**Vitamin P3 New Perspectives in Painting** is the next installment in the popular ‘Vitamin’ series – the world’s hottest painters, selected by international experts.

Since the first volume of *Vitamin P*, published in 2002, contemporary painting has gone from strength to strength, with the emergence of new generations of painters across the world, whose work has both responded to the historic importance of the medium and taken it in fresh and exciting directions.

While painting continues to be a central pillar of artistic practice, it also has enduring popular appeal. Painting old and new dominates the art market at all levels and contemporary painting is a frequent subject for exhibitions at museums and galleries alike, such as ‘The Forever Now: Contemporary Painting in an Atemporal World’ (MoMA, New York, 2014–15) and ‘Painting Now: Five Contemporary Artists’ (Tate Britain, London, 2013–14).

**Vitamin P3** presents the work of outstanding artists who are currently engaging with and pushing the boundaries of the medium. Following the format of the previous ‘Vitamin’ books, Phaidon Editors invited international curators, critics, collectors and art educators to nominate artists who have made a unique or innovative contribution to recent painting. The resulting short list of over 100 names includes emerging artists, long-established painters who have received critical acclaim only in the past five years, and artists better known for work in other media who have recently turned to painting.

Organized A to Z by artist, examples of each painter’s work is accompanied by a specially commissioned essay on their practice and a short biography. The book also features an introduction by expert on contemporary painting, New York-based critic Barry Schwabsky.

**LIST OF NOMINATORS**

HOOR AL QASIMI
LAURA BARLOW
TANYA BARSON
NATALIE BELL
MARIANNE BOESKY
BENJAMIN BUCHLOH
ANTONIA CARVER
SADIE COLES
PILAR CORRIAS
SUZANNE COTTER
PABLO LEON DE LA BARRA
EMMA DEAN
GAVIN DELAHUNTY
MARLENE DUMAS
CHARLES ESCHÉ
KATE FOWLE
AMIRA GAD
GARY GARRELS
ALEX GARTENFELD
LIAM GILICK
CAOIMHIN MAC GIOLLA LEITH
THELMA GOLDEN
ANDREW GOLDSTEIN
ZOE GRAY
 MARTIN HERBERT
DANIEL HEWSON
JENNIFER HIGGIE
PAUL HOBSON
JENS HOFFMANN
LAURA HOPTMAN
GEETA KAPUR
ALEX KATZ
JOHN KELSEY
BHARTI KHER
OMAR KHOLEIF
NICOLA LEES
CHRISTINE MACEL
KATHLEEN MADDEN
FRANCESCO MANACORDA
MONICA MANZUTTO
TIM MARLOW
PIPER MARSHALL

COURTNEY MARTIN
CHUS MARTINEZ
SARAH MCCRARY
CHARLES MEREWETHER
JEN MERGEL
HELEN MOLESWORTH
GREGOR MUIR
ALEXANDRA MUNROE
TRACEY MURINIK
JOANNA MYTKOWSKA
BOB NICKAS
HANS ULRICH OBRIST
TRICIA PAIK
ADRIANO PEDROSA
PHILIPPE PIROTTE
ANDREJ PRZYWARA
BEATRIX RUF
RALPH RUGOFF
RICHARD SCHIFF
BARRY SCHWABSKY
REID SHIER
BRIAN SHOLIS
AMY SILLMAN
FRANKLIN SIMANS
JOHN SLYCE
NANCY SPECTOR
ANTHONY SPIRA
POLLY STAPLE
ROCHELLE STEINER
DANIEL STURGIS
ALI SUBOTNICK
GRAINNE SWEENEY
SALLY TALLANT
EUGENE TAN
SAM THORNE
PHILIP TINARI
ALINA TORTOSA
JACKIE WULLSCHLAGER
JOHN YAU
LYDIA YEE
ANITA ZABLUDOWICZ
For an artist as multifaceted as Etel Adnan – who was born in Beirut in 1925 to a Greek mother and a Syrian father, speaks five languages and has devoted many decades to writing plays, novels, poems and essays, as well as making films, tapestries, drawings, paintings and artist’s books – the division between her writing and painting would appear to be the clearest. On the one hand, Adnan is driven by politics and writes about civil war, violence and environmental devastation. She began writing poetry in the 1960s, when she was teaching in California, as a response to the enormity of the Algerian struggle for independence from France and the Vietnam War. Later, in the 1970s, she returned to Beirut to work as a journalist and to paint. Since then, the episodic conflict in Lebanon has overshadowed her writing and prose.

On the other hand, in her paintings Adnan aspires to pure beauty, landscapes so emptied of everyday agitation that they become a modular vocabulary of abstract forms: a triangle for a mountain, a circle for the sun, a line for the horizon running between sea and sky. Her colours and shapes convey a kind of stillness, hollowing out and slowing down the process of thought. While her writings call forth the darkest, most uncomfortable surges of humanity, her paintings are seemingly joyful, eternal expressions of the simplest, most straightforward love of the world and one’s life within it. Faced heruddled conditions of the 1960s, with their overlapping squares of gauze, in the gentle, rolling hills of her similarly entangled paintings from 2010, her work speaks of a richly saturated, pastel-coloured peacefulness.

Even in the Paris apartment where Adnan now lives and works, she keeps separate desks for her writing and painting, pushed to opposite sides of a room. And yet, what complicates the clarity of this division is the fact that it is precisely her writing that captures her painting so completely. ‘Painters have a knowledge which goes beyond words’, Adnan writes in *Journey to Mount Tamalpais* (1986), her riveting account of falling in love with the hill in California she describes as her best friend. ‘They are where musicians are. When someone blows the saxophone the sky is made of copper. When you make a watercolour you know how it feels to be the sea lying early in the day … It seems to me that I write what I see, paint what I am … I draw roses. What if I do nothing but draw roses? Why not? … What if a rose bush walked toward me and took me into its affection?’

So what if Adnan’s paintings were understood as the repetitive, ritualistic marks of a writer, her daily warm-up, a spiritual practice to signal the beginning or the end of a difficult and challenging line of enquiry, to be realised through poetry or prose? After all, she has often said that she composed her early paintings in Arabic, a language she spoke but never really wrote. Perhaps, in one sense, Adnan’s writing and painting are not separate but rather the same. And perhaps this was something about an ancient art form in our high-tech, twenty-first-century age.
Rooted in the history and traditions of painting, Njideka Akunyili Crosby’s practice contains ideas of hybridity in both form and content. Formally, her canvases are striking combinations of painting, drawing, printmaking and collage, comprising acrylic mixed with coloured pencil, pastel, charcoal, Xerox transfer and marble dust. Likewise, her imagery brings together her diverse experiences living in Nigeria and both the east and west coasts of the United States, merging recollections of experiences, both real and imagined. The results are complex, multi-layered canvases that mirror together references to personal events, popular culture and art history. The artist currently lives and works in Los Angeles, where she finds similarities to her home town of Enugu, Nigeria in terms of the weather, light, colour palettes (in particular the hot yellows and warm chartreuse green) and temporary architectural structures – such as the use of lightweight, translucent cloth to demarcate space – all of which feature in her recent works.

Figures play a central role in Akunyili Crosby’s practice, which includes intense studies of individuals (as seen in the series The Beautyful Ones, 2014), couples (depicting herself and her husband), and groups of multi-generational families gathered around dining tables and sitting rooms. Her scenes are marked by formal and casual living spaces featuring combinations of realistically rendered American and Nigerian domestic products set on crowded tables, as in Tea Time in New Haven, Enugu (2013), painting in her experiences of both these cultures and the fluidity of exchange between them. Akunyili Crosby’s work is typified by her bold use of blocks of colour to organize the canvas and designate space, with simplified figures and interior features arranged within shallow planes. Her interest in printmaking influences the pared down approach to defining space and presenting information in distinct fields.

RS


1. The Beautyful Ones (series), 2014
   Acrylic, coloured pencils, and transfers on paper
   152.4 x 106.7 cm

2. Nwantinti, 2012
   Acrylic, charcoal, pencil colour, collage and transfers on paper
   169.8 x 200.1 cm

   Acrylic painted, osteoclasts, marble, Xerox transfer and linen wrapper
   120 x 151.2 cm
4. **Cui Jie House**, 2015
Oil on canvas
230 x 150 cm

5. **Zhao Wei Building**, 2014
Oil on canvas
200 x 190 cm
Russian-born but based in the United States since he was ten years old, Sanya Kantarovsky is a quintessential painter. From time to time he will foray into other realms – creating video animations, curating the work of other artists or building scenes for a performance work – but painting is his primary focus, and he excels at it.

Trained at the Rhode Island School of Design, Rhode Island, and UCLA, Los Angeles, Kantarovsky is well schooled in the history of painting, and his work reflects this visual literacy. Drawing on many different art forms and historical moments, Kantarovsky creates a unique visual vocabulary that balances harmony and discord. There is something timeless about his paintings, which are imaginatively figurative, peopled by long-limbed characters, and often rendered in vibrating and bold colours. He employs an offbeat colour palette that separates his work from any given historical moment though owes much of the now fleeting colours, lavenders seeped with carmine, sickly greens, and cerulean blues its inspiration. In this way he evokes the portraits by Andre Derain (1880–1954). In places, though unceremoniously, figures, his paintings also dissolve into examinations of colour and brushstroke that recall mid-twentieth century abstraction.

The scenes that Kantarovsky paints are full of agitated ambiguity; they seem to tell a story, but the narrative is never straightforward. Sinewy figures posture, saunter or simply appear perplexed. In one painting, a man slumps over a desk as if bored, asleep or simply exhausted. In another, the bent and hunched figure of a boy searches the lavender face of his mother inside an airplane, while she stares straight ahead at the sketchily rendered oxygen mask dangling before her. While most of his paintings are populated with characters of the artist’s own creation, Kantarovsky also draws inspiration from Russian literature and other fragments of modern culture. His figures are often stretched, elongated, sinewy amalgams of too-long arms and legs, bureaucrats struggling with paperwork or a scheming yellow-faced character known as ‘Kolobok’, taken from a Slavic fairytale. Drawing in a style that takes in equal parts from Egon Schiele (1890–1918) and a New Yorker cartoon, Kantarovsky’s figures come off as playful yet dark, representational yet surreal.

JH


1. Untitled, 2010 Oil and watercolour on linen 55.2 x 64.8 cm
2. Untitled, 2010 Ink, watercolour, oil on linen 73.7 x 55.9 cm
3. Sky Alliance, 2015 Oil, pastel, watercolour, and oil stick on linen 119.4 x 88.9 cm

Untitle
The work of Éder Oliveira appears at its most dramatic on the streets of his native town of Cidade Velha Belém, the capital of the state of Pará, Brazil. As one of the most dangerous states in the country, Pará is beset by lawlessness comparatively unchecked by under-resourced and outgunned state authorities. Riven by the rapid and ongoing expansion of deforestation, corporate oil production and drug trafficking, Pará offers little hope of gainful employment but offers a landscape of opportunities for profitable engagement in illegal trades. In these challenging circumstances, positioned far outside the established gallery system operating in more affluent areas, Amazonian street artist Oliveira has adopted a position of voluble dissent to resist the racial discrimination that people of his ethnicity face in Pará.

Like the figures depicted in his work, Oliveira is caboclo, of mixed Indigenous Brazilian and European descent. For the 31st São Paulo Biennial in 2014, the artist painted copper red, monochromatic bust-length portraits of young men on a monumental scale, arranged shoulder-to-shoulder, floor to ceiling. He takes his source images from the newspapers, where local men are regularly shown handcuffed and escorted by police officers. The sensationalism of these photographs and their use in the media presents these men as dangerous, isolating them further. Oliveira sees this as a form of institutional racism. In response, he deploys them free of incriminating details – handcuffs, tattoos, weapons or ‘wanted’ signs – and paints them on a scale normally reserved for advertising or political slogans. This attempt at rehabilitation stages these characters as young men rather than criminals. Thus, by stressing his subjects’ universal humanity and vulnerability, Oliveira’s work restores a human dimension to the political narrative surrounding the Amazon region and the ongoing exploitation of its natural resources.

Oliveira’s adoption of this format exposes the problematic similarity between ethnographic tools previously used to assert white superiority and the dehumanising criminalisation of his contemporaries by the media. Oliveira’s portraits, painted on street walls throughout the city, often dwarf passers-by and it is tempting to see these painstakingly rendered faces, lurking on street corners and in empty alleyways, as a plea to consider the human story behind the fearful spectre – promoted by the mass media – of violent male youths loitering on the roadside.

ÉDER OLIVEIRA
It is an historical fact that what originally prompted many modern artists to paint in a naïve, elementary way was mostly a conflictual relationship with the concept of representation – an urge to challenge the status quo by making things that wouldn't meet the accepted standards of what was considered aesthetically valid or valuable. Rose Wylie’s paintings are childlike, direct, simple and uncommonly appealing, but they come from observation rather than confrontation. A twenty-year long hiatus from art to raise her children is what normally considered a pivotal moment in a career – something the most career-driven spirits might find difficult to understand. Wylie’s reference to Madonna, while a little unexpected, leads to the second significant benefit that resulted from her voluntary break: the possibility of experiencing front-row ordinary circumstances at a convenient distance from the dynamics and the politics of the art world – an experience that would have freed her, unpressed and with an open mind, and that eventually would enter her work in the form of frequent but subtle references to sport, cinema, cartoons, and other forms of popular culture.

Wylie’s paintings reflect her personality: uncompromising, with a strong sense of humor. She has a quick wit, and her paintings often have a surprising twist. Wylie’s work is characterized by a sense of playfulness and a willingness to experiment. She is a master of the unexpected, and her paintings often contain elements that are both ordinary and extraordinary. Wylie’s use of color is also notable. Her paintings are often rich in color and texture, and she is skilled at creating a sense of depth and movement in her work.

Wylie’s work is a testament to the power of observation and the importance of maintaining a sense of humor in art. Her paintings are a reflection of her personality, and they continue to evolve and grow as she matures as an artist. Wylie’s work is a reminder that art can be a source of joy and inspiration, and it can be a way to connect with others and to share our experiences. Wylie is a true artist, and her work is a testament to the power of creativity and imagination.
Jonathan Griffin

Richard Aldrich spends a lot of time thinking deeply about what it means to be a painter today. His practice aims to encompass big questions – about history, time and the ways in which we experience the world – through a vast range of materials and techniques. Newcomers to his wide-ranging oeuvre might assume that he deliberately avoids a coherent aesthetic style, and that his attitude to his art is somehow detached, cerebral, quite sure of 'ufo2, and had left it crated for the four years since it was painted previously, so he sliced the offending area away. In fact, in the notes accompanying the exhibition he admits that he was 'never even sure of it'.

Aldrich exhibited the work 'ufo2' (2006), which consisted of Contemporary Art, Los Angeles Selected Bibliography: 

When people talk about 'conceptual painting' they often mistake the disconnect between ideas conveyed in words and expressed images for a distinct style and approach. In fact, Aldrich is a painter of language. "I like to play with the idea that painting is a form of language," he says. "I use it to express ideas and emotions that are difficult to put into words."

"I think of painting like theatre," he says. "You have a set of characters, and you have a script, and you put it on stage. And then it's up to the audience to decide what it means."

The disconnect between ideas conveyed in words and expressed images is inherent in images or objects lies at the core of Aldrich's evanescences, music and poetry. Newcomers to his wide-ranging oeuvre might assume that he deliberately avoids a coherent aesthetic.