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The Moment

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Now Dealing | The Armory Show

By [Maura Egan](#)



Photo by Hermann Feldhaus, courtesy of Ronald Feldman Fine Arts
"The Volksboutique Armory Apothecary," 2009, at this year's Armory Show.

The artist Christine Hill's makeshift apothecary, "The Volksboutique Armory Apothecary," at the Ronald Feldman Gallery booth perhaps best embodies the mood at this year's [Armory Show](#), the international art fair. Everyone in the art world is in need of a remedy for the current economic malaise. Hill was selling prescriptions for whatever ails you, for \$20 each — a tad more reasonable than recent offerings from, say, [Damien Hirst](#) — and there was a line of waiting "patients." In fact, you could find lots of quick fixes and one liners all over Piers 92 and 94, where the fair is being held through Sunday, March 8.



Photo courtesy of Galerie Emmanuel Perrotin "Les Bains" 2008: the show's best conceptual gimmick.

The artists Michael Elmgreen & Ingar Dragse etched the words, "Everyone Is Broke" on a slab of cracked marble at Milan's Galleria Massimo de Carlo, while the Regina Gallery from Moscow, home to many dwindling billionaires these days, hung up a neon sign that announced simply, "Capitalism Kills." But the best conceptual gimmick came from the French art duo Kolkoz, who showed gold frames within frames, creating a series of Escher-like optical illusions. Were they too poor to afford canvas? Hardly. "We wanted to make paintings but we stopped at the frames because we got lazy," explained Benjamin Moreau, one half of the quirky French team.



Photo courtesy of the Modern Institute "The Jesus and the Mary Chain": the show's most bedazzling moment.

The halls were filled with lots of sparkly pieces too, which offered a bit of Dorothy-in-her-ruby-slippers optimism. There were exuberant, rhinestone-studded works by Mikalene Thomas at Rhona Hoffman Gallery from Chicago, as well as shimmering tapestries from [El Anatsui](#) at New York's Jack Shainman Gallery, and John Armleder's beautifully rendered glitter paintings, spotted at several booths. But the most bedazzling moment came courtesy of Glasgow's Modern Institute. Combining chair backs, old handbags and pieces of mirror, the artist Jim Lambie's debauched disco-style installation "The Jesus and the Mary Chain" suggests that the art party is not entirely over.