

5 Exciting Young Artists to Watch at Sunday Art Fair

From video games to tapestries, emerging (and affordable) art takes center stage at the satellite fair.

Lorena Muñoz-Alonso, October 6, 2017



Still from Uncle Sad Bedroom (2017) by Jeremy Couillard. Courtesy yours, mine & ours, New York.

With Frieze week now in full swing, international art-world denizens and collectors flock to the two tents of Frieze London and Frieze Masters in Regent's Park. But a mere five-minute walk down the street, tucked away in the subterranean venue of Ambika P3, is the eighth edition of Sunday Art Fair, which opened to a younger and hipper crowd last night.

This year, the fair hosts 25 exhibitors from a range of cities including Bucharest, LA, Dubai, Warsaw, London, and Madrid. Focusing on young and emerging art, the works on display are refreshing for Frieze-fatigued eyes, and much easier on the pocket than those offered at the neighboring major fair. (At Sunday, prices start as low as €470 for a small watercolor and go up to \$25,000 for a large-scale painting.)

But if Sunday excels in one thing it's in providing early access to some of tomorrow's art stars. Here we bring you five artists exhibiting at Sunday that you'd do well to collect now—or at least keep an eye on.

Jeremy Couillard at yours, mine & ours — New York



Still from *Uncle Sad Bedroom* (2017) by Jeremy Couillard. Courtesy yours, mine & ours, New York.

Ever felt like your Monday morning commute resembles a bad video game? If so, this presentation by Jeremy Couillard will surely touch a nerve. For its Sunday debut, yours, mine & ours has chosen a solo presentation by the young New York-based artist, who works across a range of (new) media including VR, print, and sculpture. The fair booth centers on the video game *Uncle Sad Bedroom*, designed and developed by the artist earlier this year, which comes in an edition of 10 at \$8,000 a pop. In a black box fitted with a large screen and controls, visitors are invited to play. For those less inclined to do so, a 35-minute film version of the piece kicks off after 30 seconds.

In it, the protagonist—a sort of anthropomorphized donkey-duck—wanders around cityscapes and dreamscapes such as train stations, offices, or black holes contemplating the meaning of life, death, and work (with musings such as “Nobody likes having a job, but we all desperately want one.”) It’s like one-liner existentialism for the iPhone generation. But if this sounds like tired, so-called post-internet art, it’s not. Far from being cynical and blasé, Couillard’s work is funny, heartfelt, empathic, and oneiric. Outside the black box, a number of 2-D works hang from the walls—most of them UV prints of images from the video game—with prices ranging between \$2,000-\$6,000.