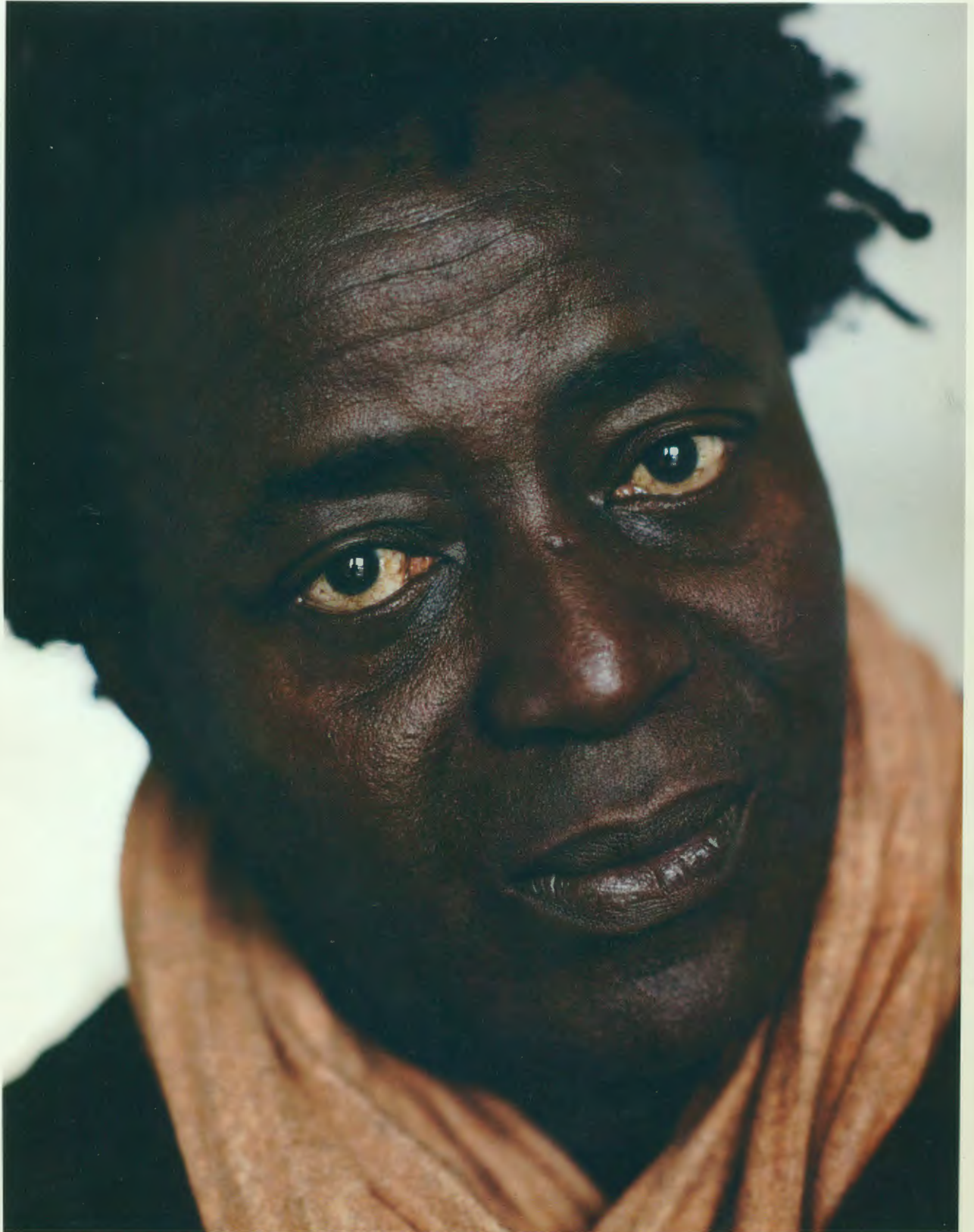


ArtReview

John Akomfrah



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Future Greats – the artists to look out for in 2016

Introduction

People often ask us how we know what's going on in the artworld, where we look to find new artists, how we know about exhibitions that are at the end of roads less travelled. In part we do it through travel and research, but more than that it's because we are in constant conversation with numerous artists, curators and critics about what's interesting or motivating them at any given moment: in short, because we, as editors of *ArtReview*, acknowledge that we are part of a community; or to strip that bare, a network. As much as it is about informing you, our readers, about artists we think deserve to be centre-stage in the coming months, Future Greats has, since it first began, also been about *ArtReview* revealing its own network, of plugging its readers directly into the source, so to speak. And why does *ArtReview* do that rather than simply take its collaborators' suggestions and then pitch the 'greats' itself? Because it wants you to know the importance of local knowledge – that these artists are put forward by people with local knowledge of specific scenes – and to some degree to present a picture of what artists, curators and critics from around the world are thinking about right now. *ArtReview*

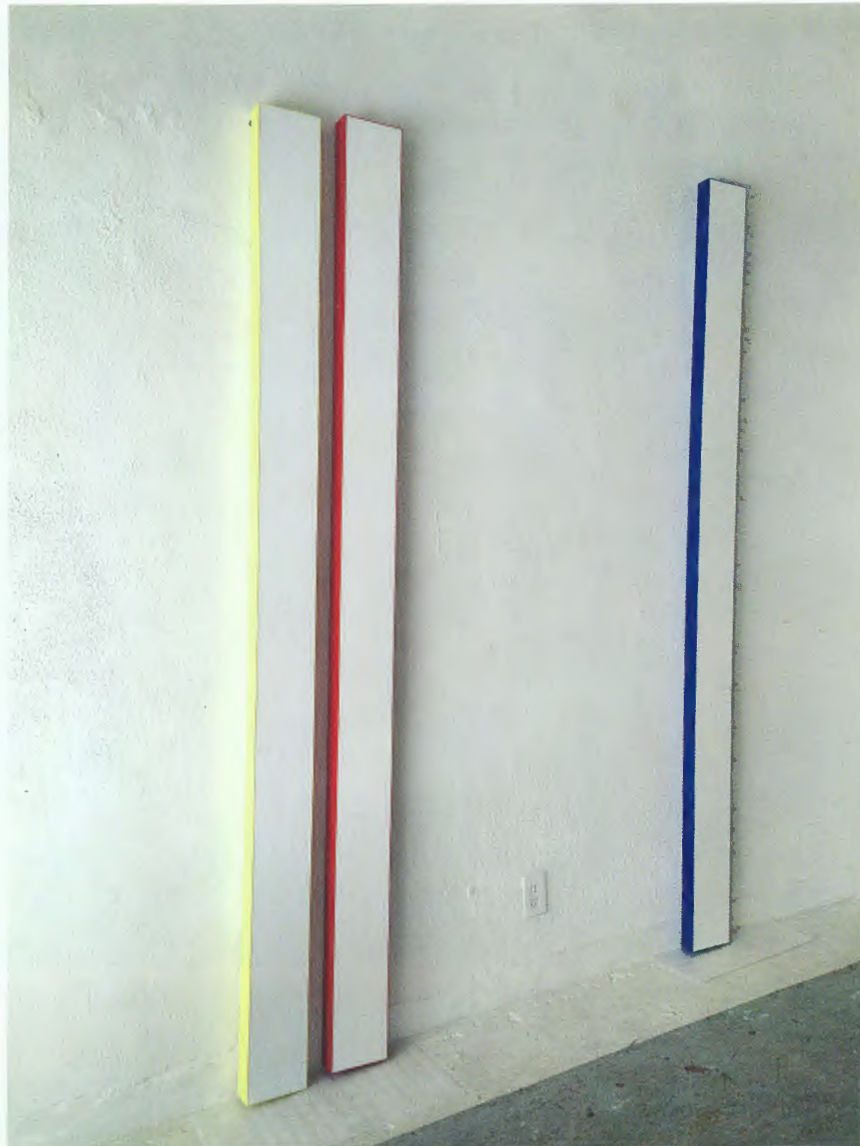
Sponsor's statement

In the five years that EFG International has been associated with *ArtReview* and its Future Greats issue, it has been fascinating to watch many of the artists first introduced to us in these pages go on to achieve further renown in the world of art and beyond. And while the increasingly comprehensive coverage of global art scenes can make the world seem a smaller place, it also reveals that the networks of artists, writers, curators and thinkers that make up these scenes are more far-reaching and diverse than many of us would expect. Which is why, for Future Greats as it is for us in our business, local knowledge is so important. At EFG International, we're used to working within a rapidly changing climate and being at the forefront of new initiatives, and it's a pleasure to support a feature that tracks similar developments in art.

Keith Gapp

Head of Strategy and Marketing, EFG International
Practitioners of the craft of private banking
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Deborah Salt selected by Mary Corse



For me a work enters the realm of art when it makes me feel and know the reality of my human state in its essence – an abstract, perceptual experience beyond thought. I am interested in a painting that is about itself.

Not political, not a cartoon, nothing interesting, just a pure perceptual experience of the moment, the experience before the idea, not the limited finite thinking but rather an alignment with the infinite, the bigger picture.

Salt's paintings do this. The whole object *is* the painting – the surface of the canvas is painted in white, occasionally black, while the sides are painted in 12-to-20 monochromatic layers of brush strokes of a different, more intense colour. Rectangular in shape, of varying dimensions, each painting is hung at an angle, with its lower left corner directly beneath its upper right corner. Each painting has its own inner equilibrium by maintaining an abstract vertical to the floor. The diagonal

Deborah Salt lives and works in Los Angeles where for 15 years she has sustained a method of painting that involves minimal geometric abstraction; one painting informing the next and so on, to the present.

Selected by Mary Corse, artist, Los Angeles

*above Vertical, 244 × 15 × 6 cm, acrylic on canvas.
Photo: Ed Glendinning. Courtesy the artist*

placement of Salt's paintings is always in counterpoint to the the right-angles of the walls on which they are placed, addressing successfully an issue of a painting creating its own autonomous existence in relation to

itself, to architecture and to three dimensions that has long challenged artists – John McCracken's leaning sculptures are another example.

The sides of Salt's canvases generate a 'glow' of colour that radiates onto the surrounding wall. By using natural light to dissolve the edges, Salt changes the relationship between the white central surface and the surrounding layers of monochromatic paint in a way that poses a further extension of a similar effect seen in the 1960s *Edge Paintings* of San Francisco-born Sam Francis (1923–1994).

Both the oblique placement of Salt's work and the mutable 'glowing' edges that softly permeate and dissolve into the surrounding space create a conscious (direct) meditative experience of the present for the viewer.