

These 5 Inspired Installations Make Spring/Break Art Show Unforgettable

Cait Munro, Tuesday, March 1, 2016

If there's one Armory Week fair that's particularly conducive to installations, it's the Spring/Break Art Show. Founded in 2009, the curator-driven fair-cum-exhibition is in its second year inside the seemingly endless corridors of the Skylight at Moynihan Station, which boasts unique nooks and crannies like bathroom stalls and wood-paneled former mail sorting rooms. And though it's grown more exclusive over the years—out of over 250 applicants, approximately 75 curators were selected—its signature independent, DIY spirit remains.

The fair's organizers, Ambre Kelly and Andrew Gori, found out last year that they'd be able to show at Moynihan Station just two weeks prior to opening (after losing their original location inside a former schoolhouse). But this year, they had a comparatively massive four months to plan, which allowed participating artists and curators to truly utilize the space.

"It's a big difference, which you'll probably see," Kelly said during a press conference. "People had more time to plan and to really realize the vision that they had for the space."



Alfred Steiner, installation view.
Photo: Cait Munro.

1. Alfred Steiner, "LV DIY," special project by 101/EXHIBIT, curated by Kevin Van Gorp and Shen-Shen Wu
Luxury lifestyle lovers—and haters—will get a chuckle from Alfred Steiner's faux-boutique filled with Louis Vuitton parodies. The makeshift store features cardboard shelves and plastic hangers stocked with shirts, bags, and other items haphazardly painted with the ubiquitous "LV" monogram, many of them still bearing the visible tags and logos of lesser brands like Banana Republic, Liz Claiborne, and humorously, McDonalds.

Steiner chose to lambaste Vuitton in particular thanks to its history of using intellectual property laws to silence criticism of the brand by artists, including Nadia Plesner, who was taken to court by the brand in 2011 for painting a Darfur refugee holding one of their signature purses. While actively silencing artists like Plesner, the brand is simultaneously known for collaborating with big-name artists like Yayoi Kusama and Takashi Murakami.

"Louis Vuitton's artist collaborations sell merchandise billed as distinguishing individuals from crowds to huge crowds," a statement by the artist reads. "Louis Vuitton's artist collaborations are conspicuous consumption masquerading as avant-garde bohemianism . . . Projects like "LV DIY" are necessary to ensure that the Art World oligarchs remain vulnerable to criticism."

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