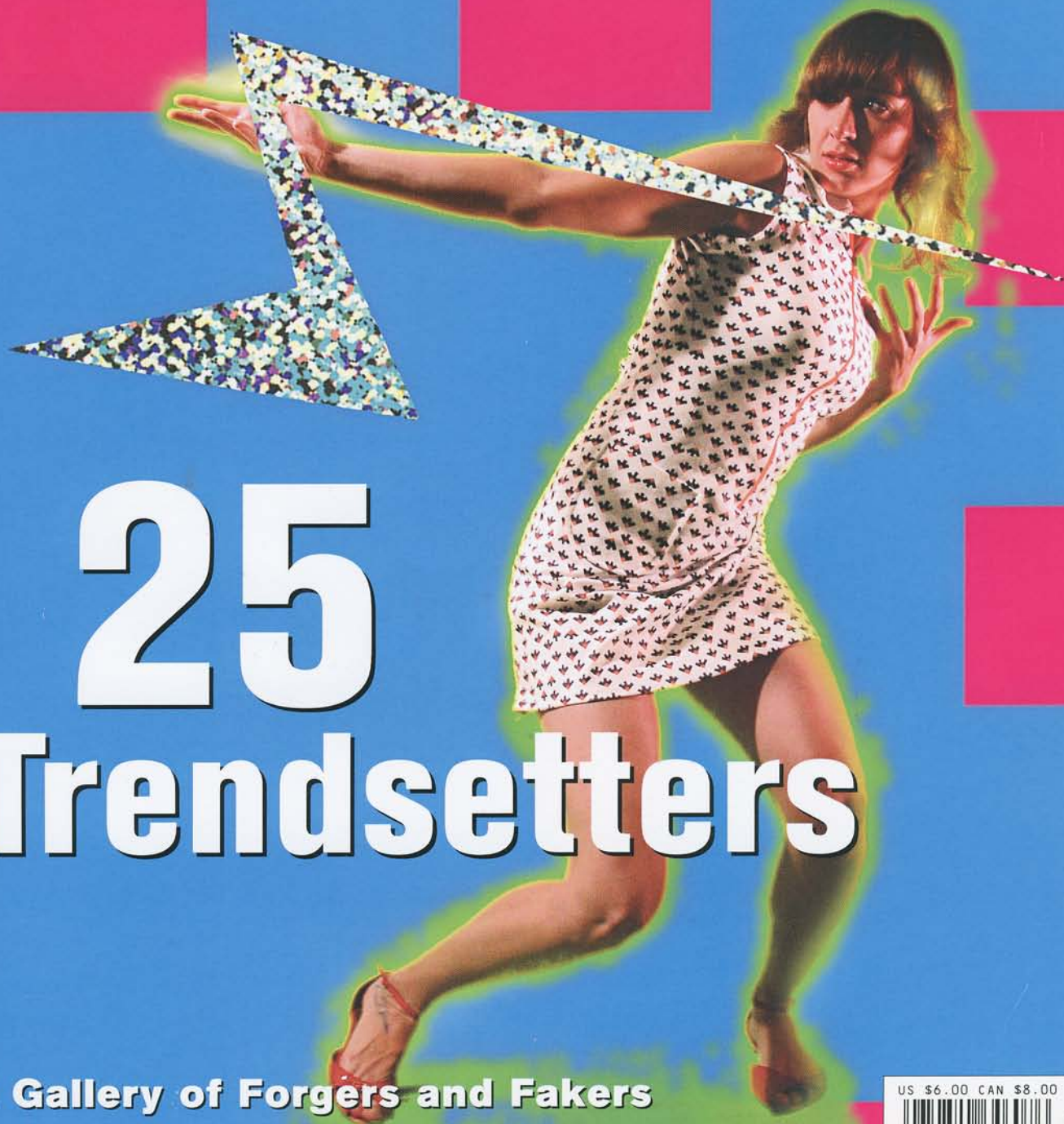


SEPTEMBER 2007

ARTnews



25

Trendsetters

A Gallery of Forgers and Fakers

Kiefer ■ Wegman ■ Clemente

Marilyn Manson: Gothic Revival

US \$6.00 CAN \$8.00



Subodh Gupta

Triple Candie

TM Sisters

RoseLee Goldberg

Yuri Avvakumov

Zhang Wei

Michele Maccarone

Pilar Albarracín

Antonio Saracino

Cory Arcangel

Quisqueya Henríquez

Monika Sosnowska

AA Bronson

Catherine Grenier

Anthony McCall

Hou Hanru

Fritz Haeg

Tamy Ben-Tor

Beth Campbell

Franklin Sirmans

osgemeos

Fazal Sheikh

Via Lewandowsky

Christine Kim

Pedro Reyes

25 Trendsetters

In Guangzhou, China, Zhang Wei and her colleagues at Vitamin Creative Space are inventing a new concept for their country—a commercial gallery that exists on the cutting edge. In Harlem, New York, Triple Candie's Peter Nesbett and Shelly Bancroft are reinventing the idea of the alternative space with their provocative shows of the fictitious, the ephemeral, and the unauthorized. And in Miami, Florida, the collaborative siblings known as the TM Sisters invent interactive video games that infuse a new, manic energy into the genres of video and performance art.

These are some of the ways in which the *ARTnews* 25 trendsetters of 2007 have been helping shape the art world.

Their mediums range from computer code, in the case of artful hacker Cory Arcangel, who transforms video games like *Super Mario Bros.* into sublime objects of contemplation; to suburban gardens, where ecological activist Fritz Haeg conjures food for thought; to "solid" light, with which Anthony McCall creates dazzling installations that fool the eye and the brain.

The trends highlighted in this selection of profiles parallel those throughout today's art world. They include the proliferation of new subjects and styles owing to globalization, which are reflected in the Chinese-born curator Hou Hanru's project for this year's Istanbul Biennial, as well as the growing prominence of artists like India's Subodh Gupta, who create witty commentaries on their own culture. Identity—national, ethnic, sexual—is an ongoing theme, finding provocative new expression in the work of Tamy Ben-Tor, Quisqueya Henríquez, and AA Bronson. Performance continues its move toward the mainstream, ushered along by the visionary RoseLee Goldberg and an army of artists who are rejecting labels, challenging convention, and pioneering more ways to look at the past and anticipate the future.

—Robin Cembalest



Gardens of Earthly Detritus



From edible estates to architecture and performance art, Fritz Haeg links

radical design to esthetics and ecology

At 37, Fritz Haeg has designed and built buildings, started an alternative school, and orchestrated performances and happenings at museums worldwide—and that's not all. "I can't base my practice on just one idea," says the Los Angeles-based

artist, architect, and landscape designer. "I have to have several plates spinning at once."

But in all of his diverse activities, says Haeg, he is less concerned with creating art objects per se than with generating ideas and prototypes that can extend beyond their original intentions and meanings. "I like operating in small, simple, surgical ways," says the Minnesota-born artist. "But I also like the fact that other people can pick up on these ideas and replicate them cheaply and easily at any time or any place."

Haeg's most successful prototype has been his "Edible Estates" project, designed to help homeowners transform their front lawns—the "suburban carpets of conformity," as Haeg calls them—into food-producing gardens. The first of these was conceived in 2005 for the Salina Art Center in Kansas. Since then, he has created a number of others, including his largest, for a public-housing complex in London, which debuted in June as part of Tate Modern's "Global Cities" exhibition.

"His gardens deal with issues of public and private in an interesting way," says Stacy Switzer, who was guest curator of the Salina Art Center at the time.

Haeg develops and propagates his activist projects through Sundown Schoolhouse, which is based in his home—a three-story geodesic dome in the L.A. neighborhood of Glassell Park. There he hosts an array of programs devoted, he says, to "gently radical design across a range of disciplines," including esthetics, health, philosophy, and ecology. The programs inspire new ideas and spawn relationships and collaborations. These in turn have led to wide-ranging interdisciplinary events, such as the show "Locally Localized Gravity," at Philadelphia's Institute of Contemporary Art last spring. The exhibition of projects by community groups was accompanied by musical and theatrical performances, film screenings, planting demonstrations, and more. Other collaborative, uncategorizable events took place at L.A.'s MAK Center for Art and Architecture and New York's Whitney Museum of American Art. "Collaboration is less common in art practices,"

BELOW Fritz Haeg's "Edible Estates Regional Prototype Garden #2," 2006, in Lakewood, California.



Haeg points out, but is “so natural to architecture and design.”

Haeg studied architecture at the Istituto Universitario di Architettura di Venezia and at Carnegie Mellon University. For his first residential project, completed in June of last year, he transformed a modest Mediterranean-style house in L.A. into a playful deconstructed box, juxtaposing historic elements with sculptural gestures and rough materials with polished ones. It’s his “gay house,” he says, because it’s far livelier and more convivial than neighboring homes, and because it has an effusive, bright-hued interior with built-in couches, tables, and love seats, and a central terrarium designed by Freya Bardell.

Despite the success of that project, Haeg emphasizes that he is less focused on building than on learning how “an architect trained in buildings can take that expertise to things other than buildings.”

“What’s important to me,” he says, “is to impress upon people that even the smallest gesture can have a huge impact on the way we live.”

—*Paul Young*