

'Sometimes I'm surprised at how good I can paint and at other times I'm surprised at my ineptness' Alex Katz

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**Matthew Collings**  
Finds out what makes icons so, um... iconic

**Evan Holloway**  
Intelligent punk art from LA

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Art's a dog - a brand new comic strip

**Scotland**  
Is this where we'll find the next YBAs?



*'I like the thing of dominating people's minds'*

## ALEX KATZ ON GREATNESS

## FUTURE GREATS

PRETENDERS TO THE THRONE:  
30 ARTISTS FOR TOMORROW  
SELECTED BY

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## ● EUROPE

### HANKANG HUANG

*Fragment of Numerous Impacts*  
19 February - 4 April  
Bertrand & Gruner, Geneva  
www.bertrand-gruner.com

Hankang Huang doffs his hat to traditional Chinese imagery, setting refined linear forms within a pale mass of paper. His gently ironic take on the clash between old and new, however, firmly situates the work in China's present: exotic animals and casually hip women wander through the paraphernalia of modern life, melding into one beast. In *The Balance* (2008), a black-clad female figure tips back into a yoga stretch, her head that of a leopard baring its teeth and snarling in the opposite direction to her twisting torso. Unlike much of the Chinese art seen in the West, Huang's cultural commentary never feels heavy-handed. He eschews sloganistic statements and instead plumps for open-ended images rendered with a lightness of touch. *Skye Sherwin*



## Paris

The first time I entered Kamel Mennour's gallery, in 2000, it was by chance: I'd seen some photos by Araki in the window display. It was a tiny gallery, a shoebox. The address was an attractive one - rue Mazarine - in the heart of Saint-Germain-des-Prés, but you still hesitated before going down the very narrow spiral staircase, and you had to lower your head to avoid hitting the ceiling. Mennour totally won me over when he exhibited Francesca Woodman. For the first time in my life, I decided to buy a photo. It was no easy task - good God, which one should I choose? - but I was helped by a gentle listener. Everything about Mennour was atypical: his youth, his name and his Algerian origins in an area where the sons of immigrants are usually expected to work in the local supermarket. Born into a relatively modest family, Mennour started off selling televisions to pay for his studies in economics; then he moved on to selling lithographs. Along the way he developed a taste for American hyperrealism which gradually evolved, from gallery to gallery, as he roamed around Paris. Having papered my teenage bedroom with Ralph Goings posters, I know that the giant Coca-Cola bottle leads to just about everything, and I share his certainty that art is accessible to everyone. One of the reasons Mennour publishes so many monographs is that that's how he started - flicking through books and reading. The gallery is now five times as big as the one I entered almost a decade ago; located in rue Saint-André des Arts, it has become a solid, unpretentious institution. You couldn't say that all the work is in accepted good taste - not everybody adores the popular Ellen von Unwerth or Jan Saudek - but Mennour's success is also due to his charisma, his inventions (including a partnership with the nearby Beaux-Arts school, where he goes to "keep an eye on the young generation"), his presence on the scene and his devotion to artists. That's what brought him Claude Lévêque, Daniel Buren, Martin Parr and Djamel Tatah. His complex relationship with the high-flying Adel Abdessemed has been widely talked about in the Paris artworld (Kamel launched him, but Adel is now with David Zwirner in New York); on the Richter scale of fame, the more people gossip about you, the higher your rating. The crisis? He means to deal with it "in a good, fatherly way", and this mixture of the self-made man, tranquillity and an adventurous spirit is more than irritating for some. In January, Mennour exhibited Yona Friedman, now eighty-four years old, and the young Zan Jbai, discovered at the Beaux-Arts.

words *MARIE DARRIEUSSECQ*



### CERITH WYN EVANS

13 March - 25 April  
Galerie Daniel Buchholz, Cologne  
www.galeriebuchholz.de

Cerith Wyn Evans has a reputation for delighting and rebuffing his audience in equal measure, deploying a refined mixture of glitz, melancholy, minimalism and obfuscation. The artist likes to change the look of his work at regular intervals - distorting mirrors, glitterballs, chandeliers, dream machines and quotations from writers, filmmakers and other artists flickered in Morse code or written in neon are among its various manifestations. Look out also for a new glass work at this April's Salone del Mobile in Milan. *Skye Sherwin*

from left: Hankang Huang, *Hypos, Model*, 2008, mixed media on paper, 245 x 114 cm. © the artist and Galerie Bertrand & Gruner, Geneva; Cerith Wyn Evans, *299, 709, 458 m/a* (2004), during installation at the Festspielhaus Bregenz, 2006, courtesy Galerie Daniel Buchholz, Cologne & Berlin