

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



■ TRENDsetters

Maximizing Her Potential

In installations, videos, and drawings,

Beth Campbell

explores

alternative

identities and

possible futures



"Back in 5," read the message scribbled on a sheet of paper torn from a spiral notebook and taped to the window of a store at 125 Maiden Lane in Lower Manhattan. For passersby who stopped to read it, a casual glance became a confounding visual experience. The message that appeared to be addressing prospective customers was revealed to be a description of the window's contents: what looked like an odd series of receding reflections was in fact the shop's facade replicated five times, from the potted plant and the pink neon sign in the window to the gum marks on the floor near the entrance. The storefront, it turned out, contained only imitations of itself.

Exploring multiple realities is the bailiwick of 36-year-old Beth Campbell, who says she modeled last spring's temporary installation—it was called *Potential Store Fronts*—on nondescript variety shops in her Brooklyn neighborhood. Campbell, who is represented by New York's Nicole Klagsbrun Gallery, pursues her explorations in a range of mediums, including installation, sculpture, video, and works on paper. The series of



ABOVE *Potential Store Fronts*, 2007, installation.



drawings for which she is perhaps best known, "My Potential Future Based on Present Circumstances" (2005), features elaborate flowcharts describing possible courses of action stemming from mundane occurrences. The discovery of a few gray hairs, for instance, branches out into a thicket of hypothetical outcomes, ranging from the banal (become a health nut) to the absurd (go into hiding).

Campbell traces her fascination with contemplating alternative events and identities in part to growing up in a small town near Chicago. "The football players were also in the marching band. Everyone had lots of roles," she says. "I always want to be in between, to make everything available." As the youngest

she continued to investigate relationships between psychological and physical space (she lists Vito Acconci, Fischli & Weiss, sci-fi writer William Gibson, and screenwriter Charlie Kaufman among her influences). For her first solo show, at Roebing Hall in Brooklyn in 2000, she re-created her thesis project, *House (A Standardized Affetation for Telepresence)*, a young woman's bedroom meticulously duplicated, down to the crumpled sheets and scattered dirty laundry, and separated from its twin by a small hallway. In this exercise in visual memory, Campbell endows sloppiness with precision, uniqueness with uniformity. In *Same As Me* (2002), three synchronized video loops show Campbell in different roles (artist,

housewife, tourist) and locales (Manhattan, Utah, Germany), acting out the rituals and events of a day, from waking to sleeping, her gestures identical and in perfect unison in all three loops. We are left with a sense of the slipperiness of identity. Campbell's is not the typical self-portrait but an inquiry: what is it—our bodies, our actions, our decisions, a moment in time—that makes us ourselves?

—Deidre Stein Greben



TOP *How did we end up here?*, a 2005 installation.

LEFT *Crashing tables (moments crashing . . . I underestimated the consequences)*, 2005, installation.