

Subodh Gupta

Triple Candie

TM Sisters

RoseLee Goldberg

Yuri Avvakumov

Zhang Wei

Michele Maccarone

Pilar Albarracín

Antonio Saracino

Cory Arcangel

Quisqueya Henríquez

Monika Sosnowska

AA Bronson

Catherine Grenier

Anthony McCall

Hou Hanru

Fritz Haeg

Tamy Ben-Tor

Beth Campbell

Franklin Sirmans

osgemeos

Fazal Sheikh

Via Lewandowsky

Christine Kim

Pedro Reyes

25

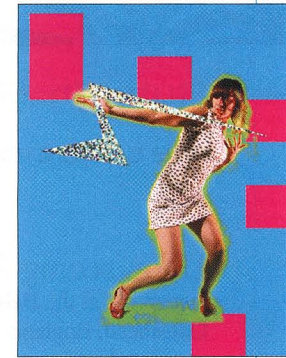
Trendsetters

In Guangzhou, China, Zhang Wei and her colleagues at Vitamin Creative Space are inventing a new concept for their country—a commercial gallery that exists on the cutting edge. In Harlem, New York, Triple Candie's Peter Nesbett and Shelly Bancroft are reinventing the idea of the alternative space with their provocative shows of the fictitious, the ephemeral, and the unauthorized. And in Miami, Florida, the collaborative siblings known as the TM Sisters invent interactive video games that infuse a new, manic energy into the genres of video and performance art.

These are some of the ways in which the *ARTnews* 25 trendsetters of 2007 have been helping shape the art world.

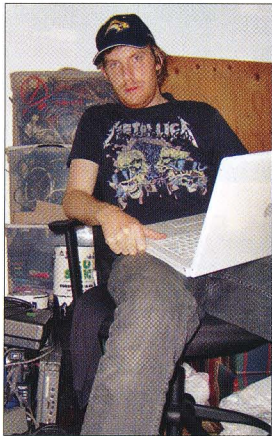
Their mediums range from computer code, in the case of artful hacker Cory Arcangel, who transforms video games like *Super Mario Bros.* into sublime objects of contemplation; to suburban gardens, where ecological activist Fritz Haeg conjures food for thought; to "solid" light, with which Anthony McCall creates dazzling installations that fool the eye and the brain.

The trends highlighted in this selection of profiles parallel those throughout today's art world. They include the proliferation of new subjects and styles owing to globalization, which are reflected in the Chinese-born curator Hou Hanru's project for this year's Istanbul Biennial, as well as the growing prominence of artists like India's Subodh Gupta, who create witty commentaries on their own culture. Identity—national, ethnic, sexual—is an ongoing theme, finding provocative new expression in the work of Tamy Ben-Tor, Quisqueya Henríquez, and AA Bronson. Performance continues its move toward the mainstream, ushered along by the visionary RoseLee Goldberg and an army of artists who are rejecting labels, challenging convention, and pioneering more ways to look at the past and anticipate the future.



—Robin Cembalest

Digital Alchemist



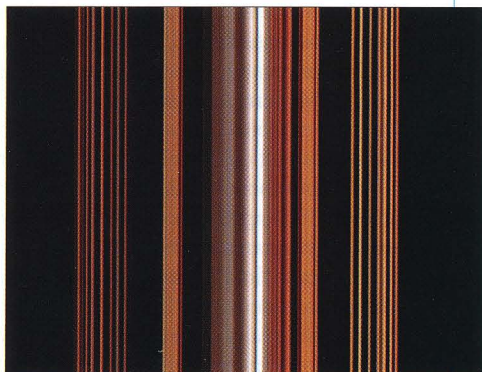
Whether hacking video games or pixelating the Beatles, **Cory Arcangel** has made it his mission to

bridge the tech-art divide

Cory Arcangel never set out to be an artist. Nor did he set out to be a hacker. Yet today the 29-year-old stands as the prime example of the hacker artist, showing in museums and galleries worldwide and teaching a programming-as-art course at Parsons the New School for Design.

By technophile standards Arcangel started programming computers extremely late. Fearing postcollegiate unemployment while training to be a classical guitarist at the Oberlin Conservatory of Music, he learned to write code by reading

RIGHT For Colors, 2006, Arcangel programmed a computer to show the 1987 Hollywood movie of the same name, stretching each line of pixels across the full screen so that the abstract piece runs for 33 days.



tomelike manuals. But after moving to New York in 2000, Arcangel started to explore the gallery scene, and he soon set himself the challenge of making something that would break through the thick wall between art and tech.

He found the answer in little fluffy clouds—specifically, the clouds from the *Super Mario Bros.* video game. Arcangel

hacked the software inside a Nintendo game cartridge, stripping out all the graphic elements except the clouds and sky. When he showed *Super Mario Clouds* at Team Gallery in 2003, the effect on viewers was hypnotic, and the piece landed him in the next year's Whitney Biennial. Not that most



ABOVE Each time the computer replays footage of the Beatles' appearance on *The Ed Sullivan Show* in *Untitled (After Lucier)*, 2006, the image degrades slightly.

viewers understood what Arcangel had done, admits the voluble artist. "Curators and galleries keep asking me, 'Where's the DVD?'" he says. There is none—just a normal game console running a hacked cartridge.

More geek than esthete with his quirky wardrobe, excitable manner, and enthusiasm for all things tech, the lanky Arcangel works from the assumption that most dealers and collectors have neither the knowledge nor the inclination to understand the coding feats underlying his art. He thinks hard about which ideas are appropriate for a gallery and which should simply circulate among fellow geeks on the Web. "People in the art world think visually," Arcangel explains, "so any piece for that context has to work for people with zero interest in technology." Normally, he says, 40 percent of his work remains outside the art scene, although lately it's been more like 20 percent, because he had a heavy schedule of exhibitions, such as the "Automatic Update" group show at New York's Museum of Modern Art that closes on the 10th of this month. There he exploited the retro technology of VCRs to create a sort of abstract color-field projection work.

For a solo show last fall at Team Gallery, Arcangel took the Beatles' 1964 appearance on *The Ed Sullivan Show*, digitized it, and then programmed the video code to visually "degrade" a little more each time it was shown, a simulation of what happens with actual videotape. "It looked pretty uncool at the opening, like I hadn't really done anything," he says, laughing slightly at the reaction viewers might have had. "But over the next month it got worse, until it was totally smeared. At two weeks, it looked cool."

Over time, Arcangel says, the gallery audience is getting a little more tech savvy, making a broader range of work viable. One future piece will involve a computer configured to send itself undeliverable e-mails, creating a loop of accreting data until the hard drive crashes. "That should be understandable

COURTESY THE ARTIST AND TEAM GALLERY, NEW YORK (2)

to the art world,” he predicts. “I mean, my mom uses e-mail.”

His next challenge is Web 2.0, the era defined by prepackaged sites like MySpace and YouTube. “I haven’t wrapped my head around YouTube,” Arcangel confesses. “Web art used to be about mashing up code, because to make a Web site you had to learn HTML. Now you just open a MySpace or Blogger account and start inputting content.” One area he’s been exploring is the place where pop culture and this new Internet mode connect. He recently put the text of Kurt Cobain’s suicide note online, leaving space for Google AdSense ads alongside the Gen X icon’s last words. Every time a Cobain fan clicked on the ads, Arcangel made money. “I got about \$300 worth of checks before Google sent me a note saying, ‘We don’t think this is the best use of our services.’” —*Marc Spiegler*