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Art World

The 50 Most Exciting Artists in Europe Right Now, Part II

See who made our list this year.

Hettie Judah, November 24, 2016

Welcome to part two.

This list is arranged alphabetically (no hierarchies here!) so you're looking at a group of artists simply ordered from I to W. Yet placing a number of apparently random entities into a loose grouping, as we've all had opportunity to discover in recent years, can yield unexpected associations. Somehow Part II feels texturally different to Part I

There are new forms entering the art-world vocabulary and new tools entering its arsenal, from drones to algorithms to Blockchain; in selecting the artists on the list we've tried to separate significant innovation from mere novelty. But old themes, old subjects keep bubbling through: humanity's relationship to the natural world, obsessions with youth and beauty, the female body, weightlessness, dance, shamanic ritual.

Artists on this list have been asking awkward questions: what is their "job description" in the new networked, access-hungry era? Where is the space for representation of family and motherhood in a visual culture mesmerized by eternal youth? How do you put a monetary value on an artwork?

Concerns over art as a rarefied pursuit, open only to those with the wherewithal to pay for tertiary education and support themselves through a career fraught with financial precarity, have driven some artists on this list to set up parallel institutions and to make lectures and essays widely available. They have already played a role in shaping this list, and we hope they will continue to do so for many years to come.



Georgia Sagri, *Attempt Come*, (2016), 20 hour performance (performance view during *Excercises of Freedom*, documenta 14: Public Programs) Courtesy the artist and Anthony Reynolds Gallery, London. Photo Stathis Mamalakis

43. Georgia Sagri (Born 1979, Athens. Lives and works in Athens and New York) In a politically tricky edition of Manifesta 11, Sagri was notably the artist that cut to the quick and identified the cause of a number of tensions surrounding the biennial, notably the number of new labors now contained within the job title “artist” (documentary subject, self promoter, website designer, social media campaigner...) and how these might be appropriately remunerated. When not asking difficult questions, 2016 has also seen Sagri perform at the Sculpture Centre NY, and, in September, present a 24-hour performance as one of the “34 Exercises of Freedom” that opened the public program of Documenta 14 in Athens.