

# Art Review:

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# FUTURE GREATS



## 30 ART STARS OF TOMORROW

335010



# Ones to Watch

## Ei Arakawa

Arakawa's performance-based practice is a big brash mess of things: temporally sensitive collusions of production, choreography, performance and documentation that evoke a sense of an almost or future time, without the heavy-handedness of utopian thinking, but with a strongly materialistic and (historically) embodied language of construction and dance. *Two Grahams*, Arakawa's 2007 performance with Jutta Koether (and, in characteristic fashion, a revolving door of other collaborators), proposed associative readings of Martha and Dan Graham's work, as gigantic plastic tarps were stapled across the width of the Reena Spaulings gallery interior, forcing improvising dancers to constrict their movements and begging audience members to recode their own spectatorial contributions in this ever-evolving gallery space. While there are many artists sketching equally roundabout connections between many of the twentieth century's creative giants, what makes Arakawa's work memorable is a feeling of unresolve – a feeling that, contingently, places the audience in a heightened state of empowerment. Arakawa's unresolve asks not that we be the synthesists for his work, but assumes that its conceptual life is made ongoing by our continuing performance of it.

*Selected by Tyler Coburn*

## Simon Cunningham

A recent MFA photography graduate from the Royal College of Art, London, Simon Cunningham is in love with the moments when perception and experience slide out of control. For his degree show he hired a taxidermist to construct a duckrabbit, a mythical creature that had only ever had life in 2-D, as a diagram used by Wittgenstein to illustrate cognition flickering between two poles. In his photography and videowork, Cunningham performs similarly baffling optical violence, splicing and dicing to turn the familiar into the 'woah, what just happened?' He has recently shown work at 20 Hoxton Square, London. *Selected by James Westcott*

## Allison Schulnik

In the paintings of LA-based artist Allison Schulnik, imaginary creatures are depicted in impastoed oil paint. In her highly emotive work, subjects range from ponies and cats to ghoulish armies of skeletons and creepy clowns. Solo exhibitions this year include the Mike Weiss Gallery, New York; last year her work was shown in *No Luck*, at Rokeby, London, and *Fools, Rejects, and Sanctuaries*, at Mark Moore Gallery, Santa Monica. *Selected by ArtReview*

## Juliette Blightman

Juliette Blightman's quiet films ruminate on narrative, the temporal and spatial, using the most subtle period references – an old TV show or vintage camera equipment – and deceptively simple setups. Recent exhibitions include *The Chips Are Down*, Whitechapel Project Space, London; *artLedge Presents: Spring Break Chicago 2007*, Chicago; and *What Is It?*, an i-cabin retrospective at Wysing Arts Centre, Cambridge.

*Selected by Mark Sladen*

## Becky Beasley

Becky Beasley's minimalist objects, plywood boxes with blankly shiny Perspex insets, for example, contain some surprising references, as in her recent solo show at Laura Bartlett Gallery, *Three Notable American Novellas*, with allusions to Melville, Faulkner and Capote residing in these pared-down forms. Beasley's explorations of representation and content are already highly sophisticated. *Selected by ArtReview*

## Bharti Kher

Bharti Kher's recent show at Jack Shainman Gallery, New York, generated rave reviews, and deservedly so. The London-born, Delhi-based artist's cast-resin sculptures of animals (such as *The Skin Speaks a Language Not Its Own*, 2006, an elephant decorated with millions of swirling, swarming spermatozoa, which was exhibited at the Fifth Asia-Pacific Triennial and at Art Unlimited at Art Basel last year) and series of objects and surfaces decorated with bindis make for an intriguingly international blend of East and West. *Selected by ArtReview*

## Hilary Koob-Sassen

This London-based American sustains a prolific and rigorous practice in heavyweight steel-and-stone sculpture, video art, diagrammatical drawing and extremely energetic singing-songwriting in his band the Errorists. The connecting thread through his work is an intense and playfully poetic analysis of world systems, human and natural, and a suggestion of new ones. As he declared in a performance at his London gallery T1 + 2 during his solo show there last year, "Gaia made it popular, now the Errorists are here with new vernacular." *Selected by James Westcott*

## Oscar Tuazon

Paris-based artist Oscar Tuazon investigates sustainability and utopian ideals with photographic works and assemblages of cast-off materials – from cardboard boxes to melanin boards and wooden pallets. These have evolved from sculptures to large-scale building prototypes that hover between art and functionality. Tuazon's recent exhibitions and projects include Documenta 12 Magazine Projects, Kassel, the solo exhibition *I'd Rather Be Gone*, STANDARD, Oslo, and Oscar Tuazon / Mike Freeman, Castillo / Corrales Gallery, Paris, and Art Basel 38 Statements, all in 2007. *Selected by Shamim M. Momin*

## Rachel Goodyear

Manchester-based Rachel Goodyear's delicate pencil and watercolour drawings on paper depict charming and occasionally disturbing images from nature, and bear stylistic similarities to Marcel Dzama's and Joe Biel's wispy illustrations. Nominated for Beck's Futures in 2006, her recent exhibitions include *The Drawing Cabinet*, Marc de Puechredon, Basel, and *Drawing 2007*, the Drawing Room, London. *Selected by Laura Allsop*

## Günther Herbst

The paintings of South African London-based artist Günther Herbst have recently taken homeless shelters as their starting point: ramshackle hovels at odds with the architecture of the city, and yet invisible to passersby. Herbst uses the language of painting, particularly that of Mondrian, to further articulate his subject matter. His recent exhibitions include a solo show at One in the Other, London, and the group exhibition *ARTfutures 2007*, Bloomberg SPACE, London. *Selected by ArtReview*

## Daniel Silver

Daniel Silver's experiments in portraiture and artistic possession have ranged from watercolours made from 1970s photos of Armenian monks to traditional carvings depicting mugshots of death-row inmates, as realised by African craftsmen. He has recently had solo exhibitions at Ancient & Modern and IBID Projects, both in 2008, and the Camden Arts Centre, London, in 2007. *Selected by ArtReview*