



30 Emerging Artists to Watch During Frieze Week

ARTSY EDITORIAL

MAY 12TH, 2015 3:10 AM

Let the skip through New York in pursuit of art commence—be it hopping a water taxi to Randall’s Island, taking the subway to Red Hook, or getting lost looking for the entrance of Basketball City. In anticipation of Frieze Week New York, we sifted through thousands of artworks to determine the list of 30 emerging artists to keep your eye out for, across the week’s four main fairs. There’s Frieze New York, the U.S. edition of London’s long-loved October event, held in a white big-top tent on Randall’s Island; Collective, the design fair gathering top-notch works from the last century to today in Skylight Clarkson Sq; NADA, the beloved nonprofit-run alternative fair holding court at Basketball City; and finally, 1:54, the contemporary African Art fair, staging a pop-up at Pioneer Works in Brooklyn.

The artists below, born primarily since 1980, hail from cities from Vienna to Johannesburg, Kano to Toledo, and work with subject matter from emoji to sexuality. Five standouts from the list—Jesse Greenberg, Thaddeus Wolfe, ruby onyinyechi amanze, Aki Sasamoto, and Sara Cwynar—have been profiled at greater length.

NADA

Jesse Greenberg

B. 1982, MORRISTOWN, NEW JERSEY. LIVES AND WORKS IN BROOKLYN, NEW YORK
AVAILABLE AT: LOYAL, BOOTH 3.14

Jesse Greenberg, the 33-year-old sculptor who will represent Loyal at NADA in New York, describes his studio as an “alchemical laboratory.” When Greenberg, who also co-founded the gallery 247365, began working with plastics, resins, and silicones as an undergraduate at RISD, it was to make molds and multiples. Now, more than 10 years later, Greenberg continues to focus on these materials, but no longer on their intended usages. His current process is playful—a rhythm of mixing, contaminating, adding, and subtracting. While this methodology may seem biochemical in nature, Greenberg’s real scientific interest is in technology, where innovation comes from cycles of experimentation, revelation, and perfection. Likewise, he explains, “I’m trying to do something, but very often the accidents are what begins to pique a curiosity.”



Photo by Emily Johnston for Artsy.

Technology is one of the driving conceptual forces behind Greenberg's new series "Face Scan," which will be on view at NADA this weekend as well as at Derek Eller through the end of May. These wall sculptures—polymers of fluid textures and alien colors, framed by earthly materials like wood and metal—evoke the flat surfaces that we interface with in weighty ways every day, like plasma screens, cell phones, ATMs. "I don't want them to be beholden to being beheld on the wall," Greenberg says. He'd rather that each work have a "real body-to-body relationship" with viewer.

The vocabulary used to describe Greenberg's subject matter—in the case of "Face Scan," terms like "connectivity," "surveillance," and "communicative prosthetic technologies"—is as theoretical as his visual forms are visceral. But that's the point: he likes thinking about ideas like connectivity, so immaterial in the internet age, in a "more blood and guts way." At his core, Greenberg is interested in harnessing the energies of attraction and repulsion to make our neurons fire and our stomachs flip.

—Emily Rappaport