

ISSUE 66

MARCH 2013

# Art Review:

Contains 5% BERLIN; 2% LUDWIG WITTGENSTEIN;  
29% PANTONE 808; 32% FUTUROLOGY; 2 COW LICKS

## Simon Starling

TIME, NARRATIVE  
AND TECHNOLOGY

## Future Greats

28 ARTISTS FOR TOMORROW  
SELECTED BY LEADING ARTISTS,  
CRITICS AND CURATORS  
OF TODAY

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**Mathieu Kleyebe  
Abonnenc  
Lutz Bacher  
Magnus Bærtås  
Jonathan Berger  
Hilary Berseth  
Ben Cain  
Benedict Drew  
Michaela Eichwald  
Brock Enright  
Lauren Godfrey**

**Samara Golden  
Natascha Sadr  
Haghighian  
Gabriel Hartley  
Sasha Holzer  
Daniel Jacoby  
Leopold Kessler  
George Little  
Pat McCarthy  
Paulo Nazareth  
Katja Novitskova**

**Katrina Palmer  
JJ PEET  
Heather Phillipson  
Laurie Jo  
Reynolds  
Analia Saban  
Pablo Sigg  
Edward Thomasson  
Carlo Gabriele Tribbioli**

28 groundbreaking artists  
who will be making waves in the year to come

**F U T U R E**

**G R E A T S**

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EFG  International

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## Introduction

Time machines, crystal balls, Ouija boards, billion-calculation-per-second predictive supercomputers – we have none of these things at *ArtReview*. Yet every year we take a big collective breath and, along with a panel of distinguished artworld colleagues and friends, unveil to the world those artists we think are going to make their mark in the coming year. We call them the Future Greats.

These may be young artists showing remarkable promise or older artists who, while having worked consistently for many years, are only just gaining the recognition they deserve. In each case, they are artists who perhaps don't have big budgets or international commercial gallery representation, nor are settled into the regular exhibition circuits of biennials and big institutions. But they're artists whose work offers new perspectives on current debates, and the Future Greats issue is the way we at *ArtReview* can bring them to wider attention and attempt to map the issues and causes that concern art at this time.

The annual Future Greats selection seems particularly important at a moment when the prospects for emerging artists are that bit more uncertain and precarious, given the profound effect the economic downturn has had on younger, less established galleries and on the budgets of smaller public and nonprofit organisations, not to mention on artists' capacity to support themselves during the early (and financially less rewarding) stages of their careers. We're therefore extremely grateful to EFG International, who have supported the Future Greats feature for the past three years and have made it possible, in each of those years, to expand the quantity and variety of the artists we're able to bring to your attention.

*ArtReview*

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**Daniel Jacoby**

Áron Fenyvesi (curator, Trafó, Budapest)

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**Pat McCarthy**

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**Katrina Palmer**

Elizabeth Price (artist, London)

I'm not interested in Peruvian artist Daniel Jacoby just because his most recent solo exhibition, which opened last December at 1646 in the Hague, had one of the longest, coolest and most poetic titles I've come across: *A Mount-Rushmore-Resembling Piece of Cheddar Cheese Melted to a Perfectly Flat Squared Slice*. I'm also interested in his works because they seem to be a genuine breath of fresh air within the walls of institutions that currently favour a heavy and rigorous documentary context.

Jacoby, on the contrary (and bravely), likes to tell stories in his own way, particularly via the use of elastic and ephemeral forms. His most recent towel sculptures, together with his previous 'metanarrative' installations (which can be described as 'smoking glasses of Coke floating together on carpets with a set of sticks of a ball-builder game'), bear witness to the process of their creation. Viewers are invited to take a joyride in the studioliike brain of Jacoby, which can sometimes feel like ascending an M.C. Escher staircase.

You do have to work to dig your way into Jacoby's works, of course, but you don't fear feeling stupid along the way. Jacoby makes you lament and think, but without using upfront didacticism: looking at his works is more like listening to poems. The structure of his work reflects and incorporates new short ways of communication, alongside enigmatic works that focus on misspellings and the reading and interpreting of signs, such as the neons signs of Casino Luxembourg, with which he tampered as part of a project that began at the institution in January of last year and (with the help of a series of collaborators - a photographer, a graphic designer, a composer, a writer and a 3D designer) involved creating an imaginary, fictional Luxembourg. Jacoby is still experimenting, and fortunately he is not yet coherent and calculable enough to become too grey and conformist. You might miss something big by not following the path of the Peruvian artist, now residing in Frankfurt after an impressive career start in Barcelona. *AF*



from top:  
*Latsempoar* (detail), 2012  
(installation view, Casino  
Luxembourg)

*Latsempoar* (detail), 2012  
(installation view, Casino  
Luxembourg)

*Latsempoar*, 2012, intervention  
on Maurizio Nannucci's neon sign  
All Art Has Been Contemporary,  
Casino Luxembourg

All images: photos Andrés Lejona