

Lisi Raskin's Mutual Immanence by Liz Insogna

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Mutual Immanence, a show of paintings by Lisi Raskin at Churner and Churner gallery, are works that bare a subtle vibrance and power piece by piece. The informal vibrant play of color and shape give way to a balance which strikes in simplicity and then drops into deeper content.

Each work consists of shapes bound together with corresponding edges that almost fit together jigsaw puzzle like and then point out toward a larger puzzle to which each is a part. The search for an origin seems futile one moment and then hopeful at the next. The paradox is held in balance by nails, glue and wood.



Lisi Raskin, *Diamonds and Nails*, 2013, acrylic paint, nails, and wood, 52 1/2 x 34 inches.
Courtesy of Churner and Churner

Raskin has a simultaneous show up at Art in General, a nonprofit organization in Tribeca titled *Recuperative Tactics*. The works in this venue open up into more experimental, performative and connective dialogues which champion shared resources, space and time. Although the exhibit was intended to be a solo exhibition for Raskin, the artist decided to open the platform to a group show, *you know it when you feel it*, curated by artist Kim Charles Kay, with whom Raskin has collaborated on many projects on significant levels, and here in the same space-time continuum.

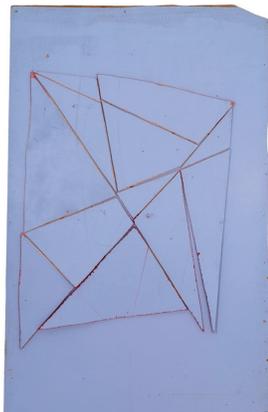
Having heard the voice of the artist at Art in General through a barrage of real plastic trees, I peeked in to find she was in the middle of getting a summer haircut by stylist and artist Brittany Mroczek, (who also has work in the show curated by Kay), and I learned some things. I discovered that getting a haircut was not a perk limited to the artist -- but I or anyone for that matter could also make an appointment with Mroczek for any remaining Thursday Afternoon till May 31st.

The largest part of the Raskin's installation at Art in General, *Blind Contour (Pink Screen)* certainly informs the paintings at Churner and Churner. This large light filled work looks like a mother to the works in *Mutual Immanence*, and certainly is related on many levels. In all actuality if she could be named, it might be closer to a daughter, as she could be considered a new beginning, having been constructed by mostly new material. By contrast, every one of the works in *Mutual Immanence* are made from the materials of Raskin's past installations. The two that figure in most prominently are *Jack Shack*, 2006 at MoMA PS1 and *Command and Control*, commissioned by ADAA and CCS Bard for the Park Avenue Armory in 2008. The recycled remnants gain new life and meaning in their new shape and context, and seemingly float effortlessly into place.



Lisi Raskin, *Blind Contour (Pink Screen)* as part of *Recuperative Tactics*, Art in General, 2014. Acrylic paint on panel, 16' h x 35' w. Photo: Steven Probert

Raskin's work values people at the heart and people first. It is important to note that materials used in her work capture the energy of all those involved. We are reminded that a work of art is never just one thing, there are thousands of forces that go into making it, and with, especially within a gallery or institution, the many people that are involved that make up that space, their families and loved ones and all those seen and unseen forces that influence thoughts and actions.–LI



Mutual Immanence is up at Churner and Churner until May 31st. For more information please visit churnerandchurner.com

Recuperative Tactics is up at Art in General until May 31st, 2014. For more information please visit artingeneral.org.

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Lisi Raskin, *Untitled (for DN 5)*, 2014, acrylic paint on wood, 1 3/4 x 1 1/8 inches. Courtesy of Churner and Churner