

Studio Visit

In Her Light-Drenched Waterfront Studio, Ivy Haldeman Paints Toward an ‘Empathetic Pang,’ Pausing for Noodle Breaks

We caught up with the artist at her Brooklyn Navy Yard studio as she prepares for an upcoming exhibition at François Ghebaly.

Katie White, May 30, 2023



Courtesy of Ivy Haldeman. Photograph by Joe McShea.

One will find a number of curiosities inside Ivy Haldeman’s Brooklyn Navy Yard studio: fake On Kawara paintings, mannequins sporting dramatically shoulder-padded blazers, a small citrus garden on a windowsill. The artist, who is best known for her larger-than-life paintings of hot dogs in repose, however, *does not* keep this processed meat on hand in the studio.

This conspicuous absence begins to make sense when one realizes the atmospheric rigor Haldeman strives to maintain in her studio— atmospheric in the literal sense. Her studio is filled with gauges measuring the humidity and temperatures of her studio space. Small variations, she’s noticed, make quite a difference in her compositions.

Haldeman moved into the studio a few years ago after carefully searching for a recipe of perfect elements: good light, a freight elevator, top-notch ventilation, space to stretch and prepare canvases. Oh, and the studio needed to be a not-so-impossible distance from Chinatown noodles.

Right now Haldeman and her team are preparing for her upcoming solo exhibition at Los Angeles’s François Ghebaly in September, working on the process of bringing drawings to life on canvas. We



Courtesy of Ivy Haldeman. Photograph by Joe McShea.

caught up with the artist to talk about her highly specific listening choices and the studio task on her agenda that she's most looking forward to.

Tell us about your studio. Where is it, how did you find it, what kind of space is it?

I work in the Brooklyn Navy Yard, in a multistory manufacturing building. There are a lot of fabricators here, small import/export businesses, a few other artists. The sets for *Saturday Night Live* are made on the ground floor. This building was probably constructed for military purposes, and is now, ironically or not, used for cultural production. I actually sublet my space from a larger fabricator who's had his business in the building for over 20 years.

What made you choose this particular studio over others?

I need very particular elements in a studio. Good, bright lighting. It's good to have daylight in addition to electrical lighting. I like to be able to see the paintings in different lighting conditions. I need a space that I can divide into different work areas, as many different types of processes are needed to make the paintings—some messy, some very clean, and they need to be separate. It needs to have the ability to be ventilated, as well as have neighbors that don't produce noxious fumes. I need a sizable freight elevator, so as not to kill the art handlers, and temperature control, for the materials and for the people. It needs to be a reasonable commute for the people who work with me. I looked at a lot of studios during the pandemic—I had

my pick through Manhattan and Brooklyn when the city emptied out –but this was the one studio that met these conditions at a reasonable price.



Courtesy of Ivy Haldeman. Photograph by Joe McShea.

Do you have studio assistants or other team members working with you? What do they do?

I do have a few people working with me. It's important for me to have a very stable and archival surface to work on. To ensure this, we make all the surfaces ourselves. There is a lot of labor that goes into stretching, sizing, and preparing canvases. We are always testing and monitoring materials, and keeping records of our processes. Also, the painting surface needs to have a particular luminosity and texture, which takes a lot of gesso and sanding. There is the general upkeep of the studio, which needs regular organizing and cleaning. The painting process takes a number of steps, from drawing, material tests, and color tests. I have my team doing whatever doesn't require my particular hand and sensibility. I do love having people work with me, it brings different skills and knowledge sets into the practice.

What is the first thing you do when you walk into your studio (after turning on the lights)?

Wash my hands and open the blinds to let in the natural light.

What is a studio task on your agenda this week that you are most looking forward to?

Painting a mauve suit.

What are you working on right now?

I am preparing for an exhibition at François Ghebaly's L.A. space in the fall. I am currently in the various stages of sketching with watercolors, creating pencil drawings, and bringing these images to the canvas.



Courtesy of Ivy Haldeman. Photograph by Joe McShea.

What tool or art supply do you enjoy working with the most, and why? Please send us a snap of it.

I am very attached to my temperature and humidity gauges. I have

What tool or art supply do you enjoy working with the most, and why? Please send us a snap of it.

I am very attached to my temperature and humidity gauges. I have about four or five of them lying around the studio in different areas. I think it comes from working in so many old commercial buildings in New York City, and realizing that all the quirks these buildings have —humidity from cement floors, heat from southern windows, the painful dryness of heating pipes, etc.—will affect how your materials and people function in a space. There are so many things that are subjective in an art practice, but these gauges help me monitor if I've generally gone mad, or am just delirious from the cold or heat.



Courtesy of Ivy Haldeman. Photograph by Joe McShea.

What kind of atmosphere do you prefer when you work? Is there anything you like to listen to/watch/read/look at while in the studio for inspiration or as ambient culture?

My current schtick is an eight-hour, no-loop 4K recording of deep forest birdsong. But I also like a good Marxist text; nothing gets me in the mood for art-making like David Graeber's *Debt: The First 5,000 Years*.

How do you know when an artwork you are working on is clicking? How do you know when an artwork you are working on is a dud?

I'm usually looking for some empathetic pang. I generally believe that people will get a feeling from a painting before they really see it. If an image I am making feels smart or tricky or just boring, I know I've strayed the path.

When you feel stuck while preparing for a show, what do you do to get unstuck?

I usually need a break. There's nothing like some cheap Chinatown noodles with friends.



Courtesy of Ivy Haldeman. Photograph by Joe McShea.

What images or objects do you look at while you work? Do you have any other artist's work in your studio?

I have a few mannequins wearing business suits in the studio. I use them for reference in drawings, and generally just appreciate their company. As for other artists' work, I have a fake On Kawara that I keep around. There was a time when I would make On Kawara paintings as birthday gifts for friends. This one's just made with a cheap stretcher and house paint, but I appreciate being reminded of Kawara's practice: the daily task, the simplicity, the capturing of time. I think there is something there that I aspire to.

What's the last museum exhibition or gallery show you saw that really affected you and why?

I keep thinking about the Kehinde Wiley show at the de Young Museum in San Francisco. The show is so carefully orchestrated, and yet there is a lot of repetition that lays bare the formulas he uses to make the body of work. There is a certain removal of the artist from the artworks, but I feel his intention goes so far beyond the objects in the gallery, and his actual materials are the social narratives and structures that he empowered himself to navigate. His practice brings up a lot of questions about the role of the artist, their relationship to their object making, and how one should use their platform in the world.



Courtesy of Ivy Haldeman. Photograph by Joe McShea.

Is there anything in your studio that a visitor might find surprising?

I have a little garden along my windowsill. It's full of citrus plants that I have grown from seed, including yuzu trees, sweet lemons, and Makrut limes.

What is the fanciest item in your studio? The most humble?

The fanciest: Artfix Primed Polyester Canvas, conservator-approved, avowedly prepared in the temperate caves of France. The most humble: the tool that takes on the auxiliary labor of mixing paints and cleaning the bottom of containers, the 20-year-old beater of a paintbrush.

What's the last thing you do before you leave the studio at the end of the day (besides turning off the lights)?

I usually have some time just staring at and pacing around my paintings.

What do you like to do right after that?

Turn off the studio lights, carry my bike downstairs, and ride off into the night.

Interview

IN CONVERSATION

How the Painter Ivy Haldeman Critiques Consumerism With Hot Dogs

By Genesis Belanger

Photographed by Joe McShea

July 3, 2023



The artist Ivy Haldeman photographed in her studio by Joe McShea.

Ivy Haldeman, a master of personification, uses hot dogs and suits to bring you to your knees either in pensive thought or despair. “The drama of the painting isn’t in the storyline of the hot dog,” Haldeman explains. “It’s the emotive interaction you’re having with their body language on the picture plane.” In her upcoming show at François Ghebaly gallery in Los Angeles, the New York-based artist uses these fluidly constructed images of feminized sausages and headless suits to critique practices of exploitation, labor, and performativity in a capitalistic and patriarchal society obsessed with productivity. Haldeman’s goal is to make the viewer ask *who* is watching, and who the hot dog is performing *for*? The ceramicist Genesis Belanger, a peer and longtime admirer who shares the same grievances with consumerism, follows similar lines of inquiry in her own work, which convey half-eaten watermelons and hands adorned with rings to illustrate the commodification of the female body. Last month, Haldeman and Belanger got on Zoom to chat about personal protests against the beauty industry, little lizards at The Met, and the Upton Sinclair novel that started it all.—ARY RUSSELL

GENESIS BELANGER: Hi.

IVY HALDEMAN: Hey, hello.

BELANGER: How is your upcoming show going? Will you be showing the new works you told me about or is that under wraps?

HALDEMAN: I hope to be sharing the new works. It's funny making something new.

BELANGER: When do you release new things into the wild?

HALDEMAN: It's a slow process. I'll take my sketchbook to a friend's house and be like, "What do you think?" Then show another friend a picture on the phone and be like, "First reaction, how are you feeling?" And it slowly starts to become public.

BELANGER: I always show the new stuff. I figure that putting it out to the public is the best way to get the strongest reaction. But I feel like you work with tighter series than I do. Would you agree?

HALDEMAN: That's interesting. I guess you have a little more flexibility in terms of the objects that you are making.

BELANGER: So how do you decide what a new series will be?

HALDEMAN: I do ultimately decide, but I feel like there's never a point where I say, "Oh, I have made a decision." It's a process of having lots of different visions and giving them some kind of visual form and then seeing how they live in the world and how they make me feel. I hope to be showing a new series in January, which I started thinking about last September, but it took four months before I even understood what direction it should be going in. Talking about artistic processes is so vague and abstract.

BELANGER: Absolutely. But you have a few series that you return to, and you are able to build entire bodies of work from a very specific arrangement of forms. How do you choose them?

HALDEMAN: When making a painting I'm thinking of it as a type of theater, and the actors are basically composition and readable body language. Those are going to create the points of drama more than a series of changing characters. So sometimes people ask me if the hot dog figure is a character or if this character meets other characters, but the drama of the painting isn't in the storyline of the hot dog. It's the emotive interaction you're having with their body language on the picture plane.

BELANGER: That makes sense. So you're more interested in revealing this subtle non-verbal language that we all speak fluently but are maybe unaware of.

HALDEMAN: You've said that so beautifully. It's like arguing with somebody and you're telling them all the things they did wrong, but it often doesn't matter what the person is saying, it just matters that they're upset. And the content of the words is almost useless because you're not going to convince them otherwise. It's about somehow resolving the emotional conflict, not the rational conflict.

BELANGER: Absolutely.

HALDEMAN: It doesn't really matter what I'm painting in a certain way. My figures are very important to me and they have a lot of meaning. But the content of each painting is in the body language of the figures.

BELANGER: It's not a narrative.

HALDEMAN: It's not. Like being in New York City, you're walking down the street watching people, and you're getting snapshots into their lives and you can just tell how incredibly deep and complex each one of their situations are. Trying to capture that in the painting without distracting oneself with too many items or objects is part of the challenge.

BELANGER: Do you feel like from the hot dog to the suit, you're paring down to see with how few elements you can still evoke that non-verbal expression of the body?

HALDEMAN: Genesis, you're incredible, because I think exactly that. The hot dogs have faces and hands, which is immediately easy for us to relate to as people. And then the suits have no hands, no face. So how do you still find a point of emotive entry? It was a progression of that content pursuit.

BELANGER: This beautifully leads us to your new work. Do you want to tell me a little bit about that?

HALDEMAN: I don't know if I should talk about them before they are presented in the real world.

BELANGER: Maybe this can just be a tease then.

HALDEMAN: I feel like as I've been painting my hot dogs and suits, I'm thinking about an American experience. With the hot dogs, I always thought about *The Jungle* by Upton Sinclair. In high school, I just remembered it being about food regulation and the meat industry because it was disgusting. But then you read the book and you realize it's actually a book about immigrant labor. It's kind of twofold because it's the working conditions of the immigrants, Lithuanian immigrants specifically, but also the mythical narratives of America that convinced them to leave a situation that is actually not bad. They actually have a nice life in Lithuania, but the dream of America is so bright and exciting that they give it all up to work themselves to death in Chicago.

BELANGER: Right.

HALDEMAN: I'm always thinking about labor and painting. I was looking at a lot of ukiyo-e prints from the Japanese Edo era, the late 1800s, of women who are courtesans. The images are used to advertise their presence. It's interesting to decontextualize that as a beautiful drawing and then remember that this is an advertisement for sex work. So these hot dog figures are a product of industry. They're lounging on the canvas, but they are working ultimately because performing for a viewer, even just presenting yourself visually, is a form of labor. So the jump to the business suits was very literal. When you have a figure on canvas, specifically a woman, in many instances you're watching them perform for a type of equity. Somehow that all connects to America.



The artist Ivy Haldeman photographed in her studio by Joe McShea.

BELANGER: I think so.

HALDEMAN: The hot dogs are about leisure and labor connected. The suits are very much about labor, but also about finding agency in the working body. It might be an elusive shell that you wear. So I'm really excited about my new series. It's about how we use images to create financial structures that dominate the world. Anyway, they might not read like that. They might just look like vacation paintings.

BELANGER: I doubt it. And I think when things operate on multiple levels, that's when they're most successful. So hopefully they're both a vacation painting and a critique of America and women's roles in it. And also with the fewest amount of elements communicating that nonverbal action of the body. It's interesting that you bring up *The Jungle* because that was an extremely formative novel for me as well.

HALDEMAN: Oh my god.

BELANGER: In fact, I became vegan for 12 years. Vegan for the people, not for the animals. [Laughs]

HALDEMAN: Yeah. That's so incredible. What made you read it?

BELANGER: I think I was living in Chicago at the time.

HALDEMAN: Oh yeah. You're like, I should know my city.

BELANGER: Yeah. I love a historical novel as well.

HALDEMAN: God, that's so good of you. That book was really amazing at capturing the material conditions of these immigrants and describing how when a family unit breaks down, everybody's health starts to deteriorate. But it wouldn't have if this family were allowed to take care of each other instead of putting all their labor into the meat industry.

BELANGER: That novel was my first awareness that we continue to internally exploit. Sometimes it's easy to think that's the past. And not to realize that it doesn't go away, it just shifts.

HALDEMAN: Is there a source of literature that was really inspirational for the work that you're doing?

BELANGER: I listen to books while I work so I'm just voraciously absorbing information, but I don't know that I can draw any direct lines. I think what directly influences me most these days is advertisements. The object changes, but the formula doesn't. So even though we're not advertising sex work, we're still in some ways using women's bodies as a way to sell things.

HALDEMAN: Do you think about cosmetic advertising in particular?

BELANGER: That's where it's most obvious. But even for telephones and wrenches and every single thing, a part of or a full female body is often used to sell it.

HALDEMAN: Sometimes I think about the cosmetic industry and how a majority of those profits come from women. So when someone's like, "Oh, I've started a cosmetic brand, now I'm a billionaire," you're like, is that actually moral money? I don't know.

BELANGER: I did this personal experiment for a few years where I lived my values and didn't participate in any feminine grooming. I didn't color my hair, wear any makeup, do my nails.

HALDEMAN: Which is amazing, because whenever I encounter you in real life, you are incredibly immaculate. Never done up, but immaculate.

BELANGER: Well, I'm not doing that anymore. You realize that there's a cost, even though there shouldn't be. The way that one is treated if you don't participate in the grooming is different and distinct. I don't find my personal value in being appreciated for being handsome, but it really exemplified how powerful that pressure is. It's a machine you can't remove yourself from. Or if you do, you need to be really, really strong.

HALDEMAN: You have to have some incredible form of power or wealth in order to walk around unkempt. That's actually something I debate a lot. Out of frugality and perhaps an allergy to gender roles, I've never learned how to put on makeup. I wear my hair in a braid because I literally don't know what else to do with it. I'm currently sporting the first manicure of my entire life.

BELANGER: Ooh, it's nice.

HALDEMAN: Oh, thank you. But it's so funny. I'm approaching 40 and I finally got a manicure. I know I'm affected by it. I know when someone shows up and they have that incredible dash of eyeliner and their hair is impossibly in place, I experience a sense of awe.

BELANGER: I think we're conditioned to associate maintenance with beauty. That's what my experiment was. What are we valuing as beautiful? Are we valuing health and something natural? Or are we valuing consumption?

HALDEMAN: Right. Well, heroin chic isn't quite in the way Lululemon-fit is, right?

BELANGER: Yeah.

HALDEMAN: But I guess that's just a changing beauty standard of maintenance. Do you go somewhere for inspiration?

BELANGER: I want the information I consume to balance my life. I go to all the museums for inspiration though. I love living in New York and being able to go to the museums each week.

HALDEMAN: Do you have a favorite object in the Metropolitan Museum?

BELANGER: I never have a fixed favorite object. But did you notice that they've taken out a ton more ceramics? I've never even bothered to be like, "What are these?" Maybe I should look it up. Some really incredible ceramics were on display, little lizards.

HALDEMAN: Oh, wait. I know what you're talking about.

BELANGER: Yes, made into these platters that are the craziest things I've ever seen.

HALDEMAN: They're insane. I was looking at that like, "How does this exist? And why is it so detailed?"

BELANGER: And why were these never on display before?

HALDEMAN: Right. I need to talk to a ceramicist about these, but do you think they're cast? The leaves and the twigs.

BELANGER: I think parts of them are made by hand and then parts are cast. It's some incredible craftsmanship that I haven't seen in anything contemporary.

HALDEMAN: How do they cast the snake and make it look so lifelike? I figure you have a dead snake and then it's very limp and you try to cast it. [Laughs] I guess there are ways.

BELANGER: Dead-looking lizard. That's cool.

HALDEMAN: There's an object that I feel very passionate about at The Met. And if we were at The Met together, I'd be like, "Genesis, you have to see this."

BELANGER: What object is it?

HALDEMAN: It's a black Greek vase with this incredible neck. But around the neck is a painting of a necklace with a clasp in the back.

BELANGER: I need to see this.

HALDEMAN: And then they have a similarly styled necklace nearby.

BELANGER: The Met has been keeping something from me.

HALDEMAN: Well, I stalk around The Met looking for that one detail where the artist has lost their mind, or where they've spent too much time with the object and suddenly they're putting necklaces on it.

BELANGER: Maybe we'll have to go together.

HALDEMAN: I can pinpoint it on a map for you. Don't get me wrong, I would absolutely love to go to The Met with you.

BELANGER: Yeah, I think we should just go together.

HALDEMAN: Sounds good.

BELANGER: We can find out where those cast little mini snakes are from, too.

HALDEMAN: I go to The Met as a painter and think about images being frozen in time. There's a painting of a boy in the Egyptian wing with a surgical cut in his eyeball. It's so strange. Or there's a painting in the Italian wing of all these women with blonde fro, and that was just the style of the time, I guess. I once had an art teacher who was like, "You can look at an art object and have a conversation with that artist no matter how old they are."

BELANGER: That's fantastic.

HALDEMAN: But I just can't imagine with ceramics, because you can basically go back to the beginning of the known history of man. Like this flower that's hanging above you, if it were to shatter into pieces and someone were to later find it.

BELANGER: Yeah, or one of the hot dogs I make. It's a very important symbol in our culture.

HALDEMAN: It is. They wouldn't just get it. I think archeologists really think that way. They're like, "What is this yellow swizzle? They don't have mustard in the future." I know that we've mentioned that when you're making ceramic objects, you're very conscious of where the clay is coming from and the quality and consistency that you work with. When you look at clay objects in The Met, do you think about what that material might have been?

BELANGER: I think because most ceramics that we see are glazed and the beauty of the clay body is hidden, I'm not that often drawn to ceramics in general. All my clay is raw or naked, so—

HALDEMAN: Naked clay.

BELANGER: It's naked clay. But when we look at ceramics, often what we're seeing is glass. So it's hard for me to look at unless there's a chip and I can see the body underneath, or there's a culture that didn't glaze.

HALDEMAN: Okay, so it's actually hard to get a sense of the clay body of these objects. Really early on when I was trying to understand how my artwork would live in the world. I loved to consider cuneiform tablets, because on the back of the cuneiform tablet, there was a thumbprint. It really struck me that part of the allure of the art object is the presence of the maker. Not that you have fingerprints in your clay, I don't know where your fingerprints go.

BELANGER: But there's the difference between an object that's made by a body and an object that's the result of a mechanical process. I'm not making a value distinction, but there is a difference. There's something unnameable in that imperfection of a handmade object, even subtly, because I think both you and I are not making very imperfect objects.

HALDEMAN: I actually do think about this fetishization of an expressive mark and how that can become performative. An expressive mark means emotion or expression. I often associate it with wildness and masculinity. And I think maybe I'm choosing to make a mark that expresses quietness and consideration. But it's still a handmade mark.

BELANGER: I think that there's something quick and gestural about those marks, but they're actually perhaps somewhat labored over. And if you really have a mastery of your material, you can make a mark that looks precise and thoughtful, but maybe is actually quite gestural. I find this obsession with the expressive to be a sign of lazy looking.

HALDEMAN: Oof.

BELANGER: I know.

HALDEMAN: No, I love it. There's a lot to question. Thank you Genesis, for starting us off on a line of thought.

BELANGER: But then we just rolled down the tangent hill.

HALDEMAN: Yeah. Well, I can't wait to be publicly humiliated in our conversation.

BELANGER: Me too. I'm so looking forward to it.

HALDEMAN: I hope to see you soon.

BELANGER: Yeah, let's go to The Met.

HALDEMAN: Oh, yes.

THE NEW YORKER

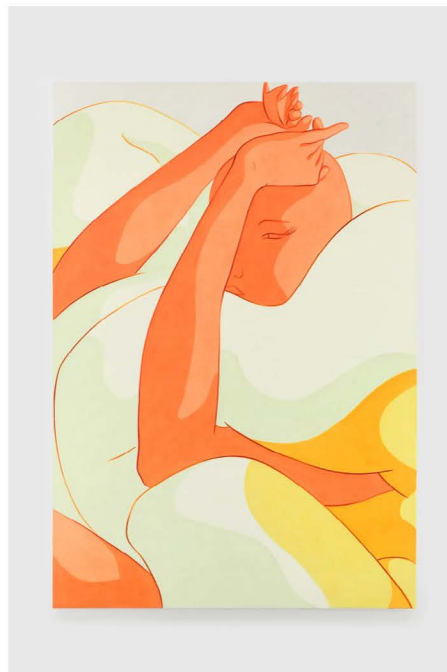
THE ART WORLD MAY 24, 2021 ISSUE

THE RETURN OF THE ART FAIR

Three things made the late-pandemic Frieze New York a tonic: the joy of seeing works in person, the smaller number of galleries, and face masks.

By Peter Schjeldahl
May 17, 2021

Painting ruled this Frieze. The appetites that govern today's market explain the flourishing of the old medium, which avant-gardists have declared dead, off and on, for a hundred years. I had an uncanny sense of styles and reputations picking up where they left off in March, 2020. (A visitor this year might have had giddy moments of imagining that the horrendous intervening epoch never happened—fake news.) The dominant mode splits differences between antic figuration and formal order. Surrealism is back, with housebroken manners. The present master is Dana Schutz, whose blazingly colored fantasies of enigmatic violence were on show at David Zwirner's booth. She makes sculpture, too, of rousingly bestial grotesqueries. (Schutz naïvely got into public trouble at the 2017 Whitney Biennial with a presumptuous painting based on the mutilated Emmett Till in his casket. She has since eschewed obvious topicality.) Related younger painters (Schutz is forty-four) included Ivy Haldeman, with Downs & Ross, who composes images of bizarrely animate fashionable clothes and occasional body parts, writhing in space. Narrative? Abstract? Either or both, in key with the present premium on supercharged ambiguity.



"Colossus, Forearms Up, One Eye, Hands Hold Do (Coffure)," by Ivy Haldeman, from 2021. Art work courtesy the artist and Downs & Ross

Published in the print edition of the May 24, 2021, issue, with the headline "A Trip to the Fair."



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OCULA



Advisory Perspective

Frieze Seoul: Advisory Selections

Seoul, 30 August 2022

Frieze's much-anticipated debut in Seoul has arrived, bringing together over 110 of the world's top galleries. Running between 2–5 September 2022, [Frieze Seoul](#) combines international galleries with a thriving contingent in Asia, including [TKG+](#) and [Tina Kim Gallery](#).

Browse our favourites showing in the South Korean capital ahead of the fair opening.

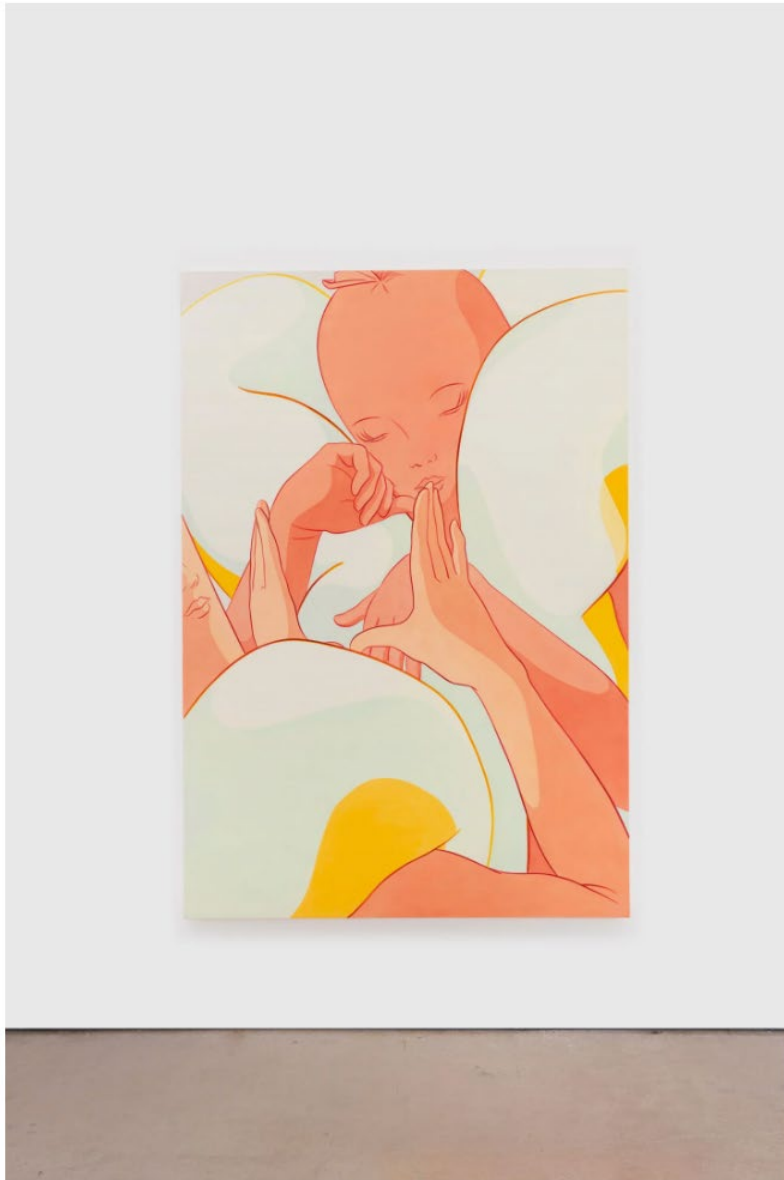
[Ivy Haldeman](#) at François Ghebaly

Ivy Haldeman's anthropomorphic hot dogs have captivated collectors and gallery-goers alike.

Twice, Lips Edge, Thumb Index Angle, Wrist Bent (2022), a new painting showing with François Ghebaly, is sure to catch the attention of the crowds in Seoul. The work showcases bold, alluring colours alongside moments of delicacy—a feature that runs through Haldeman's impressive oeuvre.

With sold out shows across many corners of the world, including [Down & Ross New York](#) and [Capsule Shanghai](#), and reaching six figures at [Phillips](#) last year, the New York-based Haldeman is one to watch.

There will also be a chance to see Haldeman's works in Europe in the group show *FINGER BANG*, which opens at [Perrotin](#)'s Paris space on 3 September.



Ivy Haldeman, *Twice, Lips Edge, Thumb Index Angle, Wrist Bent* (2022). Acrylic on canvas. 212 x 146 cm.
Courtesy the artist and François Ghebaly, Los Angeles.
Photo: Phoebe d'Heurle.

Ivy Haldeman: Hot Dogs, Power Suits, and Freudian Slippage

By [Anni Irish](#) · 05/26/21 12:16pm



Installation view of the Ivy Haldeman's "Twice" at Downs & Ross Downs & Ross

Ivy Haldeman's paintings are filled with imagery that grows more complex the longer you look at them. In the artist's latest exhibition "Twice" at Downs & Ross located in Chinatown, Haldeman explores a variety of topics through several recurring characters that have become a staple within her work --a feminized hot dog woman, hot dogs in general, power suits, disembodied limbs, and more. This latest series mimics a psychic trip through Haldeman's mind.

When you first enter the gallery you encounter a larger painting that is a close up of one hand that is arched with an index finger stretched over the middle one. The sherbet and blood orange tones of *Hand, Sitting, Index Crossed Over Middle*, give depth to what the hand is doing in its almost seductive pose. The disembodied hand is graphically well executed and is comical in both the color of it and the gesture it is making. This sets a tone for the show and also is emblematic of what Haldeman's work is all about.

Haldeman's canvases emit a feeling of nostalgia--the images feel familiar and are like things you have seen before but have been subverted and manipulated through the absurdly funny and sometimes odd scenarios she has created. In *Twice Colossus, Head Leans Left, Pinky Up, Head Leans Right (Gaze)*, two hot dog people are depicted in deep conversation with one another only a few inches apart. The buttercream glow of the bun gives way to the face of one hot dog person with long, sumptuous eyelashes and small lips with their head propped up on her hand as she gazes at her counterpart. The buns become pillow-like and function as a bed. But given the nature of what they are – hotdogs and buns after all– they are also phallic in shape and yet they still exist within and beyond the bounds of their hot dogness. A painterly Freudian slip if you will. It is this kind of slippage that occurs over and over again in Haldeman's work and what adds to its complexity.

The fluffy bun envelopes Haldeman's hot dog protagonists and gives them a place to rest and create space. They relax in bun and have an intimate exchange with another hot dog person, and play with hand gestures in another. Throughout the series of paintings, it feels like we are being introduced to another side of this subject matter and this is what makes this motif so intriguing.



Hand, Sitting, Index Crossed Over Middle, 2021. Acrylic on canvas. 24 × 16 1/2 inches / 61 × 41,9 cm.
Image courtesy of the artist and Downs & Ross, New York. Downs & Ross

Within *Full Figure, Head Leans on Bun Edge, Leg Akimbo, Bottom Enfolded*, the hot dog is depicted leisurely lying about in their bun. She is contouring the upper half of her body resting on the bun while one leg dangles over the side. At the very end of her bun the tail of the hot dog body peeks out. It is exposed and the detail of the recognizable marks of that part of the meat has been painted in. In the very front of the bun is one lone stiletto heel that is on its side and is signaling to the viewer that something just happened. The bun becomes a couch, or maybe a love seat or a chaise lounge, and if it weren't for the hot dog part this could be any person after a long day of work or a night on the town. There is a palatable feeling of familiarity in what this painting depicts, it is one of my favorites in the exhibition because it captures everything Haldeman is about--the absurd normality of the everyday.

The graphic style line work of Haldeman's work is reminiscent of ads from the 1950s. There is a muted vibrancy to the color pallet Haldeman uses that seems to jump off the canvas. There are sherbert oranges, egg shell and buttercream yellows and whites, and cool-grey almost periwinkle purples that become animated in her approach to shadows and her line rendering. The canvases' color palettes in my mind bear a slight resemblance to the obscure 1957 film *The Umbrellas of Cherbourg* while also maintaining the retro feel Haldeman is trying to capture.

In a recent interview Haldeman recounted how she first became interested in the character of the hot dog. In 2011, while on a trip to Buenos Aires, Haldeman came across a hand painted sign for a deli that featured a hot dog. She sketched it then moved onto other things. Several years later while flipping through her old drawings some time later she became enamored with it again. From there the hot dog people began to leap off the pages of Haldeman's sketchbook and onto her canvas.

In Haldeman's case, and in the case of psychoanalysis, a hot dog is never a hot dog. The hot dog becomes a stand-in for something else whether it be a penis, desire, a cigar, a finger, and it is a way for Haldeman to further parse her larger conceptual project.

Painted over the course of 2021, Haldeman's exploration of the hot dog people and power suits occur in new and interesting ways through intimate interactions; many of which positions them in direct opposition to what many people experienced over the course of the last 14-months. The power suits in particular are of interest. Devoid of actual bodies, the suits become activated through the silhouettes of clothing that they inhabit, a kind of ghost body if you will. There are no legs or arms--only torsos of women's bodies. While Haldeman's rendering of these female forms doesn't feel violent, the absence of a figure is interesting and calls into question how the body is meant to function in these works, or rather the parts of bodies. They are blown up and become the entire focus of the canvas.

This push and pull between gender norms, dress codes, fashion, and power is evident in this series. *Two Suits, Step Forward, Point, Cuff Behind Back (Smalt, Blue)*, features two suits as the entire focal point of the painting. The foreground of the painting showcases a periwinkle suit that is turned with one sleeve gesturing up towards its side and is bent at the wrist. The other suit, a darker slate grey with blueish grey with periwinkle undertones stands behind it grounding the other suit hands behind its back. There is a tension within the movement each suit is creating and the pose they are in.

The power suits become a symbol for the female form but are still functioning within the parameters of what it was meant to be. The term which was coined in the 1980s became a way for women to assert themselves in the corporate sphere. The suits themselves came to be defined by big shoulder pads and sharp lines. If you trace the term out more, power dressing first emerged in the 1970s as a way to negotiate or assert power into fashion and therefore were worn in business scenarios. While the term has fallen out of popularity, the concept still remains.



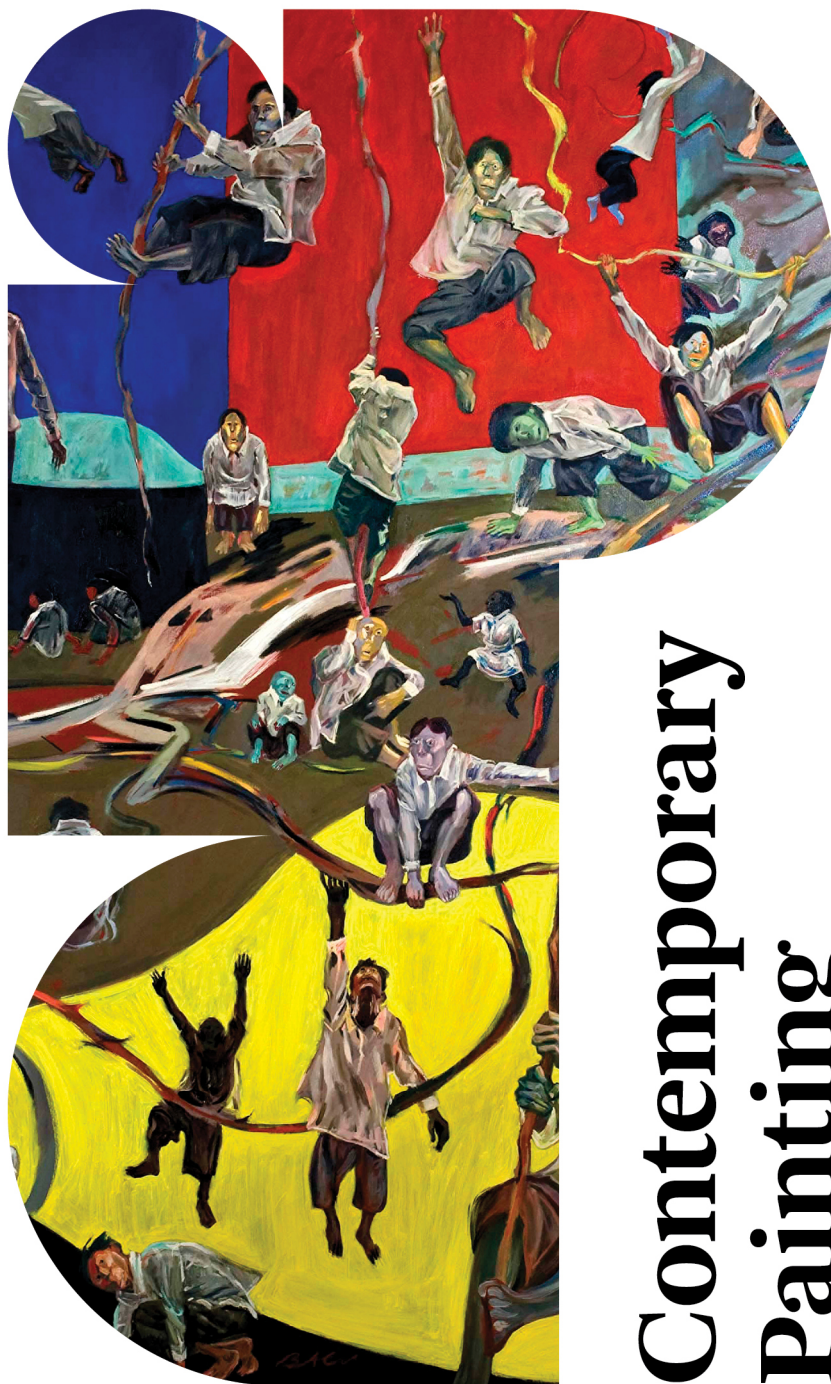
Twice Colossus, Head Leans Left, Pinky Up, Head Leans Right (Gaze), 2021. Acrylic on canvas. 83 1/2 × 57 1/2 inches / 212 × 146 cm. Image courtesy of the artist and Downs & Ross, New York. Downs & Ross,

The psychology of this larger cultural and fashion trend is evident in these works as well as the idea behind power poses. Striking a particular pose in theory can influence how you feel and behave, in line with this is the particularities of power dressing. To pose a certain way will emit a certain mood or tone which is emblematic of the suits. In Haldeman's paintings the power suits become something more and create slippage between what the clothing represents, the color tone, and the larger social commentary that is occurring. It is a suit that is absent from the body but is activated through the pose it strikes and connections it makes.

There is an overall cultural pose that Haldeman is striking through these paintings. Absurdity, desire, and even psychoanalysis take up space in these works that might not seem apparent at first glance. Haldeman is carving out new space for concepts she has been working through and this most recent body of work is some of the most exciting to date. Details matter and it is what these paintings are calling attention to that give them their true power.

"Twice" is on view at Downs & Ross Gallery until June 19, 2021.

World of Art



**Contemporary
Painting**

Thames
&Hudson

Suzanne Hudson

World of Art

Suzanne Hudson is Associate Professor of Art History and Fine Arts at the University of Southern California. She is an esteemed art historian and critic who writes on modern and contemporary art, with an emphasis on painting, art pedagogy and American philosophy. She received her PhD from Princeton University.

Hudson's previous books include *Robert Ryman: Used Paint*, *Agnes Martin: Night Sea* and *Mary Weatherford*, and she is the co-editor of *Contemporary Art: 1989 to the Present*. She is a regular contributor to *Artforum*.

framing them at near range. She lavishes equal notice on her male subjects, often presented in poses that mimic those of classic female nudes, or single body parts presented for inspection or delectation, as in the trompe l'oeil *The Penis* (2006).

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Since 2016, Ivy Haldeman (b. 1985, Aurora, CO) has been exhibiting proxy nudes: crisp, absurdist acrylic renditions of anthropomorphic hot dogs, resting like pin-up girls between pillowy buns. These phallic sausages with exaggerated lips and femme attributes originate from an advertisement the artist saw in Argentina, showing a hot dog donning high heels and eyelashes. Haldeman has since extended the critique of sexual persona into the realm of sartorial trends, taking the 1980s power suit and high heels as an emblem of the codes through which women entered the corporate workforce. In this, her work connects to the stiletto-heel imagery in the paintings of Ulrike Müller (b. 1971, Brixlegg, Austria), who examines the body within social structures, critiquing the trope of a professional woman and her costume. Müller has worked in important collaborative contexts, including New York's LTTR, a feminist, genderqueer artist collective. She also initiated the *Herstory Inventory*, a project through which she engages feminist history by re-drawing archival images. (The contemporary embrace of collectives and collaborative practice is explored more fully in Chapter 5.)

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Working from life models is another example of interactivity in art. Paradoxically, perhaps, given social media's fostering of



158 OPPOSITE Ivy Haldeman, *Full Figure, Open Book*, 2018

159 ABOVE Ulrike Müller, Exhibition view of 'Container', Kunstverein für die Rheinlande und Westfalen, Düsseldorf, 2018–19



intimacy at a distance, the Internet has aided the organization of life-painting groups and hiring of models for a group to work from, together, as it were, in the flesh. The set designer and artist Mark Beard (b. 1956, Salt Lake City, UT) runs a longstanding drawing salon that attracts gay artists. He works via alter egos including Bruce Sargeant, a play on John Singer Sargent, in an attempt to make the homoeroticism implicit in his work the subject of un-closeted analysis. Seeking to redress the absence of pre-Stonewall LGBTQ history within histories of art, Beard perpetuates an academic realism through muscular bodies of gymnasts and wrestlers, and shows the centrality of the idealized male nude, from Greek statuary through the Renaissance, to sublimate homosexual desire. Creating backstories and networks for his personas, and adopting the style of the moment in history at which he conceived each of them living, Beard's resultant works are fictitious documents from a painter who never existed. They nonetheless heuristically pose important practical questions about how contemporary

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THEGUIDE.ART



Ivy Haldeman
Twice
May 6th — Jun 19th
[Find out more](#)

Downs & Ross
96 Bowery, 2nd Floor

New York
Lower East Side

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Downs & Ross
96 Bowery, 2nd Floor

Ivy Haldeman's strange and surreal point of view announces itself from the very first and most intimate piece of her solo show, "Twice," at Downs & Ross: *Hand, Sitting, Index Crossed Over Middle* (2021), in which the knuckle-less, nailless fingers of a neon orange hand easily hold the impossible position described in the work's title. What can only be termed "power suit paintings" continue the theme throughout this show: bodiless suits dance or cozy up, somehow throwing a knowing look at the viewer or else snapping to a beat, despite lack of face or hands or music.

Wrought with an animator's impeccable linework and a combination of soothing pastels and desaturated neons, a number of these paintings depict women and hands, often producing enigmatic gestures. The women have faces like those on the sides of beauty parlors—expressionless, with squinty yet sultry eyes and giant, trident-like eyelashes, little noses, and full lips—except where their heads inexplicably bunch up at the top and burst into Kleenex-shaped sprouts. They are set against soft and ambiguous pale yellow backdrops full of swoops and curves; what could be a pillowy hip or a doughy shoulder in most paintings becomes, in *Full Figure, Head Leans on Bun Edge, Leg Akimbo, Bottom Enfolded* (2021), a full-fledged hot dog bun for a hot dog woman. An easy-to-miss hole in the gallery's wall gives view to a sculptural take on the subject: a velveteen hotdog-woman hybrid, buns and sausage both made flesh.

Ivy Haldeman, *Two Suits, Cuffs Crossed, Leaning on Elbows, Sitting with Arm Back (Small, Blue Horizontal)*, 2021. Acrylic on canvas, 67 × 60 inches.



Haldeman wears a Gucci blouse, vest, and skirt; her own shoes.

In the Studio With Ivy Haldeman, the Painter Who Makes Hot Dogs and Empty Suits Human

by **Stephanie Eckardt**

Photographed by **Mara Corsino**

Styled by **Laura Jackson**

05.06.21

Of the two hours I spend at Ivy Haldeman's studio in the Brooklyn Navy Yard, we spend the majority talking about hot dogs. The humble processed sausage—which, the artist notes, the World Health Organization classifies as carcinogenic—has been on Haldeman's mind ever since visiting La Boca, a vibrant, working-class neighborhood in Buenos Aires, Argentina in 2008. It was there that she came across a mural on the façade of a former convenience store that featured a hot dog in stilettos. Later, praying her “busted ass” digital camera would work, she returned to photograph it, but discovered that the building had just burnt down. She made a sketch from memory.

“There was something about it that was really striking,” Haldeman recalls of the feminized hot dog. “When I first saw that image, I was like, *Ha ha ha—this is funny*. But when I came back to it, I was like, *Oh—I understand*.”



What *did* she understand? Haldeman has trouble putting it into words. The immediate connection between her hot dogs and empty power suits, which are also a recurring motif in her work, is feminism. But it isn't quite that simple. Haldeman doesn't think of her hot dogs, with their long lashes and languid gestures, as women—in fact, she sees them as phallic. At one point, she covered her walls with hot dog people, “and I was like, *What have I done?*,” she recalls, laughing. She now knows she did it because she was considering identity, a thought process that extended to the power suits. For her, they are an amalgamation of interchangeable members of the workforce—of no specific race or gender—who embody capital. Desire, sex, clothes, and even food are just cogs in the machinery of consumerism.



W

MENU



The suits also stem from Haldeman's discovery of joss paper, or "ghost money," which Chinese mourners burn in hopes that the belongings depicted in the sheets will join their late loved ones in the afterlife. Haldeman combined that inspiration with her love of Japanese line drawings—particularly those of the mid-19th-century artist Kitagawa Utamaro, whose depictions of courtesans, in particular, were often simultaneously stately and whimsical.



Louis Vuitton t-shirt and pants; her own apron and shoes.

Haldeman was born in Colorado, to a mother who is a textile designer and a father who was in the military but eventually decided to make maple syrup and farm asparagus. The self-described “military brat” moved to New York City to study at Cooper Union. For almost a full decade, “there were always other jobs”—gigs as a nanny and proofreader, to name just two. In 2016, Haldeman was finally able to dedicate herself completely to her paintings, and two years later she linked up with Downs & Ross gallery, which is currently displaying two of her pieces in their booth at Frieze and giving her a solo show in their Chinatown space.

“It’s been an appropriately clichéd fairytale romance since my partner Tara Downs and I first met Ivy for dinner in Paris during the FIAC art fair several years back,” gallery director Alex Ross says. “We fell hard for Ivy’s richly researched allegories of desire and consumption and have been swayed by an imaginary of feminized alliances to be populated.”

At about seven feet tall, the paintings Haldeman currently has on display are certainly not small: she describes them as “colossuses.” But she is currently working on a commissioned hot dog person that may stretch up to 30 feet—her most ambitious yet. “I don’t know,” she says, then pauses. “There’s something about a giant hot dog you aren’t gonna forget.”



CULTURED

HOT DIGGITY: WHY IVY HALDEMAN PAINTS HOT DOGS

IVY HALDEMAN IS PAINTING HOT DOGS FOR HER FORTHCOMING SHOW IN NEW YORK.

KAREN ROBINOVITZ

05.05.2021



FULL FIGURE, RECLINING, FINGERS TOUCH SHOULDER, EYES CLOSED, 2020. COURTESY OF THE ARTIST AND DOWNS & ROSS. PHOTO BY DANIEL TERNA.

As a collector, I have always had a thing for art that involves hot dogs. I'm sure Freud would have something to say about it, but I just find it funny. From Lichtenstein to Oldenburg to Wurm to Blalock. I stopped dead in my tracks the first time I came across a supersized Ivy Haldeman hot dog.

It was at the Downs & Ross booth at an art fair nearly five years ago. There she was, luxuriating on a supple bun. Sinuous eyelashes worthy of envy. Perfectly pointed ballerina toes. High heel shoes on the floor. She was chic. She was luminous, a bit like stained glass. She was sold. Ivy Haldeman has since emerged as one of the most coveted painters with works in the permanent collections of both the ICA Miami and the Dallas Museum of Art. The 35-year-old New York-based artist is gearing up for her May show at Downs & Ross, working nonstop in her temporary workspace, the 11 x 31' hallway of a TriBeCa studio, surrounded by large hot dog friends.

“A painting is compelling company,” she says, adding that she wants people to develop their own conversations and desires with her work, “making a painting is really a live and let live situation.”

The hot dogs came to her years ago in Buenos Aires. She stumbled upon a hand-painted deli ad of a stiletto-clad hot dog on the side of a building. She sketched it and came across it years later in a pile of memories. Thus began her statement on form and identity, developing a practice that she describes as “the clearest expression of my soul. It gets it right in all its details.”



IVY HALDEMAN. PORTRAIT BY JOE
MCSHEA.

The artist is inspired by Kitagawa Utamaro's print series, *Twelve Hours in Yoshiwara*, depicting 18th-century Japanese courtesans, and notes that her favorite image is of a woman who has woken up in the dark and is holding a candle to sleepily find her slippers. "There is something in this keen attention to the quotidian that is essential. These women are always being seen; they are always working."

That is the essence of her figures, be it the hot dogs, or the iconic headless, hip-cocked pastel suits that effortlessly grace other canvases, like a mix of a Robert Palmer video and *Working Girl*. Technically, her work is a culmination of eight layers of titanium white paint at the base. "Titanium dioxide is a storied pigment," she explains. "They put it in candy to make it opaque; they put it in sunscreen to block or reflect the sun." Over the titanium comes transparent color upon transparent color. The light reflects off the titanium, giving the work a delicious brightness. "I want the work to feel open, like a window or a screen," she says.

Haldeman began painting as an undergrad at Cooper Union (her mother is an artist, so it runs in her blood). She began taking her practice seriously after a chance encounter with Joyce Pensato at a laundromat, the *Bean & Clean*. Pensato sat her down and gave her some advice. "Joyce told me that if I was going to be an artist, I couldn't put anything before my studio. It had to be the first priority," recalls Haldeman. After college, she remained in New York and worked for Annie Leibovitz. "She showed me the value of time and unyielding discernment," says Haldeman, who also credits her time nannying after school for reminding her to stay playful.

"Ivy focuses specific attention towards inherited poses and postures as foundational to immaterial assertions of aspiration, gender, availability and professionalism," says her New York gallerist Tara Downs, who is giving Haldeman her second solo show at *Downs & Ross* (François Ghebaly represents Ivy Haldeman on the West Coast). She continues, "Her landmark hot dog paintings advance a new language for portraiture, one of impossible, fragmentary, or absent bodies both irreducible to the determinations of race and gender and critical for speculating new imaginaries through and beyond them."

When asked what she will work on next, the artist laughed and would only say this: "Rumblings from other continents."

哪一个焦虑的都市人不想成为艾薇·海德曼笔下的热狗女郎呢？

Original 别的艺术 BIE别的 2019-10-18



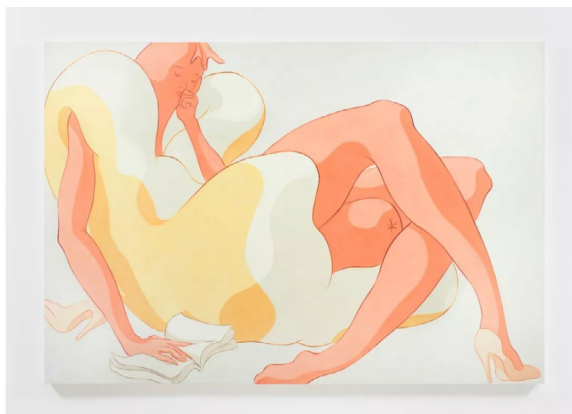
全身，膝盖向上，手部压按面包，发髻，抬头，2019，布面丙烯，213.4 x 147.3 cm

第一次看见艾薇·海德曼 (Ivy Haldeman) 画中那位优雅而奇特的女士时，我就感到深深的不安和困惑，想不明白那纤细光洁的四肢之间到底是什么东西。后来，我听说这个形象是一个热狗，才稍微松了一口气，有了“热狗”这个平易近人的概念作为支撑，那种来自未知的恐惧逐渐消散，但是我的困惑有增无减：在“热狗”所营造的一种世俗和肉欲的气氛，与眼前这位女子优雅的神情和体态之间，我的大脑无法建立起有效的联系。于是，我推测这个形象带有一些讽刺意味，要么是某种挖掘到潜意识，释放出比多的深度冥想的结果。直到邮件采访了艺术家之后，我才明白，这个热狗女郎更像是忙碌的都市人所渴望的一个免受打扰的梦境。

艾薇·海德曼 1985 年生于美国科罗拉多州极光城，生活在繁忙而热闹的纽约。她在采访中提到了四年前刚开始认真创作这个形象时那段身兼数职、抽空画画的日子，并坦言对随时靠在一片软面包上自得其乐的时刻的渴望。我立刻就明白了这种感觉：都是既有梦要追，又有债要还的都市青年，谁不想避开密集的信息与人流，好好地跟自己相处片刻呢？再次观察这位热狗女子，我开始心生羡慕：那块面包看上去如此温暖巨大，能提供足够的支撑，也能给予安全的庇护。最重要的是，它是热狗女郎自带的一部分，是一剂自己治愈自己的良药，没什么比这更珍贵了。

放松下来之后，我盯着这幅画，画面中流畅的线条、柔和的色彩和空灵的背景逐渐产生了催眠作用，使我进入恍惚状态。但不可否认，一个令人恐惧的背景音仍在某处低鸣。无论是香肠突出的尾端还是过于光洁的肌肤，或者艾薇另外两个绘画主题中的元素：空洞的西装、自动行走的双手，它们都能撬动人们心里的不安全感。我想那也许是埋藏在都市人意识深处的焦虑，或许这也就是艺术家在缺觉时不去睡觉，而选择辛苦地描绘这样一张绘画的原因吧。

艾薇·海德曼 (Ivy Haldeman) 在胶囊上海 (Capsule Shanghai) 的个人展览 (犹豫) 刚刚结束，但是没关系，我们仍然可以在图片中看到她的作品，并在访谈中看看她自己对这个形象的理解，她在纽约如何度过典型的一天，以及她对上海这个巨型城市的印象。



Ivy Haldeman, 全身, 手指托脸, 腿骨交叉, 一手按着打开的书, 2019, 布面丙烯, 147.3 x 213.4 cm

别的: 艾薇你好, 你的第一个热狗女郎是什么时候画的? 这个形象是怎么形成的?

艾薇·海德曼: 第一个在 2011 年, 我前两天才从抽屉里把那张画给翻了出来, 是用墨水在打印纸上画的, 线条颤颤巍巍。我当时并没有立即搞明白我和这个形象之间的联系——直到 2015 年, 我才开始认真地创作这个主题。那时候我同时做着好几份工作, 只有早上和晚上能抽时间画画, 也就是说我没有多少时间能睡觉。而这个形象, 优雅、惬意, 放松地躺在一块松软的面包上——这幅画面描绘的就我当时想要的现实。



Ivy Haldeman, 截图, 打开的书, 打开的面包, 手指拖曳, 香蕉电话, 2019, 布面丙烯, 41.9 x 61 cm

这位女郎似乎总是待在家里, 观察和体验自己, 享受着独自的时光。不知道你的表达中有关于“自恋情结”的成分吗? 跟我们所处的社交媒体时代有关吗?

你会觉得她待在“家”里, 这很有意思。在画面中, 我其实很努力地想让这个形象出现在一种“非空间”中 (a non-space)。一个真正的空间太难以满足, 里面所有的物品都会要求与人的互动。即便最常见的家具——椅子、桌子、地板、电视——都在要求你坐下, 表演, 在上面吃点东西, 或者打扫、观看。我希望这个形象不被干扰, 没有其他物品或人向她施压, 使它不得不进行表演。这是一个关于独处、自若的幻想空间。

这个形象似乎结合了最基础的人类欲望与上层阶级的生活方式, 让我想起旧时光中的阔太太们。但我不太确定你是怎么想的, 能分享一下你对这个形象的想法吗?

我觉得画中的面包有点儿像哑剧, 根据姿势的不同, 它可以在床、沙发椅、枕头、高级外套等身份之间转换。马塞尔·杜尚的 *Rose Selavy* 肖像给了我很大的灵感启发, 那双手捏住一件皮草大衣的领子向前伸去, 多么神秘! 一件雍容华贵的皮草大衣能让我们联想到你所说的“阔太太”, 也能让我们联想到像玛琳·黛德丽 (Marlene Dietrich) 那样的早期好莱坞影星的魅力。面包把它自己变成了一件奢侈的大衣, 使这个热狗, 作为一种平凡的日常食物, 能穿上这样一件衣服, 这让我高兴。她也许有点野心勃勃, 羡慕虚荣, 以一种老派的方式。

你画的手的形象看起来也沉浸在自己的思绪之中。能否说说这个形象? 画它的过程对你来说是不是一种冥想?

我脑中总是想着那些人们凭直觉就能感知的形状和姿态。比如说, 我们很擅长认脸, 或者辨认一个朋友走路的姿态。这个手的形状或印记, 很明显地指示着人的存在。对于热狗女郎的形象, 我构想的是她的剪影轮廓, 而与此不同, 手则是演员, 表演一种并非是属于它自己的身体语言。但是它们是好演员, 所以感觉很流畅。

你画的套装为什么总是成对出现？

关于套装，我想画的是一个身份出现在多个身体当中。我特别选择画两套套装，是因为它们并肩而立的时候，会形成一幅有点对称的画面，有些像一张脸。同时，它们之间还有一个界线，一种相互对立的紧张感。不过，套装最好的地方在于它们很高兴抛开身体去工作。你可以派你的套装去办公室，这样自己就可以在床上多躺一会儿了。



Ivy Haldeman, 鞋跟, 果皮, 2019, 布面丙烯, 61 x 41.0 cm

你在纽约的典型一天会如何度过？

我每天都坐地铁去工作室，在地铁上读广告，研究人们穿的鞋。一旦到了工作室，我得先给一棵很大的牛油果树浇水。我最喜欢的日子是拿着一叠速写本边做白日梦边涂鸦；不然我就得投入工作室的管理工作，去订货、准备画布、算账、写邮件等等；有的时候就只是画画，这是一个相对花心思的过程。离开工作室的时候，通常已经天黑了。我的工作室位于一个工业区，那时候工人们都已经下班回家，交通慢了下来，街道上有种奇怪的宁静。

通常来说，什么事情会让你烦躁，给你压力？

通常，我会因为不可避免的生物性衰退而感到非常难过。

虽然说热狗是美国的标志性食物，但是这位热狗女郎不太会让我想起美国，也许跟你的用色有关。能不能说说，“美国人”对你来说意味着什么？

这太复杂了，不过，我确实觉得“热狗粉”的确挺美国的。

听说你在学中文，你为什么学中文呢？

有很多中国文化我都想要体验！我想看中国电影。我很喜欢刘慈欣写的东西，我也想读其他还没被翻译成英文的中国作家的作品。我觉得中国艺术史很迷人，而了解中文绝对能帮助我加深理解。我也想跟中国当代艺术家们聊聊他们做的事。同时，从美学上说，这种语言既复杂又美丽，我很喜欢学中文。

上海给你留下了什么样的印象？

我以前从没去过这么大的城市！我太喜欢摩天大楼了，浦东地带四通八达的人行道果然没让人失望。我也对上海的里弄和地下商场着迷，这两样东西美国都没有。我可以一天到晚地看街头路人的打扮，真是太有活力了！上海的艺术群体也非常热情友好，我能成为他们的客人真的很幸运。

谢谢你，艾薇！

Frieze

Frieze New
York /



01 MAY 2019

Frieze Week: Thursday Preview

From solo artist presentations to thought-provoking talks, unmissable highlights from Frieze New York's second Preview Day



Start your Thursday at Frieze New York with a special tour of Frieze Sculpture at Rockefeller Center with curator Brett Littman, as part of [Upper East Side Morning](#) at 9:00am. Paulo Nazareth's first public artwork in New York celebrates pivotal figures and moments of the Civil Rights movement such as Rosa Parks and Martin Luther King Jr., Sarah Sze presents a natural boulder cut open to reveal a generic image of a sunset, which Sze captured on her iPhone.

Over on Randall's Island, head to the Talks Lounge as soon as the fair opens at 11:00am, where collector **Denise Gardner** will be conversation with President and **Eloise W. Martin** Director of the Art Institute of Chicago, **James Rondeau**, moderated by **Charlotte Burns**, Executive Editor, *In Other Words*, produced by Art Agency, Partners.

Inside the North Entrance, don't miss the 2019 winner of the [Frieze Artist Award](#) architectural intervention. Lauren Halsey makes work about, in response to, and in collaboration with the South Central Los Angeles communities in which she lives.

In the Frame section, at the center of the fair, be sure to see work by New York-based **Sarah Faux** in the Capsule Shanghai (F1). Faux merges the seemingly disparate strands of figurative representation and gestural abstraction to construct sensual situations where raw bodies drift in a state of liminality. **Ivy Haldeman** who lives in New York is showing *Downs & Ross*, New York (F8). Her paintings intertwine food, consumerism and desire.

In the MATCHESFASHION.COM Lounge at 2:00pm, [be sure to see the founder of Harlem's Fashion Row talk](#) with Condé Nast's **Khalia Braxton**, Alexander Wang's **Sacsha Flowers** and designer **Trey Denis** to discuss the future of fashion at 5 Carlos Place at Frieze New York.

Another must-see, *Diálogos*, is a themed section focusing on art by contemporary Latinx and Latin American artists. Isla Flotante, Buenos Aires (DLG5) will put on show the work of **Mariela Scafati** whose installations of paintings make use of old clothing, furniture, and rope. While **Rubén Ortiz Torres** at Royale Projects, Los Angeles adapts the aesthetics of lowrider culture to minimal and conceptual art. **Marta Chilindron**, whose moveable artworks alternate between flat, abstract compositions, and fully three-dimensional forms, will have a presentation at Cecilia de Torres, New York (DLG9).

Check out solo presentations in the JAM section of [Dawoud Bey](#) at Stephen Daiter Gallery and Rena Bransten Gallery, (JAM7). His recent photo-based works bring African-American history into conversation with the contemporary moment, creating a liminal and resonant experience that collapses the past and the present. You can also see the work of **Lorraine O'Grady** at Alexander Gray Associates, New York (JAM2). O'Grady's multidisciplinary practice performance, photo installation, moving media to advocate for hybridity, gender fluidity.

The New York Times

What to See in New York Art Galleries This Week

By Roberta Smith, Will Heinrich, Martha Schwendener and Jillian Steinhauer

Sept. 20, 2018

Ivy Haldeman

Through Oct. 21. Downs & Ross, 96 Bowery, second floor, Manhattan; 646-741-9138, downsross.com.



Ivy Haldeman's "Hand, Index Forward Left" (2018), from her new show, "The Interesting Type." Downs & Ross

You could focus on how clever they are. The sexy anthropomorphic hot dogs that Ivy Haldeman paints in gauzy near-silhouette with a limited palette of colors borrowed from an old [Gahan Wilson](#) cartoon could be sendups of advertising or American gender roles. Matter-of-fact descriptive titles like "Colossus, Ankles Cross, Hand Hooks Heel, Finger Tips Press Bun," by emphasizing their cheeky what-you-see-is-what-you-get quality, nudge them into the self-conscious realm of paintings about painting, too.

But what's striking about the works in her show, "[The Interesting Type](#)," isn't so much their density of double entendre as how effervescently charming they are. What they're *about*, I think, if anything, is that magical something of sex, art, femininity, or even good advertising that no analysis can ever quite capture.

But alongside three of these hot dogs and a new series of doubled women's business suits, the show also includes two wonderful paintings of women's hands. In "Hand, Index Forward Left," the subject is relaxed and assertive, its middle and index fingers striding along with perfect freedom. In "Hand, Index Linger Back," those same two fingers, by crossing demurely, pin that ineffable something down: It's the seductive lie that's also a wish. WILL HEINRICH

Ivy Haldeman: *The Interesting Type*

by Alex A. Jones

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DOWNNS & ROSS | SEPTEMBER 5 – OCTOBER 21, 2018



Ivy Haldeman, *Colossus, Ankles Cross, Hand Hooks Heel, Finger Tips Press Bun*, 2018. Acrylic on canvas, 58 x 84 inches. Courtesy Downs & Ross.

Since 2016, Ivy Haldeman has been exhibiting erotic paintings of feminine, anthropomorphic hot dogs. These ladylike link-sausages, with pouting lips, svelte human limbs, and Cinderella-heels are seen lounging seductively inside pillowy hot dog buns. The leggy figures recalls classic pin-ups by Alberto Vargas, the elegantly drawn, erotic fantasy illustrations of “All-American Beauties” that ran in *Esquire Magazine* and were famously idolized by young, lonely airmen during World War Two.

Haldeman’s imagery is disarmingly funny and sexy. Critics have praised her early efforts, but have also seemed a bit baffled by them; at worst, the paintings have been subjected to deflating, pedantic assessments, like Ken Johnson’s review in the *New York Times*: “While these figures read as female, they retain conspicuously phallic profiles. If the bun is seen as correspondingly vaginal, then the convergence of hot dog and bun may be interpreted as a metaphor for sexual intercourse.”¹ Like a rudimentary Freudian anatomy lesson, this statement drains the blood from Haldeman’s figures (after all, the resemblance of a hot dog to a penis is so obvious, it is known to produce contagious delight in giggling fourth-graders). While Johnson over-simplifies Haldeman’s work, he attempts to engage its meaning, something Will Heinrich’s recent write-up of the artist’s new solo show at Downs & Ross refuses to do. Deferring interpretation completely, Heinrich, also writing for the *Times*, concludes that the paintings are about “that magical something of sex, art, femininity, or even good advertising that no analysis will ever quite capture.”²

Yes, the English language is notoriously ill-equipped to locate and describe the shapes of Eros. But given Haldeman's curious persistence with this imagery, I believe her paintings can stand up to more exploratory handling, and the exhibition at Downs & Ross appears designed to complicate our impressions of the work. There are three dynamic new hot dog compositions, immaculately constructed in a limited palette of bright acrylics, including crisp white accented by subtle bluish shadows alongside hues of supercharged peach, so that the scenes appear illuminated by blazing stage-lighting. Instead of full-figure pinups, these paintings show abstracted crops of tangled limbs; as their titles suggest, the figures have grown larger than their frames. In *Colossus, Two Knees Down, Pinch, Hand Held Back* (2018) for example, thighs appear to encircle the butt-end of a protruding hot dog body. In such close-up views, the formerly comedic impact of the sausage-woman is traded for a slower recognition of form, both more bizarre and more erotic.



Ivy Haldeman, *Hand, Index Linger Back*, 2018. Acrylic on canvas, 24 x 16 1/2 inches. Courtesy Downs & Ross.

There are also two small paintings of a woman's hand pantomiming leg movements, making figures that resemble dance positions, described by matter-of-fact titles like *Hand, Index Linger Back* (2018). These walking fingers are the exhibition's simplest pleasures, elegant and devoid of the grotesque. There are also four large canvases depicting pairs of women's business suits, an entirely new image for Haldeman. The garments float on white backgrounds as if filled by invisible mannequins, appearing emptied of the female figure that has been injected into the hot dogs. The suits themselves are somewhat inanimate, but the dialogue they create greatly complicates the exhibition's symbolic intrigue. Haldeman offers clues in a cryptic press release consisting of just two quotations, firstly an excerpt from *Living Currency*, a work of economic theory by French artist-philosopher Pierre Klossowski that crosses Marxism and psychoanalysis to describe how systems of commercial production harness and give shape to our libidinal desires. The second quotation is from a transcription of a Kraft Heinz Co. conference call, in which company managers discuss their putrid condiments' profit margins, and which includes the pornographic turn of phrase: "We see Oscar Meyer Hot Dogs increase households' penetration and velocity, grow dollar sales and gain share."

Penetration and velocity; quick and dirty. Efficiency is the cardinal virtue of capitalist production, and a hot dog is a highly efficient form of meat—an anonymous batter of trimmings that can be squeezed into identical, standardized casings. But efficiency of production must be met with efficiency of desire: for although desire can be monetized through the power of advertising, it works better when we all desire the same things. For an especially grim illustration of "homogenization," one just might search YouTube for videos documenting the mass-production of hot dogs.

In the age of corporate commerce, a woman’s “power suit” is designed to conform femininity to the male world of business. “Powerful” women in business must adopt the standard uniform, masculinizing the figure with shoulder pads and boxy silhouettes, while paradoxically fetishizing it with compulsory high-heeled shoes. There’s a male fantasy associated with the dominant, empowered woman signified by the suit, but as Haldeman’s emptied shells convey, the suit itself is merely a homogenized mold, and not unlike the hot dog, is a mass-produced product that requires erotic activation by a sexual persona. Haldeman performs a surrealist gesture by switching the site of erotic animation, emptying one cultural product of its persona while filling another. She demonstrates how easily the body of desire can be re-inscribed.



Ivy Haldeman, *Blue Suit, Blue Suit*, 2018. Acrylic on canvas, 73 × 73 inches. Courtesy Downs & Ross.

But of all the shapes that desire can take, Haldeman’s choice of the hot dog—a body with existing genital and abject associations—is pretty naughty. I think her new, more cinematically cropped paintings look less like vintage cheesecake than contemporary anime porn, or *hentai*, as it is known in the English-speaking world. This choice is revelatory, as the Japanese word *hentai* does not mean pornography, but rather “metamorphosis.” Influenced by psychoanalytic theory in the Meiji era, the word came to signify perverse or unusual sexual desire, becoming associated with paraphilia and fetish.

There’s a richer tradition of offbeat erotica in Japan than in the West, or at least, the tradition is less closeted. Take the bestial fantasy genre of tentacle erotica, which pre-dates contemporary anime in famous works like Hokusai’s *Dream of the Fisherman’s Wife* (1814). The metamorphosis implicit in *hentai* is the unexpected change in the location or appearance of Eros, like the wife who dreams of making love to an octopus instead of a fisherman, or like the shift accomplished in Haldeman’s paintings, which transforms the genital simplicity of “hot dog=penis” into a more enigmatic, vulgar delight.

For Georges Bataille, one of the few iconic Western philosophers of erotica, the unexpected transformations of perversion and taboo can function within society as antidotes to homogenization, injecting chaotic variety into its regime of the same. Bataille believed that such acts of “heterogeneity” embodied the generative, divine essence of Eros. This image appears to be echoed in Haldeman’s *Colossus, Knee to Elbow, Wrist Bent, Four Fingers Edge Out*, which shows a hot dog-femme shielding her eyes, with one hand bent in front of her face and the other pressed against her heart, as if she is bathed in the light of some divine ecstasy.

I risk spoiling Haldeman’s paintings with convoluted extrapolations, for their pleasures require none of this analysis to apprehend. But my aim is to sharpen the point of their pleasure by identifying their particular act of transference, the dislocation that constitutes their unspeakable “something.” This was essentially the philosophical project of Bataille, who could put a finger on matters of naughtiness while defending their ineffable mystique. He once wrote, emphasizing the difference between erotic pleasure and detached aestheticism of art, “I defy any lover of painting to love a picture as much as a fetishist loves a shoe.”³

Notes

1. Ken Johnson, <https://www.nytimes.com/2016/08/19/arts/design/what-to-see-in-new-york-art-galleries-this-week.html>
2. Will Heinrich, <https://www.nytimes.com/2018/09/20/arts/design/what-to-see->
3. Georges Bataille, “l’Esprit moderne et le jeu de transpositions,” *Documents 8* (1930). Translation by Hal Foster, *Compulsive Beauty*, p.112.

CONTRIBUTOR

Alex A. Jones

ALEX A. JONES is a contributor to the *Brooklyn Rail*.



Ivy Haldeman's Interesting Type



Images courtesy of *Downs & Ross*, New York

“Many of you have asked why we are so confident in our ability to deliver the top line and what specifically will drive it...We see Oscar Mayer Hot Dogs increase households’ penetration and velocity, grow dollar sales and gain share.”

– The Kraft Heinz Co. 2018 Earnings Call, *The Interesting Type* Release Statement

Penetration, velocity, grow-dollar and gain share. Lunchables, cold cuts and consumer favourites. The Oscar Mayer Weiner earnings call makes me wet. The clever Ivy Haldeman, known for her soft-core pornography hotdog paintings, explores the intersection of perversion and capitalism in her current show “The Interesting Type” at Downs & Ross. Sourcing Kraft Heinz smut and Pierre Klossowski’s 1970 book *Living Currency* in her exhibition text, Haldeman connects consumer culture and deep-seated sexual desire. Do our desires pursue commodification or is it the other way around? Joining her namesake feminine-phallic hotdog are pairings of Hillary-esque dress suits. Eerily bodiless yet voluptuous, Haldeman’s suits titled “Mauve Suit, Tan Suit” and “Pink Suit, Peach Suit,” are both light-hearted and dismal. See “The Interesting Type” at Downs & Ross until October 21st. – Claire Milbrath



ART GALLERIES—DOWNTOWN

Ivy Haldeman / Douglas Rieger

Two exciting newcomers, both in their early thirties, are united by an exhibition title lifted from a young poet (“This Liquid Life,” by Daniel Feinberg) and a voracious taste for the weird. Rieger, a sculptor who clearly worships at the altar of the great, category-defying H. C. Westermann, combines carved-and-polished wood with hot-pink silicone in freestanding and tabletop funkfests that invite anthropomorphic associations. Haldeman, a painter who mines the same richly informed vein of figuration as Emily Mae Smith—whip-smart, but also smart-alecky—has yet to exhaust her unlikely muse, an ultra-feminine hot dog, rendered in a coyly restricted palette of orange-red, mustard yellow, and bun beige. Cracking wise about gender and bodies—consider that the skin of a hot dog is an intestine—Haldeman’s seriously silly pictures are, above all, about the process of producing a painting—seeing how the sausage gets made.

Through June 17.

 Anrather
28 Elizabeth St.
Downtown

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

28 Elizabeth Street

April 26 - June 17

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

THINGS EDITORS LIKE

5 Things T Editors Like Right Now

A by-no-means exhaustive list of the things our editors (and a few contributors) find interesting on a given week.

May 4, 2018

Marble Fruits, With Ceramic Whipped Cream

“The lusciousness of the first bite of whipped cream on top of a sundae and the feel of the curve of a breast in one’s hand evoke feelings that for some are one in the same,” says the New York-based artist Genesis Belanger, whose ceramic sculptures often cast commonplace foods in surreal new lights. A selection of her latest work — including a vase with two protruding hands that cup twin dollops of cream — will go on view at Reyes Projects in Birmingham, Michigan, next week, in the exhibition “Body So Delicious.” The group show will feature the work of five artists who explore the interactions between food and the body.

The exhibition began with softly hued paintings of hot dogs, the show’s curator, Bridget Finn, explains. She had seen the artist Ivy Haldeman’s eroticized renderings of sausages, emerging from pillowy buns, and couldn’t get them out of her head. “They’re just so sensuous,” she says of the hot dogs’ anthropomorphic forms, which humorously suggest the ties between desire, consumerism, food and sex. From there, Finn saw a through line to the sculptor Nevine Mahmoud’s laboriously hand-carved marble sculptures of fruit, the artist Alix Pearlstein’s woven Band-Aid works and the artist Amy Brener’s hanging silicone sculptures, which often appear as if they have ingested troves of miscellaneous everyday objects. Finn will display new work from each of these five artists, who happen to all be female. “There’s a metaphysical thread, sure, but, really, the works are more experiential, in referencing the actual needs and wants of the body — which I think women may be more in tune with,” Finn says. *On view at Reyes Projects, 100 South Old Woodward Avenue, Birmingham, Michigan, from May 10 – June 16, reyesprojects.com.* — ALICE NEWELL-HANSON

What to See in New York Art Galleries This Week

By THE NEW YORK TIMES AUG. 18, 2016



Ivy Haldeman's "Close Up, Finger Twirls Casing, Elbow Angles Under Book, Forefinger Between Pages," at Simuvac Projects. Ivy Haldeman

Ivy Haldeman

'Pulp'

Simuvac Projects
99 Norman Avenue
Greenpoint, Brooklyn
Through Sept. 4

Ivy Haldeman's funny and oddly enchanting paintings [at Simuvac Projects](#) in Greenpoint show eroticized, anthropomorphic hot dogs in pillowy buns. Depicted in swerving, finely brushed red lines in a Walt Disney-like style, the pink hot dogs have the deftly rendered legs, arms and facial features of a stereotypically attractive cartoon woman. Each painting features a single frankfurter in a languorous pose — reclining, reading, daydreaming or otherwise passively disporting like a model in a fashion magazine layout. Buns the color of milk and honey morph into sofas, blankets and a chic overcoat. Bizarrely, these appealing Frankensteinian chimeras seem imbued with lives of their own.

While these figures read as female, they retain conspicuously phallic profiles. If the bun is seen as correspondingly vaginal, then the convergence of hot dog and bun may be interpreted as a metaphor for sexual intercourse.

Ms. Haldeman's beguilingly sensuous imagery verges on a peculiar sort of soft cartoon pornography. Viewed at a more intellectual level as satirical Pop Art, the paintings conflate different kinds of consumerist desire: for sex, for food and, less precisely, for some kind of blissful, unhurried state of fulfilled fantasy. To contemplate these mischievously seductive works is to wonder what we are ultimately hungry for.

KEN JOHNSON