The Artsy
VANGUARD
2019
GENESIS
BELANGER

THE ARTISTS TO KNOW RIGHT NOW

Artsy Editors Sep 16, 2019 2:42pm

Videos by Alex John Beck
Video Editing by Nate DeYoung
Interaction Design by Wax Studios

The landscape of contemporary art is ever-changing. It shifts according to countless factors, from artists' principles and the political climate to auction records and collectors' tastes. Nevertheless, each year, a new crop of ambitious artists stands out. They catapult from obscurity to ubiquity, earn representation from top galleries, garner interest from prominent collectors, and pack their schedules with exhibitions. Most importantly, they make work that expands our understanding of what art can be.

The Artsy Vanguard 2019 features 50 artists, hailing from 27 countries and working in 27 cities around the world. Ranging in age from 28 to 93, they pursue painting, sculpture, photography, filmmaking, and performance, as well as investigative research and virtual reality. They delve into topics from human rights violations to youth culture, and capture the attention of powerhouse collectors and celebrity royalty, like Beyoncé.

Artsy editors developed this list from a pool of 600 artists who were nominated by more than 100 curators, collectors, and art-world professionals. These artists represent three distinct career stages, which we've arranged into the following categories: Emerging, which introduces artists who recently started showing at leading institutions and galleries; Newly Established, which presents the artists making noise at major art events

and gaining representation with influential galleries; and Getting Their Due, which recognizes artists who have worked persistently for decades, yet have only recently received the spotlight they deserve. The Artsy Vanguard highlights the artists paving the future of art *right now*.

[...]

Genesis Belanger

B. 1978, United States. Lives and works in New York.

Genesis Belanger in her New York studio by Alex John Beck for Artsy.

Genesis Belanger, *Full Embrace*, 2018. Photo by Pauline Shapiro. Courtesy of the artist and Perrotin.

Genesis Belanger charmed the New York art world in the fall of 2017 with her small-but-mighty show of otherworldly ceramic foodstuffs, cigarettes, and fingers at Mrs. Gallery. Her ceramics—with lush pastel hues, matte surfaces, trompe l'oeil aesthetics, and finely hewn details—transcend the typical clay-and-glaze constructions we expect from the medium.

Recently, these enticing sculptures earned the artist a presentation in the New Museum's storefront window and representation by three esteemed galleries: Perrotin, Rodolphe Janssen, and François Ghebaly. Plus, she'll have a solo show at The Aldrich Contemporary Art Museum in 2020.
New Museum curator Margot Norton remarked on Belanger's ability to "cull the uncanny from the everyday, while walking a striking balance between seduction and disquiet." In a recent show with Emily Mae Smith at Perrotin's Lower East Side gallery, a bouquet of flowers perched on a chaise lounge turned from lovely to eerie upon close inspection—three pairs of pure white fingers protruded from clusters of bubblegum-pink blossoms.

Genesis Belanger, *Breakfast in Bed*, 2019. Photo by Pauline Shapiro. Courtesy of the artist and Perrotin.

Genesis Belanger, *One For Me and One For My Friend* (detail), 2019. Photo by Pauline Shapiro. Courtesy of the artist and Francois Ghebaly, Los Angeles.

While tackling “pertinent subjects such as mass production, chemical dependency, and the absurdity of the patriarchy,” Norton noted, Belanger draws upon the art-historical traditions of Pop art, Surrealism, and 17th-century Dutch *vanitas* paintings. She also captivates us with nods to contemporary American culture—“particularly,” Norton added, “those that we consume to overcome daily stresses, yet also trap us in a liminal state, such as fast-food items, pill packets, liquor bottles, and cigarettes.”

Genesis Belanger, *Double Standard*, 2018. Photo by Pauline Shapiro. Courtesy of the artist and Perrotin.

Installation view of “Genesis Belanger: Holding Pattern,” at the New Museum, New York, 2019. Photo by Charles Benton. Courtesy of the New Museum.

Installation view of Genesis Belanger, *Daily Adoration,* 2018, in “A Strange Relative,” at Perrotin New York, 2018. Photo by Pauline Shapiro. Courtesy of the artist and Perrotin.

Installation view of “Coins for the Ferryman,” 2019, at Francois Ghebaly, Los Angeles. Photo by Ian Gambers-Byer. Courtesy of the artist and Francois Ghebaly.

Installation view of “Holding Pattern,” 2019, at the New Museum, New York. Courtesy of the artist.