

HYPERALLERGIC

I Hate to Admit it, But I Loved the Armory Show
Yes, it sometimes felt like a circus — but circuses are fun, and art fairs, typically, are not.
by Valentina Di Liscia



Artist Drake Carr live-drawing Mel Ottenberg for Artists Space's Armory Show project *Housecalls*

Cynics will say the Armory Show aimed for cheap thrills, with a large portion of artworks admittedly falling under the loose categories of "engaging," "interactive," "kinetic," or as some nose-in-the-air commentators who fashion themselves the next Donald Kuspit will call it: "gimmicky." I'd be lying if I said it didn't feel like a bit of a circus at times, but a circus is fun, and art fairs, generally, are not. In the nonprofit section, for instance, I peeked into a makeshift art studio where artist Drake Carr was live-drawing a portrait of *Interview* Editor-in-Chief Mel Ottenberg, who posed on a plush gray recliner, arms crossed over his Lacoste shirt, with the vacant-stared nonchalance of the models in his magazine spreads. Titled *Housecalls* and presented by the Manhattan-based Artists Space, which was awarded a free booth this year as part of the Armory Spotlight program, the project turns innocent visitors into prying observers.