

## 6 ARTISTS TO CELEBRATE LOUDLY IN 2021



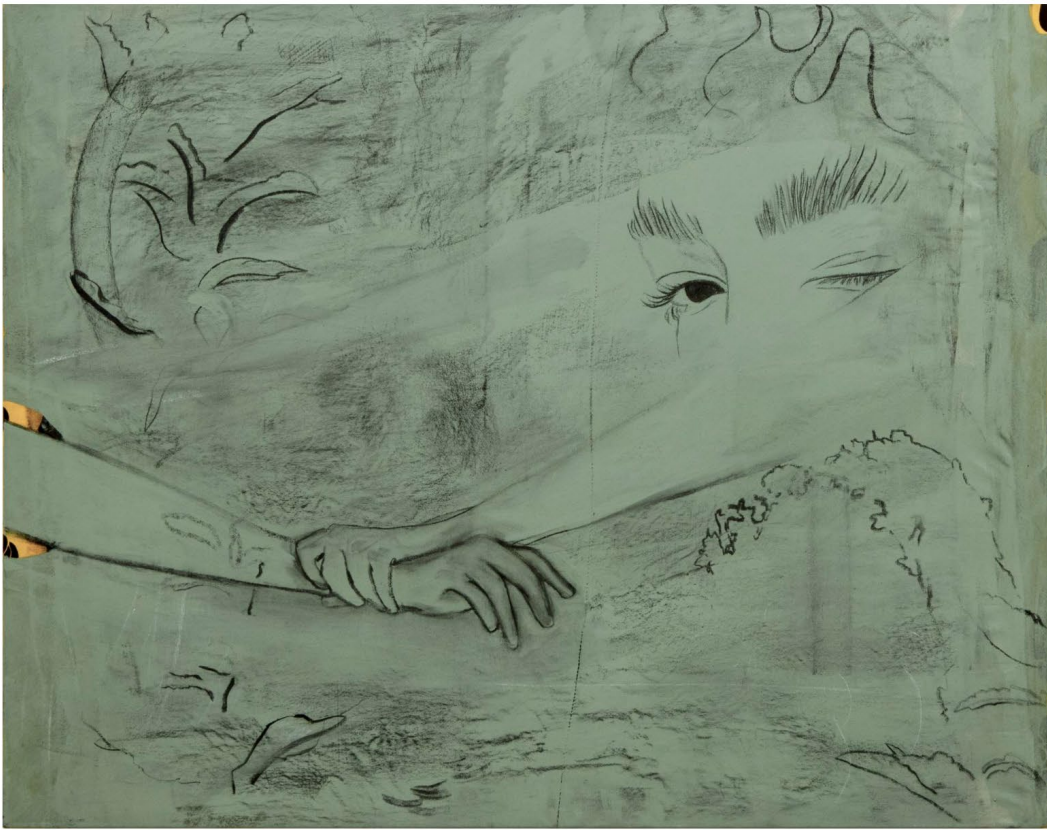
Zeinab Saleh, *Blue*, 2018

Always on the lookout for artists whose work makes you feel part of something special? Here, ZARINA MUHAMMAD – one half of the self-described “unprofessional, irresponsible part-time art critics” responsible for The White Pube – questions what defines an ‘emerging’ artist to reveal the talent she’s championing right now

**W**ho are the emerging artists we’re really excited about in 2021? That’s the brief I’ve been tasked with, but, BUT. There’s a stickiness that I have to peel off before I get going. The thing is, I don’t know what an emerging artist actually is. No one really knows what an emerging artist actually is. I’ve heard Turner Prize-winners in their mid-fifties refer to themselves as emerging artists. Some have started using the term ‘early-career artist’, like that’s more specific (I don’t think it is). I guess the broadest definition is an artist in the first five-ish years of their career, but I don’t want to be held to that like it’s anything to live or die by. In truth, it’s a weird category that’s unnecessarily awkward if you’re an artist who didn’t go to art school, or if you went to art school as a mature student, or if you took time out of art-making to have children – or literally anything that affected your ability to launch into a standard, linear career.

So, with that in mind, let me just take some liberties and readjust the definition a bit. I’m going to write about artists who I wish were celebrated more loudly, or, maybe artists who have the potential to hit The Big Time. Or artists who are at the beginning of a long and illustrious career?!

These are Six Artists Who I am a Fan Of and Who We Have Worked With at The White Pube (and some of them are our friends, too).



Zeinab Saleh, *Unleash The Dragon*, 2020

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## Zeinab Saleh

Objects on a table. Ghost, imprint, fluid exchange. What is the actual feeling of an object? What is it screaming at you? What does this object feel like when you grab it with your eyes shut? Zeinab's paintings contain this spectral lucidity. They feel haunting, or like they're channeling an aesthetic power beyond the singular, insular self. I would want one on my bedroom wall, but I don't think that's where these works belong. I think they ask for more reverence, more clarity. They are not background chatter, they ask to be seen more directly. It is such a skill: to craft an image that's able to grab onto such a solid and immediate power while never quite committing to figurative completeness. It is a skill I can't comprehend in its entirety; a skill I can't adequately express in coherent language because it exists where language and theory end. God, I love it!