



Art

## 30 Emerging Artists to Watch This Spring

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**W**ith the spring art season comes a slew of gallery exhibitions, museum shows, and art fairs brimming with the latest crop of young artists. In preparation, we consulted hundreds of galleries and sifted through thousands of artworks to uncover the 30 most promising up-and-coming artists across the globe.

The artists listed below hail from Beijing to Beirut, Cape Town to Kathmandu. They are showing at fairs from Art Cologne to LISTE; in exhibitions from MFA shows to biennials; and their diverse practices span choreography, virtual reality, painting, and more. Five standouts, including a Studio Museum in Harlem resident and an artist currently filming in the jungles of Brazil, have been profiled in greater depth.

### Jesse Mockrin

B. 1981 in Silver Spring, MD. Lives and works in Los Angeles.

On view this spring:

## “The Progress of Love” at Night Gallery, Los Angeles



Portrait of Jesse Mockrin in her L.A. studio by Emily Berl for Artsy.

An arm reaches through lush greenery with a raised pinkie finger, gravitating towards a figure caught mid-air, wrapped in a flowing pink gown; one stocking-clad leg points to the sky, just a moment after launching a tiny shoe into the air, pictured nearby. The scene is familiar and enticing, but very different than the original, like a cover of a classic love song performed well by a modern-day pop singer.

“Fragonard is the most-often referenced painter,” says Jesse Mockrin of her work, as she gestures to this painting, which directly quotes from the Rococo master’s canonical 1767 canvas, *The Swing*. She is standing on the cement floor of Night Gallery in South Downtown L.A., surrounded by “The Progress of Love,” her new show of paintings. “But there are some other painters [referenced] too,” she goes on, “like Boucher, and lesser-known painters like Deshayes and Perronneau, who liked pastels.” And while Mockrin’s works share some of the same formal qualities as an 18th-century Rococo composition—though they’re a bit too askew to actually be mistaken for one—the works in question are decidedly 21st-century.