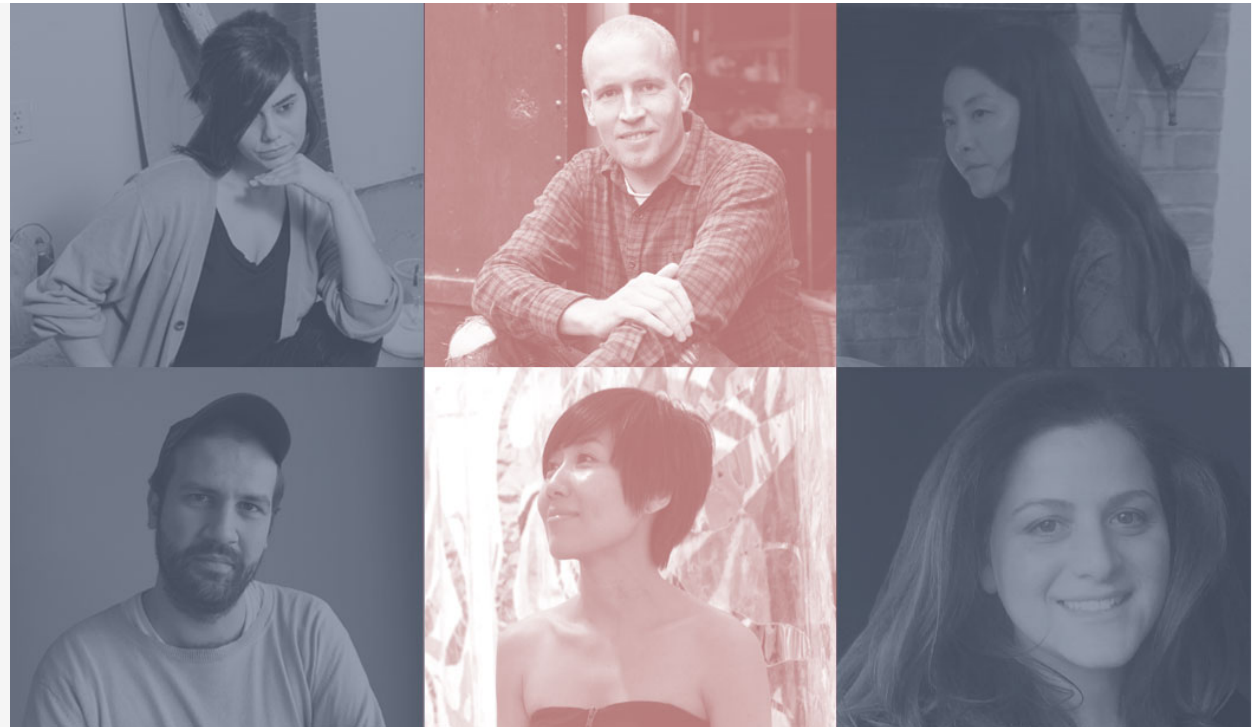


18 Artists to Watch: Part II

BY MODERN PAINTERS | DECEMBER 15, 2015

<http://www.blouinartinfo.com/news/story/1296241/18-artists-to-watch-part-ii>

(SUN YOU INTERVIEW STARTS ON PAGE 9)



Clockwise from top left: Cristina Tufino, Marijn Van Kreijl, Maia Ruth Lee, Mikael Brkic, Sun You, Liat Yossifi.

(Alex Nguyen, Wytse Van Keulen, Peter Sutherland, Mikael Brkic and Vi, VII, Oslo, Sun You, Gene Ogmair, Liat Yossifor, and Ameringer McEnery Yohe)

Rather than look back at the close of each year, we like to look ahead—to those new talents who are defining art as we will know it. To that end, here we present part two of our annual list of the most compelling emerging artists from around the world (click [here for part one](#); check back on Wednesday for

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part three). Because we believe that artists are the best assessors of their peers, we've asked a select group of established figures to tell us whom among their younger colleagues they are following. We are pleased to share their recommendations with you. And we are grateful to the following for their nominations.

With thanks to: Joe Ahearn, Ramon Maria Beltran, Sue de Beer, Alex da Corte, Moyra Davey, Nir Evron, Teresita Fernández, Latoya Ruby Frazier, Ethan Greenbaum, Glenn Kaino, Bouchra Khalili, Tony Matelli, Wangechi mutu, JJ Peet, Nancy Shaver, Martine Syms, Diana Thater, Roger White

Cristina Tufino

Lives in Puerto Rico.

Describe your process.

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I draw from social debris, rearranging cultural products as my own material and presenting juxtapositions of objects and images. I rein in the hoarding of objects, materials, and information with particular formations. Recently, I began making drawings on my iPad and printing them on cotton and silk. I watch the hysteria of *Real Housewives* or a dark, mysterious TV show that becomes white noise for me to focus on my endless drawing task.

What in your studio (or outside) inspires you?

I make work about my surroundings. My studio serves more as a storage space for the objects that inspire my practice and where I assemble the things I make by hand, along with stuff that belongs to a particular sculpture. When I am in San Juan, I become a post-studio artist—there I look at a lot of architecture—and prefer working outside and thinking of objects as existing in a particular landscape before they move into the gallery.

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What's on your must-see/do/ watch/read list?

Stacey Nishimoto's the Corner Store on Instagram is pretty cool; it has beautiful photography and vintage clothes. Check out Angel Oloshove's ceramics in Houston. I just got this book, *The Hoarders: Material Deviance in Modern American Culture*, which sets out to answer questions about how hoarding came to be stigmatized in contemporary culture. I really enjoyed the research in *A Red Like No Other: How Cochineal Colored the World*, the history behind the red dye and its early use in pre-Columbian America. I want see Fetty Wap perform and check out the art scene in San Juan, since Puerto Rico is going through a cultural revolution.

What do you have coming up in the next year?

I'm looking forward to working with Agustina Ferreyra gallery and at Embajada gallery in Puerto Rico, where I'll be collaborating with artist Alex Nguyen on a performance piece titled *Outsourcing El Caballo in Lower East Side*, reflecting on

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labor and exchange economies in a moment when Wall Street is influencing so much of our culture.

Marijn Van Kreij

Lives in Amsterdam.

Describe your process.

My work often takes existing imagery as a starting point. It enables me to connect with the world around me in a more valuable way. The fluidness of form and content, abstraction and representation, are recurring themes. Recently, I am focusing on details derived from reproductions of paintings in books and magazines. These painted fragments I repeat across large sheets of paper, concentrating on the act of painting itself and the changes that occur through differences in scale, color, and technique. What ultimately interests me is to subjectify these images, open them up, and get them to work in new arenas.

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What in your studio (or outside) inspires you?

Books have become an important source for my work. In my studio I spend a lot of time leafing through art books and reading theory and poetry. I enjoy connecting all these different sources. At this very moment, there are a few books on Picasso on my desk; one of them is a beautiful photographic report by David Douglas Duncan from the late '50s. I am currently rereading a collection of essays by Sarah Lowndes called *All Art Is Political: Writings on Performative Art*, as well as David Berman's book of poetry, *Actual Air*.

What's on your must-see/do/watch/read list?

Looking forward to seeing the "Seth Siegelaub: Beyond Conceptual Art" exhibition at the Stedelijk Museum here in Amsterdam and visiting the Agnes Martin retrospective at Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

What do you have coming up in 2016?

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I am preparing for an exhibition together with Nickel van Duijvenboden at Barbara Seiler, Zurich, in March, and a solo exhibition at Klemm's, Berlin, in early summer.

Liat Yossifor

Born in Israel. Lives in Los Angeles.

Describe your approach.

I work with a time-based process that allows me to go after ideas that are both pictographic and automatic. Each painting is worked on within a set time of three days (a single session in a single layer of oil paint), during which I continuously move opposite colors so they eventually result in a gray. I think of a painting as an event; therefore, I do not return to, reconfigure, or layer a painting. During a painting session, I bury marks in fields of mute gray through actions, and navigate the pictorial among those actions. The gesturing often feels contradictory to the minimalism of the

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gray field, as do the pictorial intentions against the idea of movement.

What inspires you?

No objects; maybe routines are most inspirational to me. My studio is on Hollywood Boulevard, and I like walking on the Walk of Fame side by side with disappointed tourists. I love my dog; she is my assistant. She breaks down cardboards and paper paint boxes for recycling. I love the California light that showers my studio.

What's on your must-see/do/watch/read list for the coming year?

Kelley Walker's first American survey at the Contemporary Art Museum of St. Louis; "Histories of a Vanishing Present" at the Mistake Room in Los Angeles (a show that looks at the millennial generation's relationship to identity politics). And apropos of politics and art, I am looking forward to reading

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Dr. Nizan Shaked's Synthetic Proposition: Conceptualism and the Political Referent in Contemporary Art.

What do you have coming up?

I am preparing for three solo shows: at Ameringer McEnergy Yohe, New York, in February; Galerie Anita Beckers, in Frankfurt in April; and Patron Gallery, Chicago, in October. I have my first book coming out, titled *Movements: The Work of Liat Yossifor*, from DoppelHouse Press.

Sun You

Born in Seoul. Lives in New York.

Describe your process.

With my most recent wall sculptures, I combine objects like eyelash extensions, X-acto blades, earrings, pins, and needles. They are held together using only magnets—without

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any joinery or adhesive. They do not hang on the wall; the wall is penetrated by the sculpture.

What in your studio (or outside) inspires you?

Fishing lures, fashion accessories, and everything in Home Depot.

What's on your must-see/do/watch/read list?

Sarah Sze; Isa Genzken; Frank Stella; Night Studio: A Memoir of Philip Guston, by his daughter, Musa Mayer; Umusuna: Memories Before History at the Brooklyn Academy of Music.

Mikael Brkic

Lives in Oslo.

Describe your approach.

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My process is sort of messy and very physical. I start off with traditional materials like paint, canvas, paper, wood, etc., and from there I start to play with concepts and objects. It's very physical; I might make a huge mess then clean up and start over. I tend to approach the canvas like a screen in the same way that mobile and desktop are first and second screens. In that way, I develop a sort of metaphysical relationship between what I do and what is shown.

With recent works, I've drawn from my day job as a copywriter. My "Campaigns" series, for example, brings together two types of precarious labor available to metropolitan creative types: product photography and copywriting. While product photography is nearing a point of complete automation, the content of writing is still a human undertaking at the moment.

What inspires you?

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I get inspired by peripheral objects that we have looser ownership of, like matches, magazines, tickets, printed supplements, little trinkets, or anything that can be thought of as urban paraphernalia of sorts. These are the kinds of things that amass in the studio and elsewhere over time. I also like the “homemade” interiors of certain German *Kneipen*, tavern-type places for meeting, hanging out, drinking, and smoking. Furthermore, I have a penchant for European medieval art and greatly enjoy spending time with artworks from that era.

What’s on your must-see/do/watch/read list for the coming year?

I’m very excited about the Amazon series *The Man in the High Castle*, based on the Philip K. Dick novel. Ridley Scott is one of the executive producers. A very dear friend also recommended *The Circle*, by Dave Eggers, to me, about a woman who joins a powerful Internet company.

What do you have coming up?

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I will have another solo show at VI, VII gallery in Oslo. In April 2016 I will also present new works at the Brussels edition of Independent, an art fair that has taken place only in New York.

Maia Ruth Lee

Born in South Korea. Lives in New York.

Describe your process or approach.

I like to utilize what I find in my immediate surroundings. The paintings I am working on now are sourced from found images of a series of copyright-free clip art books from the '70s and '80s. The sculptures I make are welded from scrap-metal fences and windows from New York City.

What in your studio (or outside) inspires you?

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I'm not really attached to any objects, but if I had to choose an inspiration in the studio it would be my studio mate Violet Dennison. She's an amazing artist, and a great friend of mine.

What's on your must-see/do/watch/read list?

I will be spending most of the winter in the West, so I'm excited to check out the galleries there and visit a bunch of artist studios, if I can.

What do you have coming up?

My first solo show in New York is at Eli Ping Frances Perkins gallery in January 2016. *Realm #1* is part of the series I will be showing. I love their program, their space, and Eli and Frances are both amazing people to work with.