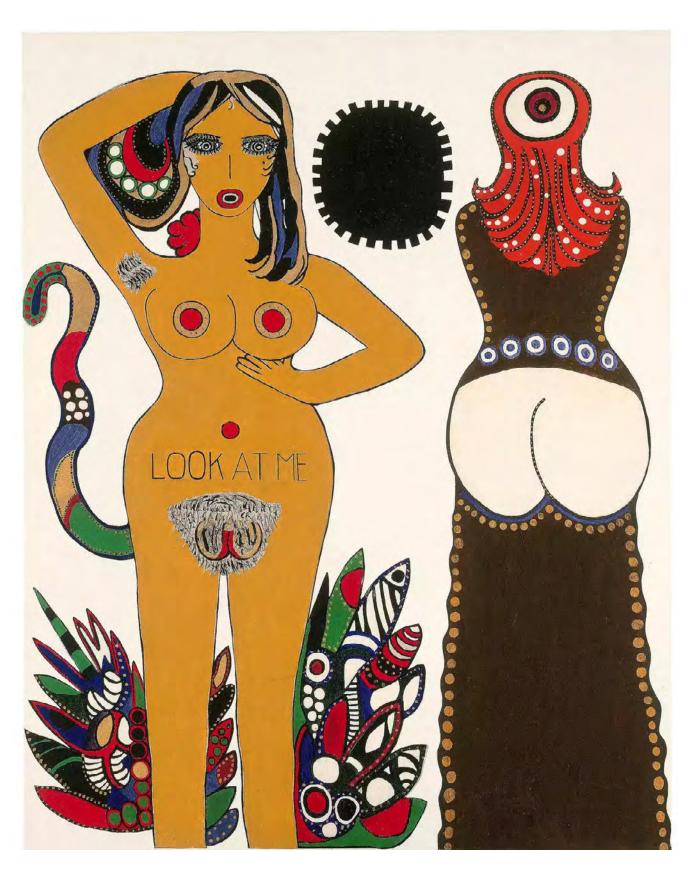
PERES PROJECTS

Numéro

What is honest sexual liberation?
What do pure pleasure and gender equality freedom look like?



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The works of DOROTHY IANNONE show the powerful place of eroticism in our society. Since the 1960s, she has been making vibrant works in the form of paintings, drawings, videos, sculptures and prints.

Male and female figures fight for their freedom, female sexuality takes center stage as a formidable force - an invincible goddess with no limits. In addition to the strong woman, there is also the fantasy of the equal in a unified female-male being.

SEX is far from the mere act of penetration by the male phallus - here, He exists in Her like a part of a new whole

The long penises, large vaginas and full breasts almost reach out towards the viewer, but there is much more to them than their purely erotic presence. The bright colors, the cry for freedom, the stripping away of any political and social conventions all cry out for the unique hippie-like culture of Dorothy lannone. Not long ago, a revived interest in the now 88-year-old artist was awakened: In 2014, the BERLINISCHE GALERIE showed a retrospective of Dorothy lannone's work. For some, the works might cause a blush of embarrassment. Many of her pieces contain comic strip speech bubbles; provocatively close to the genitals, the figures call out: "Look at me!"

Does the figure genuinely want us to look? Or is she challenging us, anticipating our gaze, knowing that we wanted to stare at her nakedness anyway? Censorship played a significant role during the years of her artistic practice. Her works were repeatedly rejected, taken out of exhibitions, or presented to the public only for brief periods.

The permissiveness, the salaciousness of the subjects but also the provocatively potent strength of the women did not always correspond with the spirit of the times. Today, the images strike a chord and the artist's power to assert herself against all conventions is moving. The painted style of the female parts is reminiscent of the reproduction of people in ancient Egypt. Particularly typical of ancient Egyptian art was depicting human figures in bas relief – out of an effort to depict the human being as completely as possible.

In lannone's work, this occurs with the full frontal depiction of genitals directly below the navel on the woman – the feminine at the center of the action.

IN DOROTHY IANNONE'S paintings, the figure

play a central role, but their genitals can also stand alone. This independent, disembodied power of a vagina was also captured by the artist Paul Klee in his 1920 work **Pandora's Box as Still Life.** In Greek mythology, the woman was considered a seductive force, sent by Zeus as an evil beauty to punish people.

Paul Klee painted the story of the famous **Pandora's Box** as a watercolor in which an amphora-like



head dominates as a many-eyed Pandora. He depicted the figure's mouth as a vagina, the ears as handles of the amphora. Dark vapors rise from the apparition.

A representation intended quite differently from IANNONE's:

VIOLENCE - AS A

THREAT TO THE MALE?

Dorothy lannone's works not only flow from her fertile imagination, they are also very personal. Therein the artist processes her relationship with action artist Dieter Roth, which continued to inform the explosive eroticism in her art even after the two seperated in 1974. He is her male muse, the reason behind her devotion to art and excessive love.

Dorothy lannone's artwork has captivated us and is a testament to a powerful women who defies convetion. Her works take on fresh perspectives and seem to develop in meaning over time.

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