

Creamier

- CONTEMPORARY ART IN CULTURE -

10 Curators / 100 Contemporary Artists / 10 Sources

10 International curators select 100 emerging artists

CURATED BY: *Elena Filipovic, Douglas Fogle, Yukie Kamiya, Inés Katzenstein, Chur Martínez, Kitty Scott, Debra Singer, Adam Szymczyk, Catherine Wood, Tiráad Zolghadr*

EXCITING NEW PUBLICATION PRESENTS 100 CONTEMPORARY ARTISTS

Selected by 10 internationally renowned curators, these artists will be the stars of tomorrow.

Continuing the phenomenon established by *cream* (1988), *Peak Cream* (2000) and *Cream 2* (2003), *Ice Cream* (2007), *Creamier* identifies the most significant emerging figures in an often confusing world and acts as an expert guide to future trends.

Each artist is featured over two pages with a selection of their most interesting work together with a commentary by the curator who selected them, an exhibition history, and a bibliography.

Each curator has also selected a source artist who has inspired or influenced the younger generation, providing readers with a broader historical perspective.



Miki Moten, *Towards the end*, 2008. Painting, 43x2 wood panel, 91 x 71 cm



Alenaida Isakovic, *Dream Season*, 2008. Performance, 40 min

A must-have for art world insiders, an essential sourcebook for students and all those who follow the contemporary art scene.

Ten key curators were chosen by *Phaidon* for their knowledge, acute vision and critical regard. Each curator nominated ten artists that they felt best represented the 'cream' of current contemporary art. They then worked with the artists to select the very best and most representative pieces for inclusion in the book. This volume

PHAIDON

The Los Angeles-based artist Lisa Anne Auerbach stumbled into her artistic calling as an indirect result of completing her degree at the Art Center College of Design in Pasadena in 1994. Trained as a photographer, the artist lost access to the school's dark room once she had graduated. Almost accidentally, she decided to take up knitting as an artistic practice, in part because of her fascination with the self-reliance of DIY culture, but mainly because she loved the custom-knit sweaters worn by Cheap Trick lead

guitarist Rick Nielsen during the band's performances. Auerbach wanted to make her own custom-knit sweaters and so taught herself the craft.

One of her first endeavours in this area was *Sandy Koufax Sweater* (1996), a bright blue cardigan with a large white Star of David on the back. Originally inspired by a guy at the gym who sported a Star of David tattoo, the artist realized that she had chosen a yarn the same colour as the Los Angeles Dodgers baseball team uniforms. This sweater

quickly became an homage to the Dodgers' star pitcher Sandy Koufax, who was Jewish and refused to play on the Sabbath. Her knitting soon morphed into a medium where politics, humour and a DIY ethos could come together in wearable semi-public art. Her subsequent sweaters, scarves, hats, mittens and dresses take on topical political issues in an ironic and subversively humorous manner. Knitted missives include: 'When there's nothing left to burn, you've got to set yourself on fire',

illustrated with a knitted suicide-bomber belt of dynamite; 'We are all heroes'; 'Keep abortion legal'; and jokes like: 'What's your favorite thing about the war on terror? Gives me an excuse not to go to the Frieze Art Fair'; or 'Did you hear what Bush said when asked about Roe vs. Wade? "I don't care how they get out of New Orleans".' All of these works aptly demonstrate the motto of her knitting website stealthissweater.com: 'Get all cozy and radical. Stop making scarves. Start making trouble.'



Photomural for Nottingham Contemporary Window Installation, 2009. Colour photograph. 670 x 304 cm

Lisa Anne Auerbach





Sharp-All Keys, Pacoima, CA (Small Business Series), 2006. C-print. 76 x 102 cm



Unicycle Shop, Joshua Tree, CA (Small Business Series), 2007. C-print. 76 x 102 cm



Know Your Future, Los Angeles, CA (Small Business Series), 2003. C-print. 76 x 102 cm



Orange 20 Bikes (Small Business Series), 2008. C-print. 76 x 102 cm



The Tract House, 2008. 63 000 tracts, table, knitted banner. 300 x 370 cm

Subversively humorous

For Auerbach, it's not all about knitting: she is also a bicycle activist, a zine publisher, a writer, a photographer and a model of her own works. In fact, it is the artist's use of her own body in images ranging from classic catalogue fare to slightly more risqué cheesecake pin-ups that makes her subversion of the clichés of advertising so disarming and free of the strident quality of much media critique.

In *Hand Knit Bikini* (2002–08), for example, Auerbach creates a send-up of gun-culture publications in the form of a photograph depicting

herself wearing the title object while standing holding an automatic rifle, atop a shot-up car. In other works, her interest in bicycle culture comes to the fore, as can be seen in her humorously 'sexy' photographic self-portraits for the cover of her bicycling zine *Saddlesore*, in which we see her in a post-coital embrace with her cycle, or having fallen off it, wearing stockings and garters with the tag line 'oops I did it again'. Even though Auerbach is politically engaged in her work, its success lies in the fact that it trades-in the tired slogans of the progressive left for a sincere if hilarious alternative.

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Sharrow Sweater (ghost), 2009. Merino wool. Size medium



Thank God I'm an Atheist (ghost), 2009. Merino wool. Size medium