

ARTFORUM

CRITICS' PICKS



Ivy Haldeman, *Close Up, Calf Over Thigh, Cream, Index and Middle Finger Forward*, 2018, acrylic on linen, 24 x 16 1/2".

NEW YORK

Ivy Haldeman and Douglas Rieger

HELENA ANRATHER

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Ivy Haldeman's voyeuristic paintings take a joke—all those pairs of hotdog legs extruded onto Instagram beaches—and pull it even further. Her anthropomorphized hotdogs experiment with “lifestyle” prosthetics. They read a book before falling asleep on it, cradle a bananaphone, and daub cream onto a shapely calf. They're wearing nude pumps and recline in pillowy buns like a Vienna Beef in furs. When their hands—or, rather, knotted serpentine tangles of arms—aren't tied, as they are in the piece *Long Arm, Loop, Half Knot, Coin* (all works cited, 2018), they're holding the flaccid

noodle of a cigarette, long enough to drape over a free finger.

Belts, buckles, chains, and a taxonomy of orifices in Douglas Rieger's wooden sculptures extend the s/m vibe. Particularly exciting is the rather finely turned *Gentleman*, which reveals new textures and stretchable gauges from every angle. Its jaw is sculpted, and its pate is polished, while an extended cartoony bulge of a retinal cone suggests it's enjoying the show. Turn around: He's holding a dildo stacked with anal beads on one end and a teat on the other. Turn again, and a belly button sighs into a pubic thatch.

If Haldeman's strict mustard, mayo, and Thousand Island palette provides the condiments, flashes of Pepto-Bismol pink in Rieger's works bring the postprandial relief. Yet the sculptures (the smaller ones especially, which suggest handheld tools or toys) eschew the elegant languor of Haldeman's hotdogs, suggesting a tension between a Kegel and a clenched fist.

— Rahel Aima