

A distinguished panel of international jurors identifies the most exciting names in sculpture today

100 Sculptors of Tomorrow

Kurt Beers

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Book



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Key Sales Points

- Bypassing traditional art world channels, *100 Sculptors of Tomorrow* is the culmination of a major, democratic open call for up-and-coming sculptors
- Visually mesmerizing, showcasing surprising and provocative work as well as the astonishing range of sculpture as a medium
- Truly global, featuring artists from six continents and over 30 countries
- Includes engaging commentary from the selected artists and highly respected panel of critics, curators and academics
- Follows the bestselling *100 Painters of Tomorrow* (978 0 500 239230), described by *artdaily.com* as ‘intelligent, wide-ranging and exhilarating’



FOREWORD

Richard Cork is an art historian, critic, curator and broadcaster. He has been an art critic for the *Evening Standard*, *The Listener*, *The Times* and the *New Statesman*, and is a past Turner Prize judge.

For too long, sculpture was in danger of losing its prominence as a major art form. The classical tradition, celebrated at London's British Museum by the Athenian marble carvings from Lord Elgin's collection, became regarded as a stifling exemplar of academic predictability. At the beginning of the twentieth century, rebellious young modernists wanted to escape from the hallowed world of dignified, anatomically idealized figures posing on plinths or embellishing grandiose buildings. Sculpture was overshadowed by experimental painting, though artists as audacious as Henri Matisse and Pablo Picasso sometimes explored the potential of three-dimensional forms while pursuing their primary commitment to mark-making on canvas.

So did Marcel Duchamp. His defiant exploration of ready-made objects – a bicycle wheel, a bottle rack, the highly provocative urinal – opened up immense new possibilities for radical sculptors. By the end of the twentieth century, sculptors felt free to deploy an extraordinarily wide, unpredictable range of materials in their work. And now, as this book attests with such vigour, the sculptors of tomorrow refuse to be constrained in any way by traditional approaches. The old idea that bronze was the ideal medium no longer plays any part in their thinking. Instead, they are not afraid to use alternatives as fragile as glass.

Sculpture used to be considered a fundamentally 'tough' activity, lauding bodily perfection. But practitioners in the twenty-first century are increasingly preoccupied with vulnerability.

Damaged or shattered images play a central role in sculpture now. Even at its most monumental, poignant notions of fragility and loss often lurk inside a work, vividly reflecting the widespread instability and sudden, unpredictable violence threatening the world we inhabit today.

Nor is sculpture still regarded as an exclusively male activity. During the twentieth century, practitioners like Barbara Hepworth and Louise Bourgeois broke through this sexist barrier and proved that outstanding, adventurous three-dimensional pieces could be created by women. They fought the dismissive hostility of indignant defenders of sculpture as a manly pursuit, and today such prejudice is regarded as an aberration of the past. Female practitioners are abundantly represented throughout this book, and play a crucial role in widening the possibilities of present-day sculpture.

Restrictive national boundaries have likewise been torn down. Plenty of artists now live and work in locations far removed from the countries where they grew up. Their determination to roam around enriches the work they produce and increases the stimulating dialogue between sculptors across the world. Leafing through the pages of this book, we soon realise that an astonishing array of possibilities are now playing a part in sculpture. Far from being confined by narrow, defensive and pedantic rules, its potential seems limitless, and certain to play a continually challenging role in the art of the future.

Rachel Ara, *This Much I'm Worth* [The self-evaluating artwork], 2017, neon, recycled server room equipment, electronics, computers, IP cameras, 420 x 160 x 90 cm (165 x 63 x 45 in.)

DANIEL JENSEN

b. 1972, Malmö, Sweden
Lives and works in Stockholm, Sweden
Studied at The National Academy of Fine Art, Oslo, Norway

Daniel Jensen's anthropomorphic figures suggest a darkly comic artist at work. Scrapped together from cardboard, tin cans, bits of expanding foam, random fragments of wood, clay and almost anything else Jensen can find, these ambivalent, impulsive forms are thereafter cast in bronze and spray-painted, a process that belies their apparent haphazard fragility.

These caricatures of studio detritus return the viewer's gaze, somehow managing to look sad and introspective, despite—or perhaps because of—the crude holes used to denote eyes and mouths. Many are reminiscent of unrefined children's masks, their unnervingly empty stares juxtaposed with the sugary colours of the spray paint. 'They test our own sense of belonging by provoking negative judgements,' Jensen states, 'and so challenge our human

veneer and deeper idea of ourselves. The sculptures represent a longing for intimacy as much as they do repressed feelings of self-loathing.'

One such work, entitled *Happy Depression* (2016), features a large leaf brought to life by a tiny smiley face. A drip of goo (glue or spray, perhaps) doubles as a single tear streaming down the leaf's 'face'. The work provokes a laugh, but at the same time suggests an incalculable, deep-rooted sadness. Given faces, Jensen's crude, crutched beings resemble nothing so much as a crumbling façade—an all-too-real reflection of human identity. The artist looks to personal memories as well as fairytales and myths to create his works—his sculptures are beings from his (or our) subconscious, now proudly on display.

'I use a patchwork of references and techniques to give life to a series of characters and a personal universe where humour and deep sincerity are entwined and unconstrained.'

Right: *Fitness Centre*, 2008, sand-cast aluminium, enamel and spray paint, 43 × 27 × 7 cm (17 × 10 1/2 × 2 3/4 in.)

Opposite: *Happy Depression*, 2017, sand-cast aluminium, enamel and spray paint, 50 × 43 × 16 cm (19 3/4 × 17 × 6 1/4 in.)

Overleaf, left: *Sunset*, 2016, sand-cast aluminium, enamel and spray paint, 51 × 23 × 14 cm (20 1/2 × 9 1/8 × 5 1/2 in.)

Overleaf, right: *Zip*, 2016, sand-cast aluminium, enamel and spray paint, 55 × 24 × 7 cm (21 3/4 × 9 1/2 × 2 3/4 in.)

Related artists: Eric Cross, Jerry Kowalsky, Warren Mulder, Francis Upritchard



ALICJA KWADE

b. 1979, Kattowice, Poland
Lives and works in Berlin, Germany
Studied Sculpture, University of the Arts Berlin, Berlin, Germany

'The material is almost always based on the concept; the material is necessary for specific characteristics, symbolically or chemically in regards to the elements. The process is to deduct as much as possible in order to keep things clear,' says Polish artist Alicja Kwade of her work and practice.

Kwade credits quantum theory—wherein the nature and behaviour of matter and energy is described by the movements and physical makeup of their smallest definable elements, namely atoms and subatomic particles—as a major source of inspiration. This is reflected in the way she presents her worldview: as elemental parts, a collection of distinct articulations. Her

sculptures seem constantly to question the fabric and artifice of the world around them.

An inherent poeticism is blended with scientific precision in Kwade's presentations, which have a formal order reminiscent of the underlying structures of music or organic life forms. Often placed in a circular arrangement and pared back, as Kwade describes, to 'keep things clear', the work distorts linear ideas of time, space and reality, highlighting the subtle and elegant interchanges between sometimes unusual materials. Each sculpture instils in its viewers a new awareness of spatial relations, pushing us to resituate our selves in relation to their forms.



Left: *Computer (PowerMac)*, 2017, ground computer, epoxy resin, glass and brass, 178.8 x 67.2 x 67.2 cm (70 3/8 x 26 1/2 x 26 1/2 in.)

Opposite: *Hypothetisches Gebilde (Hypothetical Construction)*, 2018, copper and Branco granite, 158 x 158 x 97 cm (54 3/4 x 62 1/2 x 38 1/4 in.)

Related artists: Olivier Kestel-Théfaîne; Gary LaPointe Jr, Triloka



BEILI LIU

b. 1974, Jilin, China
Lives and works in Austin, TX, USA

Studied MFA Mixed Media/Sculpture/Installation, University of Michigan, Ann Arbor, MI, USA

Beili Liu's large-scale sculptures, site-specific installations and performances explore broad notions of materiality, space, time, labour and femininity. Building on her personal experiences growing up in China and resettling in the USA, her works often confront the complexities of cultural difference and make use of Asian folklore traditions.

Commonplace, ephemeral materials such as wax, clay and thread characterize Liu's work. Often their use comes to signify the passage of time, a concern echoed in the locations and processes involved: the motion of a lake's water, or the act of stitching swatches of fabric together. Liu's pieces also depend heavily on the artistic commentary around them. *The Mending Project* (2011) saw the artist sit at a table, 'mending', with hundreds of pairs of scissors suspended above her head. As she stitched together

swatches of fabric, the looming threat of the hovering blades threatened to undo her efforts as well as cause physical harm – a poignant metaphor for the impending threat of violence.

In *THIRST* (2013), a large, native cedar elm tree was stripped of its leaves, painted white and suspended metres above Lady Bird Lake in Austin, Texas. The tree's desaturated visage had the appearance of a ghost – a breathtaking sight when seen hovering above the body of water. The project was created in response to a recent drought in the area that caused the death of 300 million trees.

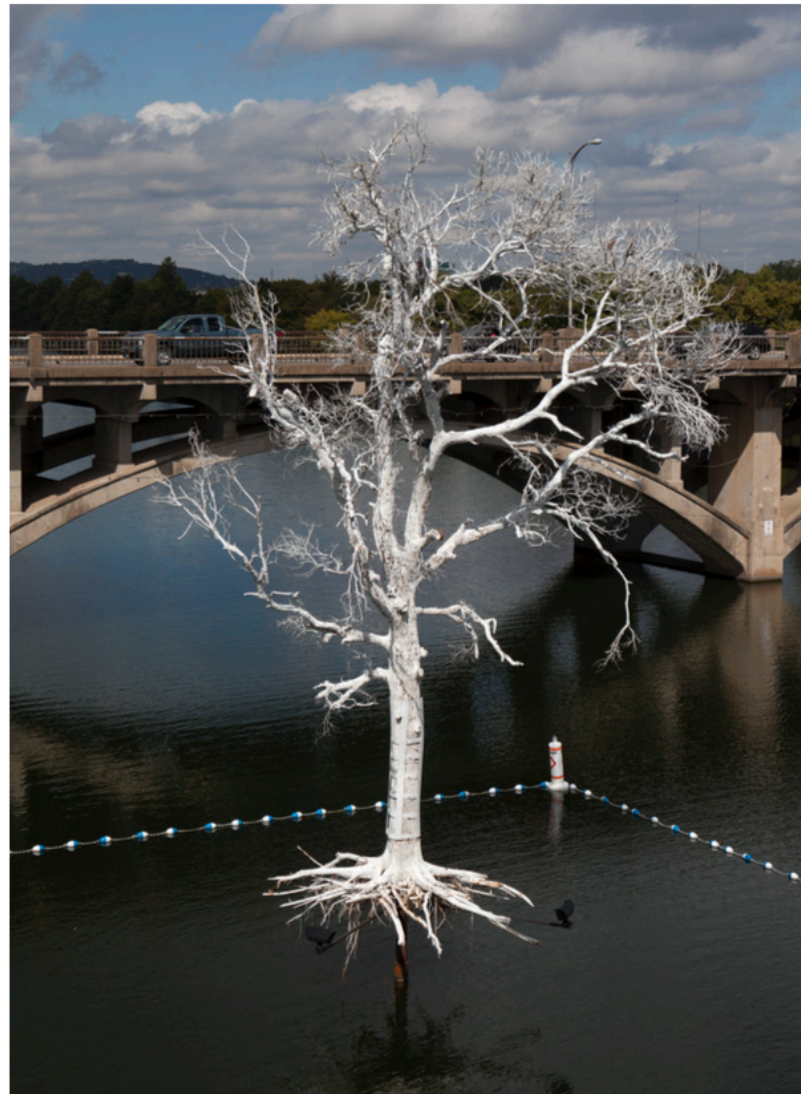
Both pieces speak of Liu's fascination with dichotomies: chaos and order, life and death, comfort and threat. They also allude to her ongoing interest in the transience and changeability of nature, the 'dripping water [that] eventually penetrates stone.'



Left: *Amass*, 2013, wood, graphite, string and hardware, dimensions variable; each element 10.3 x 10.3 x 25.4 cm (4 x 4 x 10 in.)

Opposite: *THIRST*, 2013, cedar elm, paint, LED, metal and hardware, 11.6 x 0.5 x 0.5 m (38 ft x 19in. x 19in.)

Related artists: Ruihi Anwar, Euyong Hong, Sammi Mastrom, Gal Weinstein,



BEN LONG

b. 1978, Lancaster, UK
Lives and works in London, England and Stockholm, Sweden
Studied at BA Fine Art, Camberwell College of Arts, London, UK

Ben Long creates scaffolding sculptures on a monumental scale. Often shown outside the white cube of the gallery, they have been erected as temporary public sculptures. Long is inspired by his experience of working on building sites while studying at art college in the 1990s. Using scaffolding in an artistic context is, for him, a way of repurposing materials that are so ubiquitous as to be overlooked. Scaffolding is by no means exotic; it is extensively used to prop up larger structures in a construction environment. Long's work comments on what is overlooked, and questions how we look at and perceive our environment.

An important aspect of Long's works is their modular nature. He is interested in the idea that one of his pieces could be dismantled and subsequently reformed into a new work, an interest which speaks to the way in which planned environments

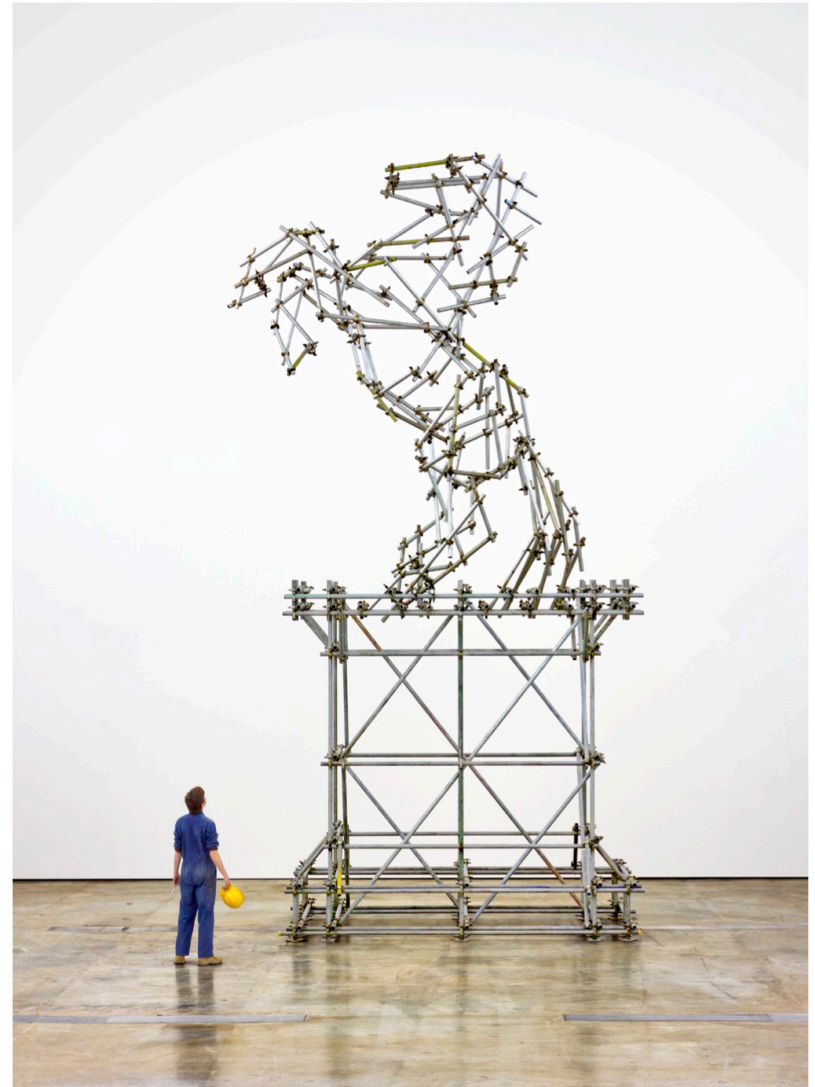
and their infrastructure are constantly subject to change, evolution, degradation and renewal over time. Long's sculptures, particularly when viewed from afar, might remind their audience of a Lego or Mechano sculpture, raising a dichotomy between the notions of 'child's play' also evoked by the artist's regular use of bright, primary colors and the serious nature – the work – of construction and building infrastructure. One might see the artist's practice as a way of playing at building – just as a child would dismantle one Lego creation in order to create a new one, so does Long place emphasis on the continued development of one work into the next. It is this idea of semi-permanence – the idea that, despite its monumental scale, a work could be dismantled and formed into a new iteration in the future – that ensures that Long's work remains true to his materials' functions in the construction industry.



Left: Level Structure (SL49C26), 2018, aluminium split levels and polyester resin connectors, 141.5 x 95 x 98 cm (55 1/4 x 37 1/4 x 38 1/2 in.)

Opposite: Horse Scaffolding Sculpture, 2013, scaffolding construction, 460 x 244 x 894 cm (181 1/8 x 96 1/8 x 352 in.)

Related artists: Philippe Allard, Robin Antar, EJ Hill, Euyong Hong



DANIELLA MOONEY

b. 1986 in Nelspruit, South Africa
Lives and works in Cape Town, South Africa
Studied BA Fine Arts, University of Cape Town, Cape Town, South Africa

Daniella Mooney's sculptures are often crafted from heavy, scarred materials such as wood and stone. The gouges, scratches and marks left in these materials give a sense of history and time passing, and offer a productive medium for the artist's exploration of mythologies and rituals passed down through the ages. She enjoys the materials' resistance to being shaped, and sourcing, transporting, lifting and crafting them has become a ritual in itself. Mooney's practice has allowed her to develop a deeply personal relationship with her materials, and each imperfection in their natural forms lends her work a unique personality. Like the rituals that inspire her, the process of crafting her sculptures is as important as the final result; each piece speaks of the potential for a communion with nature.

Suitably for her use of materials in their natural state, Mooney is inspired by spending time in nature, particularly in the landscapes, mountains and oceans of the Western Cape of South Africa. She is particularly interested in the presence and sense of femininity in nature, as well as the role of the woman in traditional rituals and celebrations performed around the cycles of nature. By bringing together the physical ritual of making work and her fascination with rituals pertaining to nature, Mooney creates a personal link to the natural environment. In *Self Portrait as a Vessel* (2015), and *Self Portrait as a Stone Vessel* (2015), she carved likenesses of herself into African wood and marble respectively, attempting to bring an aspect of herself into the materials and allowing their properties – scratches, grains, chips – to become a part of her identity.



Right: *And So Be It*, 2014, Carrera marble and brass, 60 x 60 x 5 cm (23½ x 23½ x 2 in.)

Opposite: *Self Portrait as a Stone Vessel*, 2015, marble, jasper and soapstone, 20 x 20 x 60 cm (7½ x 7½ x 23½ in.)

Related artists: Donna Huanca, Olivier Kosta, Thelaine, Nathan Mabry, Warne Mulder, Cammie Stars



TUAN ANDREW NGUYEN

b. 1976, Saigon, Vietnam
 Lives and works in Ho Chi Minh City, Vietnam
 Studied MFA, California Institute of Arts, Valencia, CA, USA

Since returning to his native Vietnam in 2004, Tuan Andrew Nguyen has dealt with issues of migration, cultural constructs and the power plays that happen in public space in a poignant, often humorous body of work. He regularly borrows from the forms of large-scale monuments, creating smaller, more personal pieces in response to public sculpture. *Enemy's Enemy: A Monument to a Monument* (2009) responds to the Vietnamese government's controversial decision to erect a large monument to the Buddhist monk who, in 1963, self-immolated in protest against the Southern Vietnamese puppet regime (installed by the American government); the piece consists of a Louisville Slugger baseball bat into which Nguyen has carved an image of the monument.

Nguyen works across disciplines including sculpture, video, installation and performance, sometimes as part of the art collective/advertising agency The Propeller Group. His sculpture and video works are closely intertwined; often his sculptural

objects appear as part of the rich, complex narratives created for his video and performance pieces.

One such piece centres around a monument built by the former inhabitants of an island called Pulau Bidong, one of the largest and longest running refugee camps after the end of the Vietnamese-American War. Six months after the monument was built to commemorate and honour the refugee experience, it was torn down by the Malaysian government under pressure from Hanoi. Set in a not-so-distant future, Nguyen's film, *The Island* (2017), investigates the ramifications of such an act and imagines that same island as the last refuge for humanity. Nguyen rebuilt the monument using plans and photographs of the original, creating a 'ghost' plaque—*A Memorial To Our Ghosts* (2017)—a moving piece which also speaks to traditional Vietnamese beliefs about spirits. Nguyen's practice convenes memory, politics, history and images, to call into question the role of narrative in our lives.



Left: Spirit of Bidong, still from *The Island*, 2017, 42 min, colour film.

Opposite: Bidong Spirit I, Bidong Spirit II, Bidong Spirit III, 2017, rattan, wire, shells, rope and other found objects, dimensions variable; approx. 80 x 90 x 80 cm (31½ x 35½ x 31½ in.)

Related artists: Haffendi Anuar, Sopheap Pich, Saad Qureshi, Gal Weinstein, Zadie Xu



CAMMIE STAROS

b. 1983, Nashville, TN, USA
Lives and works in Los Angeles, CA, USA
Studied MFA Art, California Institute of Arts, Valencia, CA, USA

The influence of Greco-Roman and Egyptian art is clearly visible in Cammie Staros's work. With forms similar to amphorae and other vessels from across the ancient world, she has created a striking visual language reminiscent of classical art forms such as black-figure and red-figure pottery.

The artist works in red earthenware or terracotta – the same types of clay used by Greek and Roman ceramicists – but her renditions of functional pieces are anything but derivative. Their shapes are often skewed and distorted, sometimes turned on their heads or piled atop one another. Most of the 'pots' are made without a solid base, or have their topmost openings sealed in a gesture towards their role as a sculpture, rather than homeware. Staros denies the objects' perceived functionality – a theme that runs through much of her work.

The work is decorated with modernist, minimalist gestures – lines that could be a nose, a breast, a snake or all of the above. Along with the visual tropes of the ancient world comes a fascination with its associated mythology; Staros has worked particularly with the story of Medusa, and is interested in its myriad interpretations – of castration anxiety, the terror of female sexuality, as a symbol of female rage or a story of victim-shaming.

Contemporary discussions around gender, feminism and psychoanalysis are addressed through Staros's reinvention and inversion of art-historical tropes, as in *The Reclining Nude* (2016) – an amphora lying on a plinth. Its reclining, humanoid form addresses the ways in which museological conventions can inform the reception of displayed objects, and attempts to create in the viewer an awareness of their body in relation to figurative content.



Right: *Reclining Nude*, 2015, ceramic, wood and paint, 96.5 x 66 x 111.8 cm (38 x 26 x 44 in.)

Opposite: *Eras and Anteros*, 2017, ceramic, MDF and paint, 121.9 x 50.8 x 101.6 cm (48 x 20 x 40 in.)

Related artists: Chris Bogio, Ruby Neri, Daniela Mooney, Warren Mulder, Renee So



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