

CLOCKWISE FROM TOP LEFT: MARC DOMAGE, MORGANE TSCHIEMBER AND GALERIE LOEVENBRUCK, PARIS; JORINDE VOIGT AND DAVID NOLAN GALLERY, NEW YORK; BRENNA YOUNGBLOOD AND TILTON GALLERY, NEW YORK; CATHY CARVER, DANH VO, MARIAN GOODMAN GALLERY, NEW YORK



## ⓐ MORGANE TSCHIEMBER

The French sculptor was offered a solo exhibition at Paris's Galerie Loevenbruck in 2007, after her friend and studio mate, artist Olivier Mosset, chose her for a group show there. Her contribution was to brick in the gallery's front window with breeze blocks—lightweight bricks rendered from ash—cemented with pink plaster. A similar mix of playful refusal and provocation characterizes Tschiember's oeuvre, which tickles Minimalist tropes by introducing opposing elements. Her current "Rolls" series, for example, effects painting by force, pressing oil- and water-based paints through layers of steel mesh. New sculptures of delicate, semiopaque glass bubbles that settle on Tetrisoid concrete shapes attracted admirers at the Armory Show last March. "She belongs to the new generation playing with the history of painting and sculpture, trying to find new territories," says Loevenbruck director Alexandra Schillinger, who reports that a group of museum trustees in Paris for Tschiember's solo exhibition at the Fondation d'Entreprise Ricard last year snapped up almost all of the pieces in her concurrent gallery presentation, at prices ranging from \$7,000 to \$80,000. A curatorial favorite with more than 60 group shows under her belt, Tschiember is virtually assured wider exposure in the coming year. —SPH | **DETAIL OF BUBBLES, 2012. CONCRETE AND GLASS, DIMENSIONS VARIABLE.**



## ⓐ BRENNA YOUNGBLOOD

Reluctant rising star Youngblood caused some commotion when the acronym that followed from the title of her 2012 debut at L.A.'s Honor Fraser, "The Mathematics of Individual Achievement," was discovered. Noticed while toiling for her MFA at UCLA for the clever compositions of her photo collages, Youngblood has shifted gears in the ensuing six years to experiment with formalism, material, and process, proving herself to be as deft a practitioner as her original supporters first observed. But the slickness that marks her early work is now not so much missing in action as abandoned in the course of the artist's new pursuits. Holding her oeuvre together is an unerring, wry humor that gives even questionable compositions credibility. "Her market is emerging," says her New York dealer, Jack Tilton, who offers pieces from \$8,000 to \$18,000. "About 50 percent of what she makes sells quite quickly. Other work is more challenging." Her collector base is mostly American, "but that will change once we start promoting abroad," says Tilton. Visibility was boosted by a show at Galerie Nathalie Obadia in Brussels that closed last March, which coincided with an outing at the Studio Museum in Harlem. Youngblood's work is also held in the collections of the UCLA Hammer Museum and the Los Angeles County Museum of Art. —DW | **MEGA DIAMOND, 2010. SPRAY PAINT, ACRYLIC PAINT ON PANEL, 46½ X 50 X 26 IN.** ▣

## ⓐ DANH VO

Vo's family fled Vietnam in 1979, a fact referred to consistently if obliquely throughout the 38-year-old sculptor's body of work. His transformations of copious artifacts into meditations on identity (as seen in the Guggenheim exhibition for his 2012 Hugo Boss Prize) or stark signifiers of political-is-personal circumspection (as in the concurrent Marian Goodman Gallery show that comprised objects once belonging to former Secretary of Defense Robert McNamara) provoke a never-ending discourse among the art-initiated. "Nobody is neutral on this work," says Hamza Walker, associate curator of the Renaissance Society of the University of Chicago, where the artist had a solo show last fall. "Everybody has a very pointed opinion." More will be formed during a solo exhibition at the Musée d'Art Moderne de la Ville de Paris in May and when his work appears at this year's Venice Biennale Arsenale show. His gallery representation includes Chantal Crousel, in Paris, and Isabella Bortolozzi, in Berlin, where he currently resides. His secondary-market record, *Mamy Poko Pants Diapers*, 2011, beat an estimate of \$5,000 to \$7,000 to sell for \$33,750 at Christie's last year. Dialogue be damned, that figure speaks to solid support. —DW | **PROMISED LAND, 2013. GOLD INK AND CARDBOARD, 14 X 19 X 15 IN.**



## ⓐ JORINDE VOIGT

The influence of music and science on German artist Voigt—a trained cellist who hails from a family of scientists—is palpable. Her collages and drawings, marked by sweeping, lyrical strokes, take inspiration from sources such as Roland Barthes's *A Lover's Discourse: Fragments* and Beethoven's 32 sonatas. Dealer David Nolan reluctantly admits fairs have played a major role in the international recognition the artist has recently received, including the much talked-about section at his booth at the last ADAA Art Show. Voigt's collector base expanded from Europe to North America and Asia, with shows at Christian Lethert, in Cologne, Regina Gallery in London, and Galerie Klüser, in Munich. Prices range from \$8,000 to \$75,000. The Museum of Modern Art and the Centre Pompidou both bought drawings from Nolan before Voigt's first exhibition at the New York gallery last year. An exhibition in Toronto followed, and she is in talks with several U.S. museums about solo shows. —EK | **EPICURUS LETTER TO PYTHOCLES II, 2013. INK, GRAPHITE, AND METAL LEAF ON PAPER, 86 X 55 IN.**