



LISA KIRK  
IF YOU SEE SOMETHING...

RECENT PRESS

## ART

### Lisa Kirk Debuts 'If You See Something...' at Invisible Exports

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By Michael H. Miller 11:29am



Still from *Backyard Adversaries*. Courtesy of Invisible Exports

There was a lull in the bad weather last night and *The Observer* was standing out front of the gallery Invisible Exports, watching a video by Lisa Kirk. Two newscasters were showing footage of what appeared to be a terrorist cell, eerily reminiscent of the photographs of Abu Ghraib. The newscasters were staring with blank faces, sometimes moving their mouths but mostly saying nothing. The video had no sound.

It was part of Ms. Kirk's exhibition "If You See Something..." which opened last night at

the Lower East Side gallery. The show is an extension of Ms. Kirk's four channel video project on Governors Island, *Backyard Adversaries*. In it, Ms. Kirk filmed four children "playing Abu Ghraib" in the Hudson Valley, an eerie combination of dress up and war. (They were the "terrorist cell" that was being "reported" on in the video outside.) Inside the gallery was a trailer for that longer project, in which four other children that Ms. Kirk found on Craigslist narrate the action of the video.

"There's an audio component," Ms. Kirk told *The Observer*, "But it just died because someone forgot to charge the iPod shuffle."

In the corner of the room, someone popped open a bottle of champagne and the cap flew across the gallery. Ms. Kirk and *The Observer* both jumped in fright.

The gallery was scattered with strange, almost nightmarish objects—highly detailed speakers and a video camera made entirely of wood, linen canvases that had been burned and shot with paintball guns.

As *The Observer* was leaving, Risa Needleman, one of Invisible Exports' directors, was looking around in a closet.

"There's audio," she reassured us once more, "I'm just turning it on. I want to make sure you hear it. There's just a lot of silence in it so I want to make sure it's working."

There was silence for along time. Then *The Observer* heard the sound of wind moving through trees. *New York* magazine's Jerry Saltz was standing next to us. He looked over and said, "Is the sound on? I can't hear anything."

"Apparently there's a lot of silence," *The Observer* told him. "I just heard the wind blowing."

"Who doesn't like the wind?" he said and *The Observer* left. Outside it was raining again.



### ➡ **Lisa Kirk: If You See Something...**

Wednesdays-Sundays. Continues through Oct. 16

212-226-5447

ART

[www.invisible-exports.com/exhibitions/31\\_kirk\\_ifyousee/kirk\\_ifyousee.html](http://www.invisible-exports.com/exhibitions/31_kirk_ifyousee/kirk_ifyousee.html)

For her previous exhibition, Kirk installed a shantytown-style hut of wood and metal scraps in the gallery, with a real estate office behind it where gallery-goers could rent the derelict room by the week. This installation will be more cave-shaped, and combine giant toy-like sculptures with sound and video mimicking news media iconography, minus any sort of censorship—so probably not the type of place you'd want to rent for a week.

#### **Invisible-Exports**

14A Orchard St., between Hester and Canal Sts ([map](#))

Lower East Side

212-226-5447

## NEW YORK GUIDES

« FALL PREVIEW '11

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# And We're Also Anticipating

Published Aug 21, 2011 [Share This](#)

### MUSEUMS

#### “The Influentials”

Because the anxiety of influence has given way to the joys of networking, in this group show of artists whose junior members happen to be SVA grads. Discoveries abound: Inka Essenhigh tips her hat to Francesco Clemente, Lisa Kirk to David Hammons, and Kate Gilmore and Mika Rottenberg give props to Marilyn Minter. *Visual Arts Gallery; Aug. 26–Sept. 21.*



### Backyard, Up Front

SVA alum Lisa Kirk is having another big moment. Her solo show, *If You See Something*, opened last night at LES gallery Invisible-Exports (also my gallery, duh). Her work will be included in *The Influentials*, opening tonight at SVA's Visual Arts Gallery, curated by SVA faculty member Amy Smith-Stewart, one of my favorite New York curators (and roving gallerists). For that show, which pairs successful women alumni with their recognized saints, Lisa Kirk is bringing the elusive and exclusive David Hammons. Amazing!

Meanwhile, her *Backyard Adversaries* video installation is up in Manhattan's own backyard, Governors Island. It's part of the **NYEAF Wave(form)s** – Exhibition of Electronic Art on Governors Island.

The *Backyard Adversaries* HD projections – four of them, projected onto stretched canvases, and randomly leaping from screen to screen – are supernaturally crisp and dimensional. Who knew that an artist specializing in perfumes, pipe bombs, and cosmetic projectiles could also be a naturalist cinematographer? White light shimmers from the surface of a crystal-clear creek, and the distant sun seems to vaporize outlying leaves among the overhead foliage. As the camera follows two children at a time through their outdoor adventure, we little feet navigating slippery rocks and child-eye-level perspectives as the children arm themselves with canvas masks and a shared plastic machine gun. Like in Kurosawa's *Rashomon*, we hear varied interpretations of the mise en scene, all in the disinterested, yet tender and sympathetic voices of grade school storytellers. It reminded me of the opening narration from GZA's *Liquid Swords* album, minus the music, and while watching, I mind watched itself unscroll decades of associations: *Bridge to Terabithia*, *Childrens' Crusades*, *Lord of the Flies*, Wyeth's "*Christina's World*," Robert Gober's installations, Lewis and Clark, and even *The Blair Witch Project*, which of course had no spectral room for the luminous lavender that bedazzles Lisa Kirk's 1080p landscape!

The space itself seems decayed when the projections go bright enough to reveal shale slabs of paint have cracked and fallen from the walls. We also see the complex rigging of projectors on the ceiling, which I took as a testament to Harvestwork's A/V availability. That decayed space, however, fits with the post-apocalyptic recovery of *Backyard Adversaries*, in which the child heroes appear unsupervised and unaccompanied (not counting the camerawoman), with no neighbors and no urban encroachment.



Speaking of, getting to Governors Island was much easier than I expected. Only 40 minutes total from Chelsea, and the ferry ride is quick and fun. Remember to board at the rear if you want a view of Governors Island as you approach, because the ferry turns around before heading south. When you disembark, turn a sharp left and keep going for about 10 minutes. When you get to the kayak rental, turn soft right, up the bumpy path and walk up toward St. Cornelius Chapel. Just before the chapel, there's a yellow house (over yonder, that's where my baby stay). Go in. The NYEAF signage is inadequate, and I got lost. Now you won't!





## Art

### Lisa Kirk, "If You See Something"

**Invisible-Exports**, Tomorrow 11am–6:30pm; Wed - Sat 11am–6:30pm. Ending: Sun Oct 16 11am–6:30pm

**14A Orchard St** (between Canal and Hester Sts)

(212) 226-5447 | [invisible-exports.com](http://invisible-exports.com)

Subway: F to East Broadway | [Get directions](#) ↗

Conceived as a companion show to the artist's site-specific installation on Governors Island (which follows four children as they play war), "If You See Something..." is a meditation on how society tends to put the violence associated with the exercise of political power out of sight and out of mind. The show here includes crafted wooden objects that suggest playroom toys, along with abstractions made by shooting paintballs loaded with makeup.

#### Categories

Art, Arts + Culture

#### Keywords

Exhibitions (art & museum), Free

#### Good For

Chill, Date, Date night, Dating, Experimental, Feed your brain, Going in a group, Going solo, Groups, Mood, Singles

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# Finally Brothers and Sisters...

Main Curatorial Drawings Global

← It is what It is.

## The Influentials – SVA Women Alumni Invite Artists Who Have Shaped Their Work

Posted on [August 24, 2011](#) by [bonniekate](#)

School of Visual Arts (SVA) presents “The Influentials,” an exhibition featuring distinguished female alumni of the College and the diverse group of artists who have influenced their practice. “The Influentials” is both an investigation into the creative lineage between contemporary artists and a dialogue between mentors and mentees that crosses generations, gender and media. The exhibition is co-curated by independent curator **Amy Smith-Stewart** and SVA Director of Development and Alumni Affairs **Carrie Lincourt**.

“The Influentials” brings together some of New York’s most recognized female artists, from celebrated painters like **Katherine Bernhardt** and **Inka Essenhigh** to sought-after video and installation artists like **Aida Ruilova** and **Phoebe Washburn**. The exhibition’s title refers not only to this group but also to a second group of individuals who have been a guiding force or touchstone in their work. Each of the 19 participating SVA alumni was asked to invite an artist or other person of influence to be part of the exhibition, and the invitees range from Washburn’s grandmother, whose “waste not, want not” outlook can be seen in her granddaughter’s frequent use of recycled materials, to cult French filmmaker **Jean Rollin**, whose 1975 erotic vampire tale *Lips of Blood* illustrates Ruilova’s obsession with horror movies.

Ranging from photography to drawing to installation, the more than four dozen works in the exhibition include: critically acclaimed videos by **Marilyn Minter** (*Green Pink Caviar*, 2009) and **Kate Gilmore** (*Between a Hard Place*, 2008), who credits Minter for teaching her to “be bold, honest and to never, ever relax”; a new large-scale sculpture by **Marianne Vitale** (*Double Decker Outhouse*, 2011), who says seeing Hungarian filmmaker **Bela Tarr**’s 7-hour epic *Sátántangó* confirmed her need to be an artist early in her career; and the latest project from **Lisa Kirk** (*Backyard Adversaries* (*Ashes to Ashes*), 2011), who sees a “sublime level of alchemy, the act of making work that is not only inspiring, but is revolutionary” in **David Hammons’** *Fly Jar* (1996). A complete list of the artists is below.

“The Influentials’ offers a complex web of associations among SVA alumni and the artists who have, through action or example, furthered their work,” says co-curator Lincourt. “While group exhibitions are typically built around a technique or aesthetic concerns, this show looks at models of engagement and cooperation between contemporary female artists, and the deeper kinds of networking and community building that happen today in the studios, galleries and across the digital realm.” This global network of artistic influence complements co-curator Smith-Stewart’s assessment of feminism’s legacy as “connecting generations, genders, races, religions and power structures.”



On Tuesday, September 13 at 7pm, **Lindsay Pollock**, editor-in-chief at *Art in America*, will lead a panel discussion among several of the participating artists, including **Suzanne McClelland**, **Marilyn Minter**, **Judy Pfaff** and **Mika Rottenberg**. The event will take place at the SVA Theatre, 333 West 23 Street, New York City. Admission is free and open to the public.

## ART

# Welcome to Art Market Boom 2.0

The economy continues to tank, but money flows in art land.

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By Andrew Russeth 9/06 7:00pm



"Junction" (2011) by Richard Serra. (Photo by Lorenz Kienzle / Gagosian Gallery)

The New York art world may be entering uncharted territory.

Why do we think so? Let's look at the big picture: In June, dealers at the Art Basel fair reported that business was booming. Art, we were told in [report after report](#), was selling as it had in the heady days of 2006 and 2007, when the housing crash and the worldwide economic crisis were merely theories in the heads of a few sharp-eyed economists and canny hedge fund managers.

Last month, the world's two leading auction houses, Sotheby's and Christie's, announced record revenues for the first half of the year, having moved [\\$3.4 billion](#) and [\\$3.2 billion](#) worth of art and other goods, respectively.

Now, for New York: there are, at this moment, more galleries, more artists, more curators and—perhaps most significant—more square footage devoted to art than at any time in the city's history. The art world has never been wealthier, and that wealth has never been more intensely concentrated.

A handful of top-flight galleries are vying for the attention of a growing number of unprecedentedly wealthy collectors. At the auction houses, guarantees (an amount promised to a seller regardless of what an artwork sells for), which vanished during the recession, are back on the table, an indication that the houses are again flush and ready to compete for consignments. Ambitious young dealers are entering the fray.

It is a thrilling moment, and a frightening one. Call it Boom 2.0.

Unlike with the last upswing, this time around, as the art market rallies, the broader economy is stuck in a ditch. Unemployment hovers around 9 percent, twice what it was back in the last boom, just five years ago, and the stock market—historically a serviceable indicator of the art market's health—has been erratic.

This week, the first shows of the new season open. By the end of the month, there will be hundreds of new exhibitions on view, and much of the art in them will, as usual, be uneven in quality. But as the painter [Alex Katz](#) once told critic [David Bourdon](#), "If we only wanted to look at masterpieces, we'd spend all our time at the Frick." The market aside, there will be unexpected thrills and disappointments, and endless fodder for arguments.

As the season opens, here are a few predictions about what it will bring.

## POWER WILL BEGET POWER

The gap between the big winners and everyone else is widening quickly in the art world, as it is elsewhere. With his 11 global galleries, and now [his \\$36.5 million Upper East Side mansion](#), Larry Gagosian, who some believe is the world's first billionaire art dealer, remains the most



powerful man in the business, more the CEO of a luxury brand than an art dealer. (Jay-Z dropped his name on *Watch the Throne*.)

Mr. Gagosian is opening the New York season with the sort of firepower that would be the envy of any dealer in town: two monumental new steel sculptures by Richard Serra, one more than 75 feet long; a survey of Andy Warhol's prized Liz Taylor portraits; and, because the dealer can now do anything he wants, a show of new paintings by Bob Dylan.

Also on tap at Gagosian is an exhibition by British figurative painter Jenny Saville, whom he first showed in 1999, earning skeptical whispers as he furiously raised her prices into the six-digit realm early in her career. "That girl is 29 years old," an anonymous dealer was quoted as saying soon after. "If she is not going to make it, she is never going to have a career ever. ... These are live and die prices, motherfucker." Here we are, about a decade later: Ms. Saville's current auction record, set at Christie's in February, is \$2.42 million.

Meanwhile Arne Glimcher's Pace Gallery—which is by some estimations second in the world to Mr. Gagosian's—is breaking ground on a fifth New York branch, which will be tucked underneath the High Line in Chelsea. "Not every gallery needs 20-foot ceilings," Pace's heir apparent, Mr. Glimcher's son Marc Glimcher, told *The Observer*.

But Pace will vacate its hulking West 22nd Street gallery at the end of next summer, clearing the way for its landlord, the Dia Art Foundation, to move forward with plans to build a new space there. "It's tragic, but it had to happen," Mr. Glimcher said. "We can't be too unhappy about it, if it means Dia comes back." Whether that will happen remains to be seen: the foundation announced its plans to build on the lot in November 2009, but it has yet to name an architect. (This week, *Observer* columnist Adam Lindemann reveals that Dia has also purchased the building next door, for \$11.5 million.)

Chelsea and its longtime elite remain the engine of the market and the center of attention. The West 20s are lined with galleries that started elsewhere in the city in the 1980s, and a few that began far earlier. Some muscled into that group's rarefied realm in the 1990s, but power relations have ossified in recent years. Will any young gallerists join their ranks?

## THE LOWER EAST SIDE WILL START TO FEEL CROWDED

Most venturesome dealers are still opting to open on the Lower East Side, which has been the nexus of Manhattan's emerging scene since 2007, when the New Museum opened there. "A walk is becoming a run is becoming a stampede," said Josh Frank, of Misrahi Realty, when asked about galleries opening in the area. "Mass has gravity."

Recent migrants to the area include Chicago's Golden Gallery, on the western edge, and Maxwell Graham (formerly of Renwick Gallery), whose new space is on Essex Street, the eastern frontier. According to Mr. Frank, galleries in the area are paying between \$3,500 and \$6,000 a month for relatively modest storefronts. "It's much cheaper than West Chelsea," he said, "and you just can't find these small stores anywhere else."

In a sense, it's sophomore year on the L.E.S.: on Orchard Street, the neighborhood's main drag, many dealers are hosting second shows by the artists they debuted over the past few years. In September, Sara Greenberger Rafferty returns to Rachel Uffner, Lisa Kirk to Invisible-Exports and Sarah Crouner to Nicelle Beauchene. Just off Orchard, dealers Margaret Lee and Oliver Newton are showing Anicka Yi for a second time at their gallery, whose name changed from 179 Canal to 47 Canal with a relocation in May.

"Second shows in New York can be more important than first shows," said Ms. Beauchene. "Artists have to prove they can push their work."

Newness fades quickly in the art world. It always has. The East Village scene of the mid-1980s disappeared in a matter of years. Some dealers folded, unable to hold the attention of collectors and curators, while the savvy ones left for Soho in search of lower rents and more space. How long will the Lower East Side district endure? We may know soon.

"If the landlords get greedy, they'll move on," said gallerist Jay Gorney, a veteran of the East Village, who is now at Mitchell-Innes & Nash in Chelsea. "If their spaces are big enough and their rents are workable, they'll stay." He cautioned, "We should be talking about the survival

of individual galleries, not necessarily neighborhoods.”

Perhaps the right comparison isn’t the East Village, but Soho, which galleries fled for Chelsea in the mid 1990s, when retailers—including large corporate brands willing to pay astronomical rents—started to take over.

On the swiftly gentrifying Lower East Side, retail looms. Mr. Frank mentioned that three new hotels are in the process of opening in the area, and that a chocolate shop on Broome and a beer shop on Orchard are on the way. “People are going to get soused and walk around and buy art and chocolate,” he said jokingly. Many galleries signed five-year leases back in 2008, and they’ll need to decide if they want to stick around to experience that.

And yet there are lingering concerns, even now that the neighborhood is booming, that it still isn’t attracting the right art crowd. “I’d like to see MoMA and Whitney curators a little more,” one dealer told us.

Of course, not all young dealers move to the L.E.S. The award for the most exotic move of the year goes to the energetic Parisian gallerists [Daniele Balice](#) and [Alexander Hertling](#), who have linked up with critic David Lewis to start a small project space in a Hell’s Kitchen office building. “Some people may not think it is a very sophisticated place, but it feels real,” Mr. Balice [told \*The Observer\* earlier this year](#), speaking warmly of the neighborhood’s cheap bars and restaurants. He added, “I may be wrong.”