

Art Review
February 2005

The ArtReview 25: Emerging US Artists

No one who watches the goings-on of the art world needs to be told about the recent explosion of interest in young (or new) artists. But most of us would like a guide to the best emerging art being made. To that end, *ArtReview* last summer produced the latest in an ongoing series of supplements offering our pick of the top MA graduates from London's art colleges. Building on the success of that effort, we here offer our list of the most promising 25 emerging artists in the United States. Not the top art-school graduates, since graduate art programmes are far too dispersed in America to make that sort of selection feasible – but an introduction to the finest young working artists whom you've probably never heard of.

Most of the artists here are under 30 and have had no more than one New York solo show – these were the baseline criteria with which we began and from which we allowed ourselves to swerve whenever a particular artist's work seemed to merit inclusion yet didn't quite fit the strictures. So, one or two of the artists here are in their thirties, and a few have had more than one solo show. Then again, several of these artists have as yet no gallery representation. Ultimately, our aim was to put before the public the best young artists whose work would be unfamiliar to the majority of readers and viewers, work indicative of the full spectrum of emerging art in the US. Nevertheless, it is important to note that we looked at hundreds of artworks rather than artists, and therefore we cannot, even at this late stage, quantify these artists by gender, race, or what they eat for breakfast.

Not surprisingly, we found a lot of strong painting and drawing and, to a lesser degree, outstanding examples of video art, sculpture and installation, as well as a thriving photographic practice. What we noticed, however, is that young artists today hesitate to define themselves by genre, mode, or medium. One might shoot photographs and videos, like Laurel Nakadate, or, as in the case of Kambui Olujimi, simply let creative energy dictate its own course.

Because artists in the US tend to congregate in New York and Los Angeles, the majority of those presented here work in one of those cities, but we have included artists from other parts of the country too. Obviously, the US contains thousands of artists who might be thought both worthy and emerging, and we were certainly not able to visit all of them – although we certainly wanted to. Without a doubt, others will lament the exclusion of their favourites or will question some of our choices. Still, we feel such debates are the point of this list: to begin the discussion, not to cut it off, and with this kind of emerging talent, there is plenty to talk about.

From 10 to 24 March, you can see this emerging talent for yourself at an exhibition held in association with Phillips de Pury & Company at their New York gallery on West 15th Street. Our thanks go to all at Phillips de Pury who have worked so hard to make this possible.

Daniel Kunitz and João Ribas



Elif Uras

Looking at Elif Uras's particoloured paintings of leisure activities – ice-skating, polo, glider-flying, snorkelling – one is tempted to adduce the influence of American folk art; they share a lightness of tone and a sense of wonder. Uras, however, was born in Ankara, Turkey. She received an MFA from Columbia University in 2003, and has been working in New York for a number of years. Last year, Kenny Schachter's Rove Gallery gave Uras her first solo exhibition in New York; this was followed by a show at Gallerist, Istanbul.

'My paintings depict imaginary spaces with contemporary details. They are generally inspired by our current visual culture, which trades heavily in desire, spectacle and grandiose gestures. I use gleaming intense colours and varying painting styles and methods in an attempt to present the diverse physicality of paint. The landscapes and interiors are highly constructed and contorted beyond regular boundaries of perception. They try to invoke an omnipresent eye that is meant to echo the sublimity of romantic painting in its expanse, splendour and extravagance.'

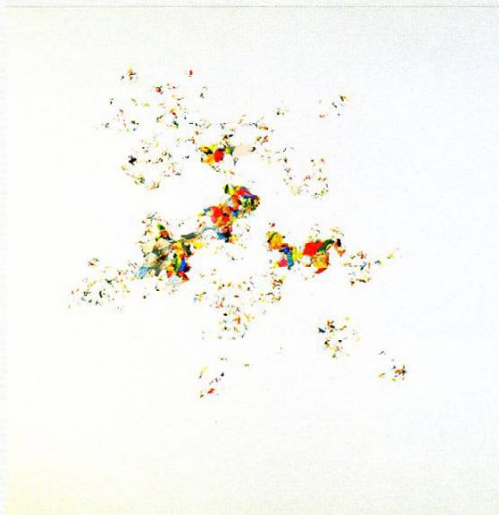


Elif Uras, *Après Ski le Deluge*

Anton Vojacek

A decidedly abstract painter of remarkable clarity and attention to colour, Anton Vojacek was born in Duluth, Minnesota, in 1977 and was raised in a close-knit Finnish enclave in northern Wisconsin. Vojacek's work is rooted in his attention to the importance of place. His paintings engage the often seismic gulf between experience and form, trying to create something rigidly unique and authentic in a world of consumerism and interchangeability. Vojacek has shown in groups at Guild & Greyshkul and Susan Inglett Gallery, having received his BFA from Cooper Union.

'My paintings are not so much abstractions as representations of the connections and interactions between objects and events. The logic is somewhat pictogrammatic, but without reference to specifically identifiable objects. Instead, a new 'object' or form is articulated, subjected to my understanding of reality as the arbiter of its success or failure. My project is ultimately about language and the communication of experience. I would venture to say that it is the gulf between the language of place and the language of placelessness that impels me to work and defines the character of my work.'



Anton Vojacek, *Untitled (Consolidation Series #7)*, 2004, oil on canvas, 120.7 x 120.7cm