cocktail. The peculiar harmony between human skin and inanimate object spans throughout the show, cementing Iacono's landscape of fetishist desires. Earthy delights, from shrimp cocktails to naked young bodies, march in the most desirable scenarios, employing just the right amount of kitsch thanks to the color-dominated mellow collage technique of the artist.

This Week's Must-See Art Events: Punk for Cyberpunks

by MICHAEL ANTHONY FARLEY AND CORINNA KIRSCH on JULY 6, 2015 [EVENTS](#)

This is one of those New York City weeks that gets off to a slow start and then builds up to a Friday night of frantically running around to see it all. It's also one of those great weeks that reminds you the city is still full of people doing awesome, cheap projects with a DIY ethos. Wednesday night, the Lower East Side collective Con Artist is having a \$20 art sale as a gesture to inject a little accessibility back into the art market. That night, Center for Architecture is hosting a discussion about artists appropriating the concerns, aesthetics, techniques, and materials of architects. That event is followed up by a sister exhibition at Andrea Meislin Gallery on Thursday night. From there, it's thankfully only two blocks to Anthony Iacono's opening at P.P.O.W.

Friday night won't be as easy to coordinate. Continuing in the vein of democratic offerings, Hrag Vartanian is curating a yard sale in Greenpoint by the artist Jade Townsend. This is happening the same night as appropriation-friendly shows at James Fuentes and bitforms back in Manhattan. But the most DIY events of them all are the other direction on the L Train: Bushwick Art Book and Zine Fair and Latino Punk Fest are both having events a few blocks away from each other. Luckily, the yard sale and zine fest are going on all weekend, so don't feel too bad if you have to miss one of the openings in your triage.

Finish out the weekend at Hester, where Andrea Crespo promises to offer us a glimpse of the future of subversion. Cyberpunk's Not <->.



P.P.O.W.

535 West 22nd Street, 3rd Floor
New York, NY

8:00 p.m. - 8:00 p.m.

[Website](#)

Anthony Iacono: Crudités at Sunset

P.P.O.W. has been on a roll. From Anton van Dalen's impressively serious, though cartoon-y representations of East Village life to what looks like another showing of less-than-straightforward, and eccentric presentations of identity, in all its guises, with Anthony Iacono's solo exhibition, we're given an image of a man (most likely) on all fours, with a potted plant hanging from one sagging nipple, and what look like purple breasts straddling a house vase with a lemon set in the corner. Curious to see more.

NEWS

'Nosh' Opening Party at Culturefix Gallery on Clinton Street

by ROBERT SKETSEMA
SEPTEMBER 8, 2010



A party celebrating the opening of the show "Nosh" overflowed the Culturefix Gallery on Clinton Street on Friday night. The show features food-themed works by 13 artists, and was curated by Kady Grant and Anthony Iacono. The multilevel space, which features a bar and café in front, is also the site of the monthly Dinnerfix supper club.



Here's a photo diary of the event, which features work by Katie Rhody, Keat Teoh, Ashley Soliman, Nina Carelli, Robert Blake, Brianna Lutz, Grady O' Connor, Kady Grant, Anthony Iacono, Eric Finzi, Kelsey Collins, Luke Burke, and Lisa Fiore.

The show will run through October 22.

Culturefix
 9 Clinton Street

