

# Time Out

## New York

**Naked Mallrats**  
Shopping with Shannen  
Doherty's director

**Talk TV terror!**  
Seven shows in seven days

**Little men**  
Norman Mailer  
on Picasso

### ART

#### Review

#### Mary Heilmann and Elizabeth Cannon

Cristinerose Gallery, through Oct 15

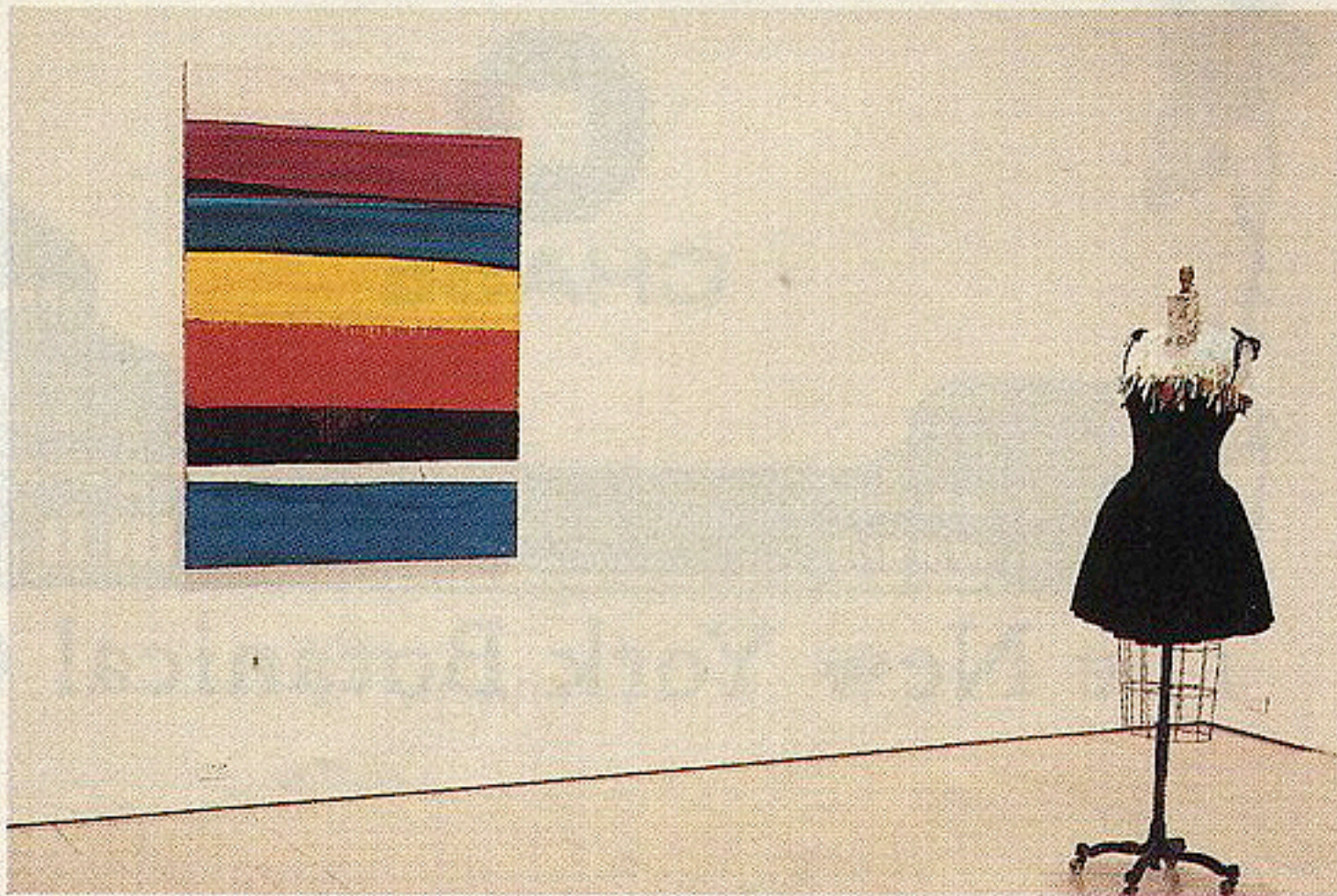
How many artists have formulated aesthetic ideals from a youthful immersion in fashion magazines? Painter Mary Heilmann's confession of such a history to like-minded dressmaker Elizabeth Cannon has resulted in "Crimson and Clover," a collaborative installation that shows them spinning a web of intriguing parallels between formalist theory and dressing for an evening out.

Heilmann is a kind of defrocked constructivist whose ebullient stripes and windows of color literally materialize in the architecture of Cannon's designs. Their exchange of views works to greatest advantage in the open lines of a two-toned halter top and a painting combining overlapping pieces of handmade paper. The homespun touches (frayed patches,

desultory beadwork) Cannon adds to her otherwise sophisticated styling generally suits Heilmann's gorgeously inexact geometries. But next to the candy-colored tangerine dream of a painting like *Opal*, her elegant *Tiffany Dress* looks merely humble and forlorn.

Free of the constricting forms of fashion, uneven waves of liquid color float across the canvas of *Socorro*, their mutable borders bending and dripping into one another on a surface suggestive of raw silk. Draped on a headless dress form, Cannon's black velvet *Confetti Dress* simply can't compete. Its neckline of ragged grosgrain ribbon strips and softly pleated skirt echo the painting's internal structure but transmit little of the evanescence Heilmann draws from living color. Still, "Crimson and Clover" makes for a zingy dialogue between artists whose prefeminist notions of beauty prove none the worse for wear.—Linda Yablonsky

ART



Mary Heilmann (left) and Elizabeth Cannon, installation view.