

On *THE* Radar

Seventeen Artists You Should Know About

It's *THE* magazine Los Angeles's first annual summer issue, and to make you care, we're devoting it to emerging artists.

The thinking was, school's out, who are the hottest players on the courts? Simple as that. But why do this at all? What's the big deal about emerging artists, as opposed to established artists, or obscure artists, or for that matter over-recognized or over-the-hill or not-yet-ready-for-prime-time artists? The fact is that Los Angeles's art scene — driven as it is by the impressive network of art schools and departments in the region — is, and has long been, defined by the artists who emerge into it. This is not (at least any longer) true of New York, for instance, which is driven by the art market far more than by its artists. And those other American cities for which it is also true — Philadelphia, for example — boast art scenes not large enough to present their artists effectively beyond their borders. This makes Los Angeles de facto the nation's largest cauldron of "new talent" (which is what "emerging artists" were called back in the day . . .).

Wouldn't it be more useful to examine the mechanisms by which an artist emerges? Well, sure, but who has the time or space? Rather, you can consider our declarations here implicit critiques of the whole "emerging artist" racket. This is not necessarily to bemoan the tendency to look for new faces — contemporary artistic discourse evolves thanks, among other things, to a constant infusion of new ideas and practices and skill sets — but to loosen the grip, however slightly, that conventional thinking and mainstream marketing have on the whole process of emergence. For better or worse, all of us at *THE* magazine are art-world monsters, hooked on the art world's cooking even as we might resist the soup of the day. What we're passing on to you here, once again to put it simply, is a few selections we've made from the menu — if not necessarily the stuff the maitre d' is flogging. — PETER FRANK

The profundity of **Natasa Prosenc's** videos and video installations resides in her seamless merging of the elemental and the ethereal. The power of her work comes from the graceful presentation of form and its simultaneous abstraction. Her videos engage the four elements, to which Prosenc adds a fifth — the human body. Their immediate connotations are both maintained and sublimely transformed into more dreamlike circumstances. Their movements are subtle and fluid. Bodies



Mud, 2009, video, size variable

slowly writhe; a woman swims in a giant sphere of dark water; flickers of flame mimic a body in motion; a larger-than-life face stares straight at us, each blink of its eyes demarcating a new moment. Such manipulation of time, in which each instant is greatly measured, introduces a presence of its own and enhances the intimacy of the exchange. We feel as if we are in communion with Prosenc's subjects. Dark and mysterious, the work speaks of transformation — visually, as the terrestrial becomes the majestic, and metaphorically with the passages of life. Without being sexualized, her work is highly sensuous: the sinuous curves of the body and the primal attraction of the core elements enrich the experience of their engagement. www.kanalyapictures.com/filmography.htm — AMcE