

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

Mika Rottenberg

Mika Rottenberg's work in video and photography confronts the viewer with a projection of cultural fantasies. By dismantling the kind of psychological, economic and cultural smoke screens masking relationships of power, Rottenberg shows the inherent polemics in seemingly innocuous things. Born in Buenos Aires in 1976, Rottenberg studied in New York at the School of Visual Arts and Columbia University. She has participated in group shows at Guild and Greyskul, Nicole Klagsburn, Chelsea Art Museum and PS1.

'I am interested in the psychological and political aspects of the type of fantasies one can find in travel brochures and pornography, and the way that these fantasies function in the construction of power relations and desire. Many feminist film theorists such as E Ann Kaplan, Luce Irigaray and Linda Williams have analysed the construction of the cinematic gaze as a male projection. In these arguments, the point is often made that there are no real women represented on the screen. In my videos, I cast women with extreme physical abilities in roles that both exploit and empower them by focusing on their real extraordinary talents. I try to complicate, rather than to resolve the problematics of how cinema's cannibalistic gaze is connected to pleasure and I explore the connection between that pleasure to the construction of power.'

Mika Rottenberg, *Mary's Cherries*, 2004, video still

