



**art**

**EXPERIENCE!**  
NEW YORK CITY

VISUAL ARTS MAGAZINE SUMMER 2011 Vol. 1 No. 3

**ARE TIMES OF RECESSION  
GOOD FOR ART?**

**HOW I SURVIVED THE NAZI OCCUPATION**

**FRANCIS ALÿS**

**SIMON EVANS**

**DAMNATIO MEMORIAE (or) CREATING MEMORY**

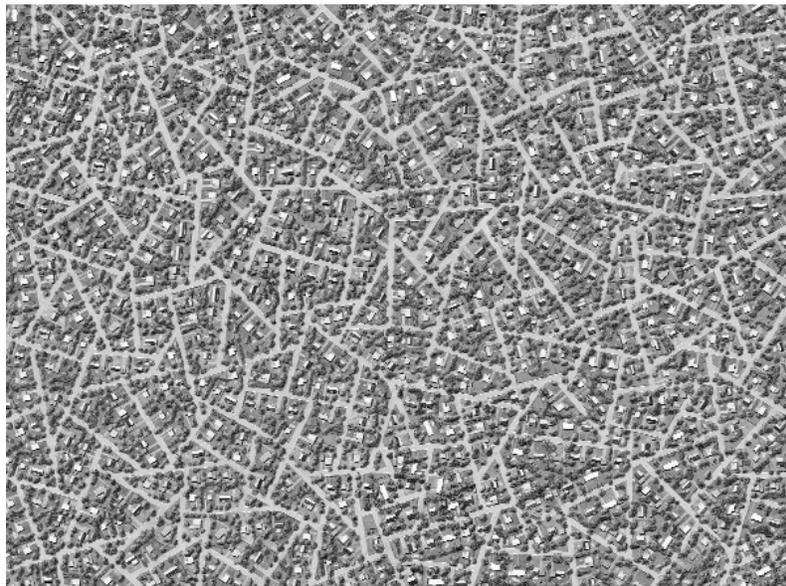
**GEANDY PAVON**

**ROBERT FILLIOU**

**CORY ARCANGEL**

**LUISA LAMBRI**

**MONKEY SPOON**



**Ross Racine**  
*Beachview Bluffs*, 2008  
 digital drawing  
 23 5/8 x 31 1/2"  
 Copyright: the artist  
 Courtesy: the artist and The Front Room Gallery

to make a dime. So it wasn't like I had to suddenly reconsider everything when it came to my work. And the themes of my work, which really also have not changed, were really about me feeling sorry for myself. They were about me trying to understand how all of my hard work and all of my ideas about this American Dream, all seemed to be blowing up right in front of me. Ironically, now I am doing better than I had ever done before. Now I seem to be on a roll. Maybe finally people are beginning to understand what it is that I was talking about, as the themes seem to now have so much more relevance to everyone."

A probative response comes into view in Susan Graham's latest projects. Graham relates: "I have started making much more involved, ephemeral pieces that take months to create and will ultimately be destroyed. I recently spent months creating *Toile Landscape*. Made of sugar, the piece sort of accrued on my wall over a year and a half. I think I felt (before the crash) like I needed to consider permanence, "sellability", whether something can be shipped. The *Toile Landscape* piece does not exist unless I am there to install it, and remake the bits that inevitably are broken if it is moved. I originally started with ephemeral works and the crash brought me back to that."



**Regina Silveira**  
*Shadow Line*, 2011  
 Cut adhesive vinyl  
 Copyright: the artist  
 Courtesy: Alexander Gray Associates, New York

**Regina Silveira**, who lives in São Paulo, brings a global perspective: "Financial crises affecting the art world are felt and spoken about even more strongly in Europe than in the United States, while it seems much lighter in several parts of Asia and paradoxically in emergent countries, like Brazil, consistently submerged into third world economy afflictions. Perhaps the natural state of dealing with successive crises made us experts in finding creative solutions. Artists of my generation, beginning careers in the 70's, are very used to strategies that were then needed to create and to make room for alternative work, far from the art market, and to interact in the artistic arena. The focus was more political and certainly much more into the real functions of art. I believe these functions are magical, that art magically intermediates the experience of the world. But time has changed—art also—we possibly need new strategies. At this point in my life and career, I would like to think that I made the right movements, from the beginning taking art as a poetical investigation, and not submitting to the art market contingencies."

**Michelle Jaffé** cites a moderate influence on the vision of her practice: "Like 9/11, it has not fundamentally changed what I seek to do with my work. The 2008 economic recession immediately made me decide to simplify a large scale sculpture and sound installation I was, and still