

New York Artists Dictionary / Part 2

As the Bernadette Corporation put it, “New York itself strives to become the ultimate collective experiment in which the only thing shared is the lack of uniqueness.” Conceived as a conclusion to three important exhibitions — “Greater New York” at P.S.1 Contemporary Art Center, “USA Today” at the Royal Academy and “Uncertain States of America” at Astrup Fearnley Museum of Modern Art — the following series of artists’ profiles (see also *Flash Art International* #264 January-February 2009 for Focus New York/Part 1) is an attempt to frame the polymorphous state of the New York Art scene.

A city of exiles, a “holographic rendezvous,” New York is a place where divisions between high and low culture, process and result, art making and curating, are abruptly erased. New York-based au-

thors are detectives of “simultaneous potentialities,” “complexity,” and “reflexive systems” (all keywords in Shamim M. Momin’s 2008 Whitney Biennial essay). I use the word “author” here instead of “artist,” since the nature of this complexity involves — in the name of collaboration — curators, editors, gallerists and collectors as part of what can be defined as cultural magma: Fruit and Flower Deli, Guild & Greyskul, Continuous Project, Das Institut, New Humans, Lansing-Dreiden, Lee Williams and Grand Openings, to name a few.

This Artists Dictionary affirms this phenomenon by mapping the incredible variety of challenging art activities operating in the city and the undeniable flexibility of the New York art system.

Although it has always been nearly impossible to define any kind of trend in

New York, we might try to recognize three macrocosmos — three kinds of reactions that emerged after the institutionalization of so-called Relational Aesthetics (as ultimately demonstrated by “theanyspacewhatever” at The Solomon R. Guggenheim Museum).

In doing so, *Flash Art* created another trio of key categories for a better understanding of these artists: *Commodity & Agency* (i.e. Fia Backström, Matthew Brannon, Roe Ethridge, Wade Guyton, Seth Price, Reena Spaulings, Josh Smith, and Kelley Walker), *Urban Communitarity* (i.e. Dan Colen, Dash and Agathe Snow, Ryan McGinley, Hanna Linden and Terence Koh), and finally, *Crafting Modernity* (Francesca DiMattio, Sara and Johannes VanDerBeek, Ohad Meromi, Lisi Raskin, Anya Kielar and Garth Weiser).

— Nicola Trezzi



DAVID ADAMO

Rochester, USA, 1979.

If there were one quality among others more recurrent in David Adamo’s work it would be the presence of a performative quality. In the case of his whittled bats, axes and later canes, this quality is evoked by the spread wood shavings on the floor that tend to read as reminiscent of a performance that never took place. The work is often received as comic or tragic, and invites bluntly to insinuations.

(The Keeper of Fruit and Flower Deli)

Represented by: Fruit and Flower Deli, New York; Ibid Projects, London; Hoet Bekaert, Ghent.

Untitled (Six) (detail), 2008. 6 whittled axes, adherent wood shavings, 89 cm. Courtesy Fruit and Flower Deli, New York. Photo: The Keeper.



DAVID ALTMEJD

Montreal, 1974.

For years I was making those sort of presentation structures, and using those spaces to hide weird objects inside. Now I’m really into the reverse, the idea of the giant transforming into architecture. I hate to get into specifics of symbolic meaning, but I think the giant can be seen as a metaphor for nature or the environment. And it’s interesting for me to see that body as a little world, a total universe inside of which I can lose myself for days.

(David Altmejd)

Represented by: Andrea Rosen, New York; Stuart Shave | Modern Art, London.

Untitled, 2005. Plexiglas, gold chains, glue, 91 x 162 x 83 cm and 84 x 155 x 74 cm. Courtesy Andrea Rosen, New York. © David Altmejd. Photo: Oren Slor.



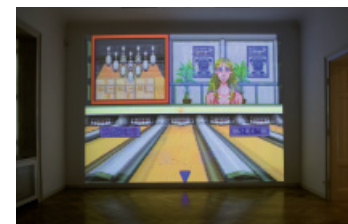
JULIETA ARANDA

Mexico City, 1975.

In her multimedia, often transient work, Julieta Aranda focuses on the perception of time and on the effects of power over the imaginary. Together with Anton Vidokle, Aranda put together Pawnshop; and the open-ended e-flux video rental project, which started in the e-flux storefront in New York and has traveled worldwide.

(Gallery statement)

Represented by: Michael Janssen, Berlin. Memories of Things Present #2, 2008. Glass, newspaper, beans, cotton, water, dimensions variable.



CORY ARCANGEL

Buffalo, USA, 1978.

Cory Arcangel came to the art world through a number of internet-based activities. These, in turn, lead to invitations from institutions for lectures and demonstrations, a performative aspect which naturally called for the creation of digital environments.

The artist’s practice focuses our attention not on the replaceability of contemporary cultural production, but on its adaptability, fertility and resilience.

(Gallery statement)

Represented by: Team, New York; Max Wigram, London; Guy Bartschi, Geneva; Thaddaeus Ropac, Salzburg/Paris.

Not yet Titled (Bowling Piece), 2008. Handmade -hacked Nintendo game, dimensions variable. Courtesy Team, New York.

**KRISTIN BAKER**

Stamford, USA, 1975.

Kristin Baker is fascinated by the connection between painting and automobile racing, particularly by the contrast between accidents versus control. She sees the race-track as a contemporary version of the Roman Colosseum, where the spectators of all social classes converge to watch the expert drivers steer their enormously expensive cars. Her painting is also a study of how far to push to the extreme, how close one can get to overstimulation without an aesthetic crash.

(Gallery statement)

Represented by: Deitch Projects, New York.
The Raft of Perseus, 2006. Acrylic on PVC, 20 x 33 cm.
Courtesy Deitch Projects, New York.

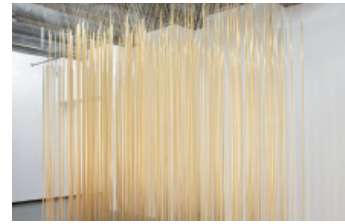
**MARCO BOGGIO SELLA**

Turin, Italy, 1972.

Marco Boggio Sella defines himself as a classical artist, whose formal approach reflects his concern about the visual and psychological impact of the artwork. Mixing styles and media he is interested first and foremost in the confrontation between distorted or oversized objects and the viewer's subjectivity. In the tradition of Gino De Dominicis's living sculptures, an elderly person in a wheelchair sits as the link between two unanimated sculptures.

(Gallery statement)

Represented by: John Connely Presents, New York; Cosmic, Paris.
Dreams and Nightmares of the African Astronauts, 2007. Installation view at Centre international d'art et du paysage de l'île de Vassivière, France.

**CAROL BOVE**

Geneva, 1971.

Fascinated with the primary source materials of history, Bove makes art that is discretely evocative of the activities of the collector, the cultural archeologist and social anthropologist, believing that "it make much more sense to think about the past through material culture than any other way; I have a sense of history being contained by objects."

(Lilian Tone)

Represented by: Maccarone, New York; Hotel, London; Georg Kargl, Vienna; Dennis Kimmerich, Dusseldorf.
The Night Sky over New York, 2007. 475 bronze rods with wire mesh base, installation view at Maccarone, New York. Courtesy the artist and Maccarone, New York.

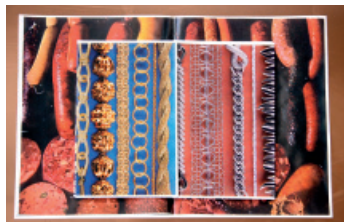
**SLATER BRADLEY**

San Francisco, 1975.

Diverse genres — music videos, silent film, '60s avant-garde cinema, home movies and the Hollywood musical — all play a role in the myriad aesthetic choices made by Slater Bradley during the sometimes quite lengthy process of completing videos. The quite obvious nods to Kubrick, for example, are undermined by an increasing interest in the subversive montage techniques of Godard, while an inter-title design inspired by Murnau's Sunrise is made strange when conflated with the King of Pop's lyrics for the song *Childhood*.

(Gallery statement)

Represented by: Team, New York; Blum & Poe, Los Angeles; Max Wigam, London.
Europa, 2007. Gold marker on C-print, 40 x 76 cm. Courtesy Team, New York.

**KERSTIN BRÄTSCH / DAS INSTITUT**

Kerstin Brätsch (Hamburg, 1979).

Das Institut is an Import/Export Agency founded in 2007 with Adele Röder (1980).

The wall out of air and metal! Come into my mansion/You are not people/Look back/We provide successful apologies/Fig work/Necessary Couture and the Paranoid Style/Come into my mansion/My Penis Has The Shape Of My Heart On The Pillows/You can see the machine of light/Come into my mansion/Yes, Yes, Yes, Yes, Yes, Yes.

(Kerstin Brätsch)

Represented by: Balice Hertling, Paris.
Ham Calendar 2, 2008. Xerox booklet, 21 x 28 cm. Courtesy Balice Hertling, Paris.

**SARAH BRAMAN**

Tonawanda, USA, 1970.

I live with my husband and two boys. Making sculpture can be a series of bad turns and still be right. I make sculpture for love, death, sex and nature. It'll get you to the awkward feeling of doing wrong things and the feeling for when things fit. I black out in objects, get undone. I can look at the thing and laugh like shit at how stupid it turned out, and how we are lucky to live in the unknown.

(Sarah Braman)

Represented by: Museum 52, London/New York.
TV in Bed, 2008. Found furniture, plexiglas, foam, paint, 109 x 152 x 127 cm. Courtesy Museum 52, London/New York.

**MATTHEW BRANNON**

St. Maries, USA, 1971.

Everything takes place on the surface, or just under it in Matthew Brannon's work, just as everything there is public or takes place in public. Adolph Loos said ornament is a crime, but the perfect crime would be décor. Brannon's prints evoke illustrative style of the past as if they were, for instance, decorations to cookbooks or cocktail manuals but now enlarged and having inverted their secondary relationship to the main text.

(Philip Monk)

Represented by: Friedrich Petzel, New York; David Kordansky, Los Angeles; The Approach, London; Gió Marconi, Milan.
Room Service (series), 2008. Letterpress print on paper, 55 x 40 cm. Courtesy Friedrich Petzel, New York.

**BOZIDAR BRAZDA**

Cambridge, 1972.

In his mixed-media installations and performances Bozidar Brazda investigates the visual and linguistic intersections between the soft socialisms of Canada and Europe and the consumerist culture of the global marketplace. As a teenager, he was drawn to the punk rock scene, and from its anti-establishment and anarchist rhetoric, Brazda further developed a keen ability to tease out the ideologies embedded in the mundane situations and object relations in everyday life.

(Matthew Lyons)

Represented by: Bortolami, New York.
Pumpernickel Steel, 2007. Metal table, DVD, 112 x 122 x 76 cm. Courtesy Bortolami, New York.

FOCUS NEW YORK



MATTHEW BUCKINGHAM

Nevada, USA, 1963.

Utilizing photography, film, video, audio, writing and drawing, Matthew Buckingham's work questions the role that social memory plays in contemporary life. Matthew Buckingham examines dynamic connections between the present and past while scrutinizing the power and effects of images and narration. His installations and interventions create spatial and social contexts that encourage viewers to question the familiar. *(Gallery statement)*

Represented by: Murray Guy, New York; Konrad Fischer, Düsseldorf/Berlin. *May Be Opened after II August 3007, 2007.* Mixed media, 7 x 30 x 19 cm. Courtesy Murray Guy, New York.



MATHEW CERLETTY

Milwaukee, USA, 1980.

Everything in Mathew Cerletty's universe is slightly unhinged. His is a world riddled with errors and inconsistencies, which, more often than not, lead to the possibility of a genuine and heartfelt engagement. For example, the typeface chosen for a drawing of the Diet Coke logo is the wrong one, while the paint handling with which the artist has rendered *The Economist* banner imbues the piece with an almost tremulous sensitivity. It is surprising how much mystery resides in these crystal-clear, usually commercial, signifiers. *(Gallery statement)*

Represented by: Rivington Arms, New York; Office Baroque, Antwerp. *Boston Store, 2008.* Oil on linen, 89 x 104 cm. Courtesy Rivington Arms, New York.



PAUL CHAN

Hong Kong, 1973.

I'm neither optimistic nor pessimistic. It's not useful for me to be either. Better to be generous to a point of cruelty, in matter of work. My conception of history is the same as George Santayana's: that it is always wrong, and being rewritten. I'm nearsighted. My vision is blurry, though I'm not blind. And I'm stubborn, so I don't wear my glasses. This means it's very difficult for me to see where form ends and content begins. *(Paul Chan)*

Represented by: Greene Naftali, New York; Massimo De Carlo, Milan. *Waiting for Godot, 2007.* Performance. Presented by Creative Time, New York, and the Classical Theater of Harlem, New York.



MICHAEL CLINE

Cape Canaveral, USA, 1973.

Cline's practice can be related to the 19th-century Symbolist art, the Weiner Werkstatt, the Bauhaus and also religious pamphlets, brochures and instructional/devotional stories. As the artist summarizes, "On some level my work addresses America. I make up stories about individuals in search of a perfect existence. These moments are seen and unseen, real and fabricated, ephemeral, and potentially transformative." *(Gallery statement)*

Represented by: Daniel Reich, New York; Il Capricorno, Venice. *Record Player, 2007.* Oil on linen, 40 x 43 cm. Courtesy Daniel Reich, New York.



CONTINUOUS PROJECT

Founded in 2003 by Bettina Funcke (1971), Wade Guyton (1972), Joseph Logan (1972) and Seth Price (1973).

The group works with images, texts and archival documents to mine the cyclical relationship between art and spectatorship. Their project of transporting historical material into the present via facsimile has recently taken on the dimension of performance in staged reenactments of conversations and panel discussions between artists, critics and curators. *(Gallery statement)*

No gallery representation. *Continuous Project #8, 2006.* Installation view at CNEAL, Chatou/Paris.

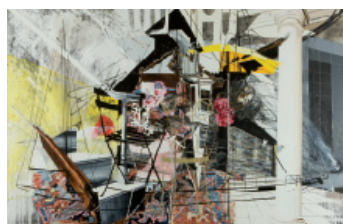


JEN DENIKE

Norwalk, USA, 1971.

Jen DeNike places individuals in artificially staged social situations as a means of investigating the myriad ways in which we are socially conditioned. She does not work with professional actors, instead discovering her subjects in everyday locations and situations. Trained as a photographer, DeNike's videos are short continuous loops that focus on a single action or a series of singular actions. In her newest body of work, spanning photography and video, DeNike explores imagery often associated with flags and their symbols. *(Gallery statement)*

Represented by: Smith-Stewart, New York. *Flag Girls, 2007.* Single-channel video projection, 90 mins. Courtesy Smith-Stewart, New York.



FRANCESCA DIMATTIO

New York, 1981.

Francesca DiMattio's painting weaves architectural spaces with congealed cultural debris to engage themes of the anti-decorative and the grotesque. Both beautiful and bizarre — aesthetic and political — DiMattio complicates the legibility of space. Documenting the impossibility of sustaining order by annotating moments of sheer catastrophe, DiMattio digests and reconfigures her subject matter, leaving the viewer to visually unwrap her heavily bound compositions. *(Gallery statement)*

Represented by: Salon 94, New York. *Shipwreck, 2008.* Acrylic and oil on canvas, 213 x 305 cm. Courtesy Salon 94, New York.



SPENCER FINCH

New Haven, USA, 1962.

In his renderings of light and color Spencer Finch unites scientific method with a poetic sensibility as he explores the mechanics and mysteries of perception. Working with a variety of media the artist examines how people experience, remember and represent an array of visual and sensory phenomena. *(Susan Cross)*

Represented by: Postmasters, New York; Yvon Lambert, Paris/New York/London; Lisson, London; Nordenhake, Berlin/Stockholm; Brandstrom, Stockholm; Rhona Hoffman, Chicago. *Sunset (St. Louis, July 31, 2008), 2008.* Ice cream, soft-serve ice cream dispenser, solar panels, dimensions variable. Courtesy Rhona Hoffman, Chicago.

**LUIS GISPERT**

Jersey City, USA, 1972.

Luis Gispert works in several different media including photography, video and sculpture.

His most recent exhibition featured *Smother*, a film that explores violent and sometimes twisted childhood nightmares and memories. Referencing the interiors of the opulent, decadent, narco-nouveau riche mansions the artist remembers from his Miami childhood, Gispert also employed neon lights, mirrors, pastel colors and high-gloss lacquer finishes to create sculptures that explore the tension between auspicious wealth and cultural naiveté.

(Gallery statement)

Represented by: **Mary Boone, New York.**

Piss Pool, 2006. C-Print, 102 x 127 cm. Courtesy Zach Feuer LFL, New York.

**AMY GRANAT**

Saint Louis, USA, 1976.

My films are movies made after the destruction of the film itself, made from the attack and scratch of their own emulsion. In nature we see it all around us, something is being created, something is being destroyed. Georgia O'Keeffe picking up bones and holding them up to the sun — I don't see death, I see beauty. I see black and white, light and shadow (movies).

If landscape is a metaphor, these films are the desert.

(Amy Granat)

No gallery representation.

One and One # 2, 2008. Photograph: lip gloss, 16mm negative holder, film reel and inked plastic double exposed on photo paper. Blind cut of format in darkroom, 50 x 58.5 cm. Courtesy Broadway 1602, New York.

**GRAND OPENINGS**

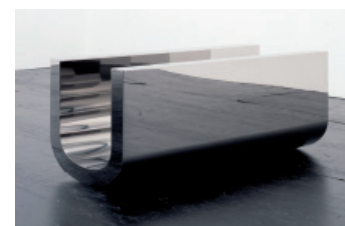
Founded in 2005 by Ei Arakawa (1977), Jutta Koether (1958), Jay Sanders (1975), Emily Sundblad (1977) and Stefan Tcherepnin (1977).

Grand Openings is a cooperation of artists working in different disciplines uniting performance, acting, singing, painting and critique in a mise-en-scène of overlapping actions, loosely defined choreography and chaotic structures with multiple identities and dissonant experiences. A dark and joyous, self-reflecting presentation addressing existence and diverse moments of cultural and collective production.

(Artists statement)

No gallery representation.

Whispering Pines 7, 2006. Video still, 4 mins.

**WADE GUYTON**

Hammond, USA, 1972.

Essential aspects of Wade Guyton's work are his unorthodox production method and his diversified sphere of activity. There are the so-called drawings, pages that are often taken from art and architecture books from the '50s through the '80s overprinted with geometrical shapes, letters and patterns using regular inkjet printing. Given the incompatibility of the material and the technology, constitutive errors of both formal and semantic significances are generated.

(Yilmaz Dziewior)

Represented by: **Friedrich Petzel, New York; Gisela Capitain, Cologne; Chantal Crousel, Paris; Gió Marconi, Milan; Francesca Pia, Zurich.**

U Sculpture (v. 7), 2007. Mirrored stainless steel, 61 x 58 x 136 cm. Courtesy Friedrich Petzel, New York.

**GUYTON\WALKER**

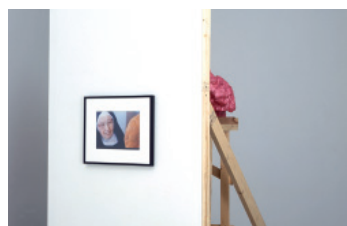
Founded in 2004 by Wade Guyton (1972) and Kelley Walker (1969).

Guyton\Walker is not a mere addition of two individual bodies of work, but rather becomes a "third artist" (the expression is theirs). The nature of the objects produced by Guyton\Walker is also hybrid; it is a mixture of operations involving computers, silk-screens, digital printing and painting. Their works are not painting but hybrid objects playing the part of paintings.

(Vincent Pécoil)

Represented by: **Greene Naftali, New York.**

Installation View at La><art, Los Angeles, 2008. Courtesy La><art, Los Angeles; Greene Naftali, New York. Photo: Joshua White.

**RACHEL HARRISON**

New York, 1966.

In much of Rachel Harrison's work there is a kind of internal tug-of-war of elements, what the formalists called 'relational' with respect to composition, extended to include social, economic, material and 'meditation' factors. The sculptures sit in the room like yearning creatures caked in the sludge of capitalist desire. So if you find her peculiar combination of accidental-looking photos and found objects a bit taxing, I feel your pain.

(Gallery statement)

Represented by: **Greene Naftali, New York; Christian Nagel, Cologne/Berlin.**

Sphinx, 2002. Wood, polystyrene, cement, parex, acrylic, sheetrock, wheels, C-print, 243 x 122 x 165 cm.

**LESLIE HEWITT**

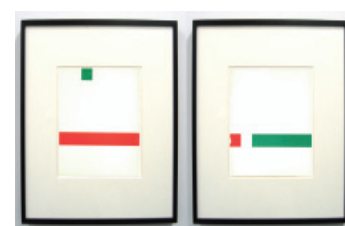
New York, 1977.

My practice takes on the forsaken documents of our past to repurpose them in the present. My 2006 series of photographs "Make It Plain" explores the materiality of images: their texture, heft and scale. Propped almost sculpturally against the wall, the billboard-size still lifes depict old snapshots and books arranged around an empty, flattened rectangular structure. Like trinkets exhumed from a forgotten drawer, these objects carry a personal significance even as she presents them to the public for consideration and debate.

(Leslie Hewitt)

Represented by: **D'Amelio Terras, New York.**

Make it Plain, 2006. Digital print, 152 x 213 cm. Courtesy D'Amelio Terras, New York.

**MATTHEW HIGGS**

Wakefield, UK, 1964.

Matthew Higgs's work — which invariably takes the form of framed book pages, framed exhibition catalogue covers and photographs of books — can be thought of as 'found conceptual art.' Rooted in countless hours spent in second-hand bookshops, Higgs's recontextualization of existing printed matter seeks to consider questions of authorship, uniqueness, labor, vandalism, linguistics, typography, design and late-modernist abstraction.

(Gallery statement)

Represented by: **Murray Guy, New York; Wilkinson, London.**

An American Perspective, 2008. Two framed book covers, 35 x 32 cm (each). Courtesy Murray Guy, New York.

FOCUS NEW YORK



EMILY JACIR

Riyadh, Saudi Arabia, 1970.

Emily Jacir's work signals an uneasy relationship to poetry, especially in view of its compensatory function. "If all we have left of ourselves is stories, then in some ways we are already dead," she explains. That Jacir refuses to narrate also means that visitors must become their own storytellers in relation to the presented materials, doing so without recourse to dogmatic direction.

(T.J. Demos)

Represented by: Alexander and Bonin, New York; Anthony Reynolds, London; Alberto Peola, Turin.

Material for a Film, 2005-ongoing. Installation view, Venice 2007. Courtesy Alexander and Bonin, New York.



MATTHEW DAY JACKSON

Los Angeles, 1974.

The work of Matthew Day Jackson revolves around folklore, legend, our relation to the larger natural and spirit world, art history and the notion of the self as navigating a life in which past and present are deeply entwined.

(Bob Nickas)

Represented by: Peter Blum, New York; Grimm Fine Arts, Amsterdam.

Lonesome Soldier, 2008. Vietnam era military blankets, rubber, wood, aluminum, plastic, 399 x 53 x 141 cm. Courtesy Peter Blum, New York.



ANYA KIELAR

New York, 1978.

I have been focusing on female portraits as a way to portray my humanness as the maker. The figures are living corpses made from the stuff of life, things I use and collect, or they are shadows hiding behind more specific representations of femininity. The life my art will have exceeds my own, but I try to make it an extension of my self so I can experience some facet of its being.

(Anya Kielar)

No gallery representation.

The Geeks, 2008. Wood panel, paint, fabric, inkjet prints, 243 x 274 cm.



TERENCE KOH

Beijing, 1977.

For over five years, Terence Koh has been producing his own unbounded mythology, equal parts beautiful and abject. Giving selective credence to predominant religions and cults, Koh conjures the spiraling fantasy of his birth/death as underground personae, artist, martyr, god and metaphysical pilgrim. Koh works across every available media, being always the performance of himself.

(Gallery statement)

Represented by: Peres Projects, Berlin/Los Angeles; Thaddaeus Ropac, Salzburg/Paris.

My Path to Heaven. Are you blind bastard God, 2007. Wax, Styrofoam, plaster, paint, remnants of incense stick, mineral oil, Eau d'Orange, dimensions variable. Courtesy Peres Projects, Berlin/Los Angeles.



SAM LEWITT

Los Angeles, 1981.

Lewitt's art displays a lot of brainpower, extensive research and no compunction about leaving the viewer in the dust, as forecast by a dense news release and an even denser artist's statement.

(Roberta Smith)

Represented by: Miguel Abreu, New York; Daniel Buchholz, Cologne/Berlin.

Template: Recto, Verso, 2007. Pencil in screen print, and collage, 63.5 x 87 cm. Courtesy Miguel Abreu, New York.



JUSTIN LOWE

Dayton, USA, 1976.

Justin Lowe's polymorphic installations are built upon a relationship between improvisation and a playful use of salvaged materials. Interested in the aesthetics of the '60s, his desire is to create spaces and architecture that surprise the viewer, environments that can be moved through to the accompaniment of music as if they were the scenes of festive events. This attitude is also visible in his collages.

(Gallery statement)

Represented by: Frédéric Giroux, Paris; Cesare Manzo, Pescara/Rome.

Blue Skull, 2007. Collage, paperback book covers, 131 x 160 cm. Courtesy Frédéric Giroux, Paris. © Justin Lowe.



NATE LOWMAN

Las Vegas, 1979.

Nate Lowman's neo-appropriationist approach to sculpture and installation combines anthropological remains such as new media, graffiti and bumper stickers. Although Lowman's work is influenced by such earlier appropriation artists as Andy Warhol, Richard Prince and Cady Noland, his own brand of image recycling disperses into an unstructured installation-environment in which posters, record jackets and silk-screened imagery create a large-scale narrative that ruminates on specific issues. ("Unmonumental" ex. cat., New Museum)

Represented by: Maccarone, New York.

More or Less, 2001-03. Mixed media, installation view at Apex Art, New York. Courtesy Maccarone, New York.



DAN MCCARTHY

Honolulu, USA, 1962.

The arc of Dan McCarthy's work since he began exhibiting in the early '90s has been an exercise in scaling back, of pursuing his imagery of all manifestations of material surplus and eschewing the digital era's inexhaustible catalogue of imagery. His deviant 'copies' from models distort their proportions and smear their faces with clownish-whorish smudges. His landscapes, whether sublime or apocalyptic, are defiantly otherworldly.

(Nick Stillman)

Represented by: Anton Kern, New York; Gebr. Lehmann, Dresden/Berlin.

White Magic, 2008. Oil on canvas, 107 x 91 cm. Courtesy Anton Kern, New York.

**COREY MCCORKLE**

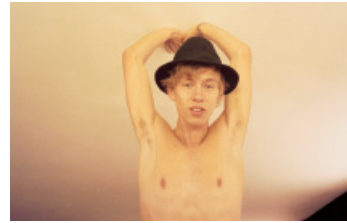
La Crosse, USA, 1969.

The work of Corey McCorkle connects obliquely through architectural interventions and resuscitated objects of a specific cultural import. The contextual shifts the work engage in offer the viewer unique collisions of information in a variety of different mediums.

Inciting meditation on conceptual curiosities in urban studies, architecture, industrial or graphic design, his objects and interventions describe the anatomy of revelatory experience through an investigation of transitory space.

(Gallery statement)

Represented by: Maccarone, New York; Stella Lohaus, Antwerp.
Not Yet Titled, 2008. Video still. Courtesy Maccarone, New York.

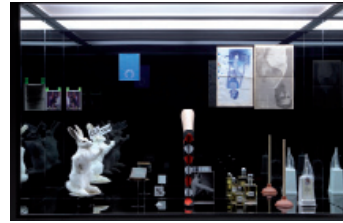
**RYAN MCGINLEY**

Ramsey, USA, 1977.

Ryan McGinley's 'snapshots' have been evolving steadily since his guerrilla show at 420 West Broadway in 2000. In the intervening eight years he has moved away from an artistic practice that was the soul of casual and towards an elaborated production schedule that raises the ante on "being there." McGinley has gone from being perceived as the hottest young photographer in town to being considered a serious artist with a rare gift for creating enduring color photographs — photographs that show us the best of youth.

(Gallery statement)

Represented by: Team, New York; Ratio 3, San Francisco.
Yellow Brennan, 2008. C-print, 28 x 38 cm. Courtesy Team, New York.

**JOSEPHINE MECKSEPER**

Lilienthal, Germany, 1964.

The fundamental principle of my work is that it critiques capitalism in very specific ways. Instead of 'aestheticizing' political issues, I try to challenge ingrained perspectives. Leaf through a newspaper you'll find horror stories from Iraq appearing side by side with underwear adverts. My work exaggerates this. I want to bring out the paradoxes inherent in manic consumption.

(Josephine Meckseper)

Represented by: Elizabeth Dee, New York.
The Complete History of Postcontemporary Art, 2005. Mixed media, 160 x 250 x 59 cm. Courtesy Elizabeth Dee, New York.

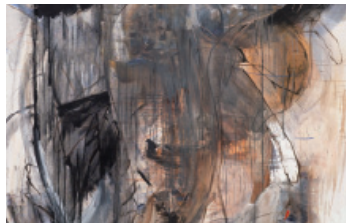
**WANGECHI MUTU**

Nairobi, Kenya, 1972.

Using sumptuous marks and posed female-like characters, I make reference to colonial history, African politics, gender and sexuality issues. Culled from glossy publications, my mythological renderings reference the international high-fashion industry as a way of creating 'pseudographs' [that expose] the affluence and decadence of the natural-resource grubbing, over consuming, developed nations relative to the peoples and places whose backs they are built upon.

(Wangechi Mutu)

Represented by: Susanne Vielmetter Projects, Los Angeles; Victoria Miro, London.
Non je ne regrette rien, 2007. Mixed media on mylar, 137 x 233 cm. Courtesy Victoria Miro, London. Photo: Allison Smith and Michelle Pemberton.

**ELIZABETH NEEL**

Stowe, USA, 1975.

When I was three years old, a fox raided the chicken coop on my parent's farm. The site of the massacre was strewn with evidence of its swift violence. One particular bird had only been partially consumed — almost perfectly bisected in such a way that its entire reproductive system was revealed. [...] This visual experience represented a turning point in my relationship to the world. Life [...] is a baroque, mysterious thing that hangs precariously on a framework of elegant reason.

(Elizabeth Neel)

Represented by: Deitch Projects, New York; Monica De Cardenas, Milan.
Rivals, 2008. Oil on canvas, 190 x 165 cm. Courtesy Deitch Projects, New York. Photo: Tom Powel Imaging, Inc.

**YLVA OGLAND**

Umeå, Sweden, 1974.

The paintings of Ylva Oglund reflect some of the more poignant moments of the artist's life from childhood, through puberty, to the present time. A central motif of her work is her personal interest in mirror imagery and its reflection of our own complicated lives. Her recent work ranges from still life paintings of drug paraphernalia often coupled with familiar objects from her early childhood to self-portraits as an eleven-year-old girl to a series of forty-six small round paintings that represent mirror images of her own genitalia.

(Gallery statement)

Represented by: Smith-Stewart, New York; Brandstrom, Stockholm; Shugarts, Tokyo.
Sisela & Ylva in the Mirror, 2007. Oil on canvas, 88 x 67 cm. Courtesy Smith-Stewart, New York.

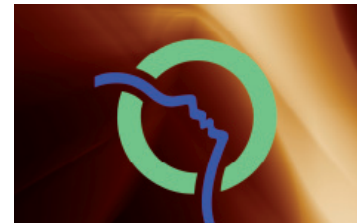
**LISA OPPENHEIM**

New York, 1975.

I am interested in exploring what remains unseen or underappreciated in visual culture yet structures what it is possible to see. My interest lies in damaged negatives from early 20th century reportage, the personal photographs posted on Flickr by soldiers serving in Iraq, the constellation above the location of a news photograph, as well as the meaning inherent in supposedly innocuous products like crayons and alphabet charts.

(Lisa Oppenheim)

Represented by: Harris Lieberman, New York; Store, London; Juliette Jongma, Amsterdam.
Multicultural Crayon Displacement (Goldenrod III), 2008. Cibachrome photogram, 50 x 43 cm. Courtesy Harris Lieberman, New York.

**SETH PRICE**

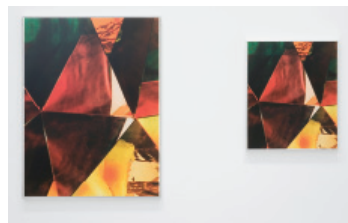
Jerusalem, 1973.

Distributed media can be defined as social information circulating in theoretically unlimited quantities in the common market, stored and accessed via portable devices such as books and magazines, records and compact discs, videotapes and DVDs, personal computers and data diskettes. New strategies are needed to keep up with commercial distribution, decentralization and dispersion. You must fight something in order to understand it.

(Seth Price)

Represented by: Reena Spaulings Fine Art, New York; Captain & Petzel, Berlin.
Redistribution, 2008. Still from high-definition video, dimensions variable. Courtesy Captain & Petzel, Berlin.

FOCUS NEW YORK



EILEEN QUINLAN

Boston, 1972.

I'm interested in the false transparency of the photographic image. It's not a window, but a mirror. Produced via the most common tricks of the commercial studio trade, the "Smoke & Mirrors" pictures are straightforward still-life photographs, un-manipulated in the darkroom or through digital craft. Despite the tightly controlled circumstances of their making, they remain contingent where the smoke itself is concerned, a last vestige of the photograph's necessary submission to the moment.

(Eileen Quinlan)

Represented by: Miguel Abreu, New York; Sutton Lane, London/Paris.

Red Goya (diptych), 2007. UV laminated C-prints on Sintra, 101 x 185 cm (left panel 101 x 76 cm / right panel: 24 x 61 x 51 cm). Courtesy Miguel Abreu, New York.



GEORGIA SAGRI

Athens, 1979.

I'm not certain / I will keep this word for me / I don't know, really / We may call this is a negative creation / We may assume I act out 'not knowing' / Can I convince you that this is not a play? / Do I need to say if I lie or not? / Can I move you to the place of 'not knowing'? / I'll take my time / Take my time / Take your time / and tell me / what do you think about it.

(Georgia Sagri)

Represented by: Anthony Reynolds, London. Traffic Island, 2008. Performance. Courtesy Anthony Reynolds, London.



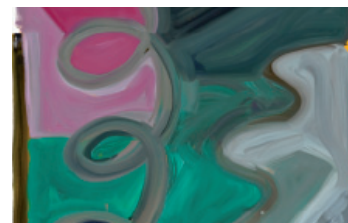
KARIN SCHNEIDER

Rio de Janeiro, 1970. A member of Orchard, New York (2005-2008).

Let's make a case for the display and projection of psychological time into the normative time of the technological. We are divided, work and leisure; language and body. Let the partition be transparent. Time passing, the industry of the past; manufacturing memory, feelings, memory as commodity, disguise as the future. A case study: painting specified to articulate/as articulating a critique of representation through perception.

(Karin Schneider)

No gallery representation. Tubular, 2008. Installation view at SculptureCenter, New York. Photo: Karin Schneider.



JOSH SMITH

Knoxville, USA, 1976.

Through books, paintings and collages, Josh Smith explores the ideas of authenticity, authorship and the mythology of the artist. His casual anti-art aesthetic intentionally defies the rules of artistic convention in an ironic and informed manner. Smith's training and background in printmaking influence the conceptual and formal foundation of his work. The signifying components of his methodology consist of systematic processes and serial repetition.

(Gallery statement)

Represented by: Luhring Augustine, New York; Fortescue Avenue/Jonathan Viner, London; Eva Presenhuber, Zurich; Catherine Bastide, Brussels; Standard, Oslo.

Untitled, 2007. Collage and mixed media, 122 x 152 cm. Private Collection, London. Courtesy Fortescue Avenue/Jonathan Viner, London.



DASH SNOW

Athens, 1981.

Dash Snow began as a documentarian of exploits. He and his family of friends kicked against standard and expectation with Snow shooting his Polaroid at all times, creating an archive of their often extreme, usually nocturnal homemade experiences. Alongside the mass proliferation of underground flyers and 'zines,' Snow's practice rapidly expanded to included collage and homemade artist books, making way for assemblage sculpture as well.

(Gallery statement)

Represented by: Peres Projects, Berlin/Los Angeles; Contemporary Fine Arts, Berlin. Untitled (detail), 2007. Digital print, 61 x 41 cm. Courtesy Peres Projects, Berlin/Los Angeles.



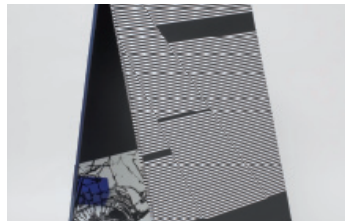
SPENCER SWEENEY

Philadelphia, 1973.

After making a name for himself as a performance artist and a member of the rock band Actress, Sweeney is now getting down to painting, which he studied in art school. These works offer Mr. Sweeney a possible means of egress from his current situation: (a) work small (b) expand the color range and (c) fill in the background until there isn't one.

(Roberta Smith)

Represented by: Gavin Brown's enterprise, New York; The Modern Institute, Glasgow. Deep Inside a Woman, 2007. Acrylic on canvas, 122 x 95 cm. Courtesy Gavin Brown's enterprise, New York.



MIKA TAJIMA / NEW HUMANS

Mika Tajima (Los Angeles, 1975). New Humans: founded in 2003 with Howie Chen (1976).

New Humans explores the intersecting strata of sound, installation and performance within the context of Tajima's visual art practice. Mika Tajima combines multimedia installations with serial performance elements by New Humans including a constantly changing roster of collaborators from different disciplines contributing to a relentless layering of visual and aural textures, creating a discordant dialogue.

(Todd Alden)

Represented by: Elizabeth Dee, New York. Accessory I, 2007. Glass, mirror, formica, wood, sintra, vinyl, silkscreen paint, 122 x 61 x 76 cm. Courtesy Elizabeth Dee, New York.



JAVIER TÉLLEZ

Valencia, Venezuela, 1969.

Javier Téllez's films combine documentary with fictionalized narratives to question definitions of normality and pathology. Collaborating with institutionalized patients living with mental illness to rewrite classic stories or invent their own, he creates what he calls a cinematic "passport to allow those outside to be inside" by renegotiating socio-cultural barriers.

(Trinie Dalton)

Represented by: Peter Kilchmann, Zurich; Arratia Beer, Berlin; Figge von Rosen, Cologne. The Elephant and the Blind Men [Nathon, Khaled, Denise, Steve, Chris and Brandt], 2008. C-print mounted on aluminum, 96 x 167 cm. Courtesy Peter Kilchmann, Zurich.

**CHEYNEY THOMPSON**

Baton Rouge, USA, 1975.

Cheyney Thompson is a consummate craftsman, able to simulate in paint on canvas the grain of a pine two-by-four or the corner of a wall in prefabricated brick. Thompson remarks, "I have hoped in various projects to explore what is left of the practice of history painting and its political structure when narrative is extracted, and when representation (or the painted picture) is compromised by the ubiquity of the photographic image."

(Sarah Hermanson Meister)

Represented by: Andrew Kreps, New York; Sutton Lane, London/Paris; Daniel Buchholz, Cologne/Berlin; Raucci Santamaria, Naples. Untitled, 2008. Oil on canvas, 91 x 76 cm. Courtesy Andrew Kreps, New York.

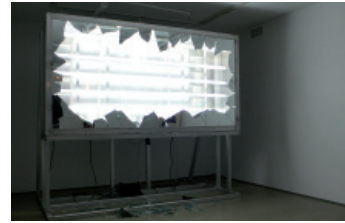
**SARA VANDERBEEK**

Baltimore, USA, 1976.

Sara VanDerBeeck constructs small sculptures and collages from found images and objects. She photographs them and presents only the photograph as the end work. VanDerBeeck shoots numerous photographs of each composition but selects only one print as the final work before disassembling the sculpture; each photograph becomes the permanent, lasting manifestation of her process.

(Gallery statement)

Represented by: D'Amelio Terras, New York; Cherry and Martin, Los Angeles; The Approach, London. Delaunay 2008. Digital c-print, 101.6 x 101.6 cm. Courtesy D'Amelio Terras, New York.

**BANKS VIOLETTE**

Ithaca, USA, 1973.

Banks Violette, whose interests both in minimalist form and in the transmissions of subcultural communities, has been increasingly drawn to collaboration as the conceptual support for his installations. Violette shifts a viewer's perspective by always implying more than what is on view. There is always a ghostly other that sits besides the installations and which frequently exists long-afterwards in the memories of spectators.

(Gallery statement)

Represented by: Team, New York; Maureen Paley, London.

Not Yet Titled (smashed screen with refrigeration), 2008. Steel, mirror, fluorescent tubes, refrigeration unit, 223 x 254 x 215 cm. Courtesy Team, New York.

**KELLEY WALKER**

Columbus, USA, 1969.

My Epson scanner, G5 and Epson printer make collecting and using disparate images and objects too easy and immediate — Apple and Adobe programs like Photoshop, Illustrator and Final Cut Pro are designed especially for this sort of activity. I have noticed that this technological ease underlies an anxiety within my practice. A larger cultural anxiety, I think, is apparent as well in what seems like an arbitrary and, at times, fantasized global circulation of images that is increasingly enabled by this technology.

(Artist statement)

Represented by: Paula Cooper, New York. Untitled (detail), 2008. Silkscreen on canvas, 137 x 198 cm. Courtesy Paula Cooper, New York.

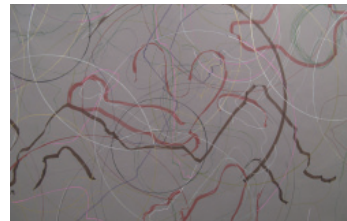
**PHOEBE WASHBURN**

Poughkeepsie, USA, 1973.

Washburn's work explores generative systems based on absurd patterns of production. The artist often collects refuse including countless numbers of cardboard boxes or pieces of scrap wood, transports them to her studio where she orders and repurposes them, and then stacks, binds and nails together her discoveries into installations that tell the story of their own making.

(Gallery statement)

Represented by: Zach Feuer (LFL), New York. Regulated Fool's Milk Meadow, 2007. Mixed media, dimensions variable. Courtesy Zach Feuer LFL, New York.

**LEE WILLIAMS**

A fictional artist founded in 2005 by Jutta Koether (1958) and Emily Sundblad (1977).

Lee Williams' work is most often made in the context of performances, lectures and workshops where the audience is invited to make Williams' drawings according to simple sets of rules such as: "only pencils, rulers and matches are used to make drawings which must be abstract." Or: "A monumental drawing on gray paper is made by the participants tracing each other's bodies using colored markers."

(Reena Spaulings)

Represented by: Reena Spaulings Fine Art, New York. Untitled (detail), 2008. Marker and metallic ink on seamless paper (TV Gray), 274 x 640 cm. Courtesy Reena Spaulings Fine Art, New York.

**DONELLE WOOLFORD**

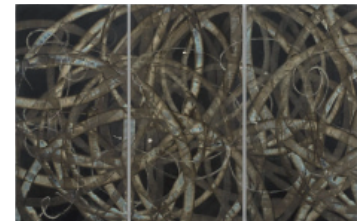
Conyers, USA, 1977.

Donelle Woolford's work investigates the performance of authenticity and originality on the 100th anniversary of Cubism, particularly in relation to African culture and aesthetics.

"I make Cubism relevant to me by both recognizing and refuting its origins. In my paintings, carefully assembled scraps of wood coalesce into images culled from memory. The question is: which memory? As an African American woman, where does my recognition of Cubism come from?"

(Gallery Statement)

Represented by: Wallspace, New York; Chez Valentine, Paris; Micheline Szwajcer, Antwerp. Still Life with Logotype, 2007. Wood scraps, latex paint, cardboard, screws, wood glue, 30 x 40 x 6 cm. Courtesy Wallspace, New York

**AARON YOUNG**

San Francisco, 1972.

Aaron Young is an art-school kid who not only excelled in the competition to shock the faculty but is actually making the formula work in the real world. The student project that put him on the map involved hiring a local biker to come to the San Francisco Art Institute's gallery and drive around until either he couldn't see from the smoke or his tire gave out, creating a drawing on the floor of what was once Diego Rivera's studio. It lasted three and a half minutes; Young paid the biker in beer and was nearly kicked out of school.

(Owen Phillips)

Represented by: Bortolami, New York. Untitled (detail), 2008. Acrylic and burnt rubber on aluminum, 244 x 495 cm. Courtesy Bortolami, New York.