

## EMERGING ARTISTS

### Sara Arrhenius

At Momentum 2006, in Moss, Norway, Swedish artist Kajsa Dahlberg's exquisite remake of Virginia Woolf's novel, *A Room of One's Own*, consisted of margin notes taken from every copy of the book held in a Swedish library. The piece spoke convincingly and touchingly about the history of an artwork - whether it be a written text or an image - and about how it enters into our private, intimate histories. Dahlberg's work shares an attentiveness to the workings of time and history with Paul Chan's wonderful series *The 7 Lights*, which I saw two parts of in his recent solo show at Magasin 3, Stockholm.

### Luca Cerizza

Roberto Cuoghi, Ryan Gander, Loris Gréaud, Massimo Grimaldi, Marine Hugonnier, Diego Perrone, Florian Pumhösl, Tomas Saraceno, Haegue Yang.

### Bice Curiger

My attention was caught by women artists including Anne Collier, Carol Bove, Christine Streuli, Ulla von Brandenburg and Elodie Pong, whose video features a young woman hypnotically and insistently repeating the words: 'Je suis une bombe ...' (I am a bomb).

### Stuart Comer

Ian White's 'New Semantics' screening programme at the Whitechapel Gallery in London highlighted that the energy among the city's young artists lies in the moving image. Redmond Entwistle, James Roberts and Samuel Stevens all presented memorable projects that link them to other talented Londoners Mark Aerial Waller and Ben Callaway. Artists working elsewhere whose work has stayed with me include Akram Zaatari, Ayreen Anastas, Duncan Campbell, Sharon Hayes, Michael Queenland, Klaus Weber and Susanne Börner. Los Angeles continues to add to its embarrassment of riches with artists Lisa Anne Auerbach,

Dave Hullfish Bailey, Lecia Dole-Recio, William E. Jones, Mark Flores, Erika Vogt, Stephanie Taylor and Fritz Haeg (who holds the whole thing together in the epicentre of his hillside geodesic dome).

### Dominic Eichler

Among the works of art that held me and didn't let go was Nairy Baghramian and Jan Timme's collaborative installation, which they devised for Galerie Christian Nagel's Art Forum Berlin stand. It bore, with considerable grace, the modest title, *Everlasting layers of ideas, images, feelings, have fallen upon your brain softly as light. Each succession has seemed to bury all that went before. And yet, in reality, not one has been extinguished*, (2006), and was like a giant butterfly settling on Modernist ruins in a desert oasis.

### Charles Esche

Given the immensity of artistic output this year, and the overwhelming mediocrity of much of the work, some new images and gestures nonetheless stood out for me. Often, these were instances in which existing promise was realized, at other times they were simply works that were full of energy. Amongst them were: Keren Cytter at Kunstwerke, Berlin, Erwin van Doorn in my Eindhoven backyard, Ahmet Öğüt at Platform Garanti CAC, Istanbul, Ahlam Shibli at Kunsthalle Basel, Cezary Bodzianowski and David Maljković around and about.

### Alex Farquharson

Michael Beutler, Mark Titchner and Goshka Macuga - Macuga especially - successfully revived the ghost of experimental exhibition design in shows at Iaspis, Arnolfini and Greenland Street (Liverpool) respectively. In London, Simon Martin at Counter (a meditation on time and a Memphis shelving unit), Francis Upritchard at Kate MacGarry (further creepy *faux*-ethnographic findings), Chris Evans at Studio Voltaire ('Radical Loyalty', a mind-bending post-Wall, post-Utopian

political allegory) and Klaus Weber at Herald Street (mad, water-spewing statues made from what looked like petrified lava) made for an unusually rewarding trawl of galleries in October.

### Douglas Fogle

Two exhibitions by younger/emerging artists stood out for me this year, both of which alluded to humour in their titles. Andro Welcua's exhibition 'I'm Sorry if I'm Not Funny Tonight' at Kunstmuseum Winterthur was an incredible intervention in the museum's collection galleries, featuring a haunting sculpture of a disfigured boy sitting at a desk, evoking equal doses of empathy and despair. Meanwhile, back in Texas, Edgar Arceneaux' video installation 'The Alchemy of Comedy' at Artpace in San Antonio took us on a Dante-esque descent into the nine circles of hell that make up the psychological and cultural topography of humour, guided not by Dante's Virgil but by the professional comedian David Alan Grier. The lessons learnt? The line between comedy and tragedy is much more blurry than we might think. (Full disclosure: I chose Arceneaux for his Artpace residency but had no idea what he would do.)

### Jennifer Higgie

Sue Tompkins, at Glasgow's Modern Institute, employed the most minimal of materials - glue, a typewriter, paper, her voice - to explore and explode what words can do. (How can so little do so much?) Donna Huddleston created a sunlit summer house for her first show at Juliette Jongma in Amsterdam: her watercolours of otherworldly women are mesmerizing. In London, Emily Wardill's intriguing film at Fortescue Avenue/Jonathan Viner employed music, repetition, doubling and the everyday in a way that promised things to come. Nathaniel Mellors' show at Alison Jacques revealed a relentless imagination fuelled by a surreal sense of wordplay and humour. I love Janice

