

# CULTURED

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## 30 YOUNG ARTISTS YOU NEED TO KNOW

PHOTO PORTFOLIO BY JASON SCHMIDT



PLUS Harmony Korine, Brandon Maxwell,  
Tarell McCraney, Mika Rottenberg,  
Lynn Hershman Leeson and Ai Weiwei

# 11.30

*30 Young Artists to Know Right Now*

*Let it Flow*

*The Tools of her Time*

*Miami Vice*

*A Fashion Wunderkind and his Women*

*An Advocate for the Trees*

*A Reign in Spain*

*Visceral Appeal*

*Radical Roots*

*Tinsel Town*

*Critical Mass*

*Intentional Design*

# 30 YOUNG ARTISTS TO


In art, like in life, there is a premium put on youth. In creating our second annual young artists list, we wanted to celebrate individuals who are charting their own course, creating work that challenges us—both inside and outside the art market. The 30 artists under 35 we include here capture just a slice of

BY KAT HERRIMAN, JESSICA LYNNE AND WILLIAM J. SIMMONS

## PORTRAITS BY JASON SCHMIDT

# KNOW RIGHT NOW

a generation that feels more connected than ever with one another. Via screen, canvas or installation, these are the voices of a moment in time that has as much to mourn as to celebrate. We look to the youth to communicate our future—a glimpse of which we capture on these pages.



“It is important  
to be fluid.  
Experimenting  
is what I like  
most about  
art-making.”

**Maggie Lee** | @suede87

Maggie Lee received her first wave of attention for *Mommy*, her 2015 film, which conflated her own coming-of-age narrative with the life and untimely demise of her mother, Ping, a Taiwanese American immigrant. A personal and universal narrative, *Mommy* blends together both family videos and found footage into one conscious stream that echoed the vocabulary of Lee's other work from diaristic zines to her readymade sculptures. "Collage is how I think about my practice," Lee says. "I apply it to all different media. It is important to be fluid. Experimenting is what I like most about art-making."

Lee works out of her bedroom in Brooklyn, so the majority of her work is domestically sized. At her 2016 show at Real Fine Arts, Lee showed doll-filled tanks that functioned as moody dioramas. These terrariums followed her to the Whitney Museum of Art, where Lee screened passages of *Mommy* on a decorated television set as a part of "Mirror Cells," a group show curated by Christopher Lew.

This fall, Lee got to test a new form. Blumenthal Gallery commissioned her to create a billboard for the corner of Bowery and Canal street. Her solution was to take a portrait of herself using the Photobooth app, a nod to the "just be" simplicity found in Asian-American art. "I'm thinking about the history of the Bowery art scene and Canal street in Chinatown," she says. "I want to talk about what it is like to be an Asian-American artist in New York now."

Lee's work often addresses its context on an associative level. Her 2016 solo show at 356 Mission, "Gigi's Underground," which centered on a fictional twentysomething from 2006, is based on the experiences she had upon first moving to New York City, particularly in the underground scene looking at Wendy Yao, Ethan Swan and Brendan Fowler as a young artist. This conflation of life and fiction, subject and context, is the magic of Lee's delicately layered work.