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Miss Discovering New Artists? Here Are Five Up-And-Coming Talents Whose Work You Can Check Out This Summer

We've got shows from Düsseldorf to Cape Town that can be visited by appointment or virtually this summer.

Katie White (<https://news.artnet.com/about/katie-white-1066>), August 11, 2020



Lai Chiu-Chen, *The Black Cat Rises the Mountain One Meter Up* (2017). Courtesy of Eli Klein Gallery.

August is typically a sleepy month in the art world, but in this unusual year, it marks the reopening of many galleries internationally, which have finally been able to hang new shows and welcome (limited) visitors by appointment.

It's been a long running tradition at galleries to debut their lesser-known artists during the summer lull, and in that sense, this year proves no exception with galleries showcasing the work of a range of talented artists whose work you might not know yet—but should.

Here are five artists with work on view this summer that you can see in person, in cities around the world, or virtually.

Onur Hasturk, “Assimilation (<https://www.artnet.com/galleries/anna-laudel/assimilation/>)” at Anna Laudel, Düsseldorf



Onur Hasturk, *Odalisque with Tambourine* (2020). Courtesy of Anna Laudel.

Trained in the classical art of Ottoman miniature painting, artist Onur Hastürk mixes these references with those of Western artists who have drawn from Islamic art and culture, from Henri Matisse to Andy Warhol, to create transcultural and transhistorical dialogues.

Beatriz Chachamovits, “Symbiote (<https://www.artnet.com/galleries/the-directed-art-modern/symbiote/>)” at the Contemporary Art Modern Project Gallery, Miami



Beatriz Chachamovits, *Coralpile 11* (2020). Courtesy of the Contemporary Art Modern Project Gallery.

During quarantine, environmental artist Beatriz Chachamovits found herself tempted to do something she hadn't done in a decade: add color to her work. And not just a little color, but bold, ravishing hues. The artist, who has documented the endangered states of coral reefs for decades, says she found herself needing to reaffirm life. "Coral Pile'... is a reflection of the state I crave to be in. To be closer to people. To be hugged by my loved ones. To be touched even by strangers," she wrote in a statement. The resultant works are vibrant hopeful visions of what a restored natural environment could be.

Lai Chiu-Chen, "99% Unreal (<https://www.artnet.com/galleries/eli-klein-gallery/lai-chiu-chen-99-unreal>)" at Eli Klein Gallery, New York



Lai Chiu Chen, *A Hot Dog with Great Compressive Strength* (2016). Courtesy of Eli Klein Gallery.

For his debut US solo show, Taiwanese artist Lai Chiu-Chen will be showcasing 15 paintings made between 2012 and 2019. His references are a mix of pop culture images set within deceptively tumultuous settings with anthropomorphized emoji-like animals, geometric shapes, and foods threatened by natural disasters.

Raul Illarramendi, “Offerings (<https://www.artnet.com/galleries/galerie-karsten-greve/offerings>)” at Galerie Karsten Greve, Paris



Raul Illarramendi, *Offering Fragment No 1* (2019). Courtesy of Galerie Karsten Greve.

Venezuelan-born artist Raúl Illarramendi's third solo show with Galerie Karsten Greve, "Offerings," takes inspiration from an event in his native Caracas: On the night of July 29, 1967, a major earthquake shook the city and surrounding towns, resulting in a scene of devastation. The Caracas Cathedral, however, was left mostly untouched, except for the cast-iron cross that fell from its spire. In the days that followed, accounts emerged that the earthquake ceased the moment the cross touched the ground, leading witnesses to claim a miracle. After a few days, the government confiscated the cross and it disappeared from view. Illarramendi uses an enigmatic historical photograph of the cross tumbled onto the asphalt as his inspiration for this new series of works, in which he creates tracings that mix his family history, memory, political upheaval, and surreal sensibility to create layered ghostly compositions.

Joseph Eze, "[Return to the \(Sur\)Real](https://www.artnet.com/galleries/litty-contemporary/return-to-the-sur-real/)" at LITTY | Contemporary, Cape Town



Joseph Eze, *Construction Site 2* (2019). Courtesy of LITTY Contemporary.

Nigerian artist Joseph Eze incorporates elements of painting, sculpture, and installation to create colorful portraits that weave fashion history, beauty trends, and textile patterns into larger political landscapes and narratives.

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‘The Bed Should Be A Masterpiece’: A Former Gallery Director On Why These \$10,000+ Swedish Beds Are Captivating Collectors

Linus Adolfsson talks about the classic Hästens mattresses—and why Americans are finally seeing beds as design objects.

Artnet News (<https://news.artnet.com/about/artnet-news-39>), August 10, 2020



Sleep Spa Founder Linus Adolfsson.

The Swedish sleep experts at Hästens have been crafting the world’s premier mattresses since 1852. Today, it would be no exaggeration to say that their mission is to make getting a good night’s rest into an art form all its



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own.

That message seems to be catching on in the U.S. “We are on fire,” said Linus Adolfsson, a former art gallery director who has become a kind of sleep evangelist for Hästens. “Our sales are up 260 percent this year.”

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Adolfsson, a native of Sweden, currently runs two bicoastal Hästens (<https://www.hastens.com/us>) sleep spas and stores, one in Los Angeles and a newly launched space on Madison Avenue in New York, where Adolfsson invites people to learn about the “the art of sleep.” He says that the company’s banner year undoubtedly relates to quarantine and a reconsideration of what’s really important.



In the U.S., sales of the Hästens mattresses are up 260% in 2020.

“The bedroom is the heart of the home—the space of intimacy, the essential place from which your life flows,” he said via phone. “In Sweden, the bed is considered the most important piece of furniture—an object that you respect and value.”

Americans have typically thought of a mattress as something disposable, but he says that’s being reconsidered. “Americans might joke ‘I’ll sleep when I’m dead,’ but during this crazy time, many of the distractions have been stripped away and we’ve come back to the basics of the home. How you’re sleeping is one of the key elements of that. Sleep is among the best things you can do for your body.”

Earlier this year, the company made headlines after the rapper Drake [invited](https://www.architecturaldigest.com/gallery/tour-more-of-the-toronto-home-of-superstar-recording-artist-drake) (<https://www.architecturaldigest.com/gallery/tour-more-of-the-toronto-home-of-superstar-recording-artist-drake>) *Architectural Digest* to tour his Toronto mansion for its April cover story. The \$400,000 Hästens mattress stood out, even alongside Drake's bespoke Bösendorfer grand piano with designs by Takashi Murakami and a closet full of unused Birkin bags.

This, in fact, was Hästens's ultimate mattress creation: the Grand Vividus. Nicknamed the "Birkin Bag of Beds" and debuted earlier this year in collaboration with luxury designer Ferris Rafauli, it's made of burnished leather, suede, and metal, along with horsehair and Swedish pine.



Linus Adolfsson.

The Grand Vividus (which now has a waiting list) is a museum-quality piece, Adolfsson notes—but Hästens offers mattresses starting from just under \$10,000. While a mattress that costs tens of thousands of dollars might not seem like a purchase targeted at the general population, Adolfsson thinks it might have a bigger audience than you might expect.

"In Sweden, we might buy one mattress for our entire life," he explained. "When people come to us, we are responsible for their sleep for the rest of our lives." Every bed is built to last from 25 to 50 years. The company sends teams to examine and maintain its beds three times a year for 30 years, at no cost.

"A mattress is not a dead piece of foam, but an instrument for sleep," Adolfsson continued. "People will spend tens of thousands of dollars on an artwork or a watch. I'm here to educate people about the importance of viewing your mattress as a work of design."

Hästens mattresses are certainly a labor of love. Each one takes up to 600 hours to create and is built by hand in Sweden, at the family-owned and operated factory. As Adolfsson puts it, "in the end, the mattresses are the epitome of design—an art piece with a function."

What's more, customers can expect to be personally guided in customizing the details of their mattress by Adolfsson himself, with the result tailored for them in a wide variety of ways. "I'm holding their hand for the process, guiding them, and then placing them into the right model."

Exactly because of this level of detail, Adolfsson notes, many of Hästens's customers are artists and collectors. "We have some of the most interesting people in the world coming into our sleep spas to learn about sleep—and with our dedication to craftsmanship, many times these are the same people who understand the beauty of art. If it's the most important object in your home, it should also be visually arresting as well. I think that clicks for collectors: the bed should be a masterpiece."

Contact Linus Adolfsson at linus@hastensonmadison.com or (212) 628-8022.

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Colombian Artist Sair García's Haunting New Paintings Were Inspired by a Greek Master of Cinema—See Them Here

The artist created his new series of paintings, inspired by the films of director Theo Angelópoulos, while in quarantine.

Artnet Gallery Network (<https://news.artnet.com/about/artnet-gallery-network-737>), August 6, 2020



Sair García, *Untitled* (2020). Courtesy of Galería Duque Arango.

Bogotá-based painter [Sair García](https://www.artnet.com/galleries/galeria-duque-arango/artist-sair-garcia/) (<https://www.artnet.com/galleries/galeria-duque-arango/artist-sair-garcia/>) paints subtly uncanny scenes, often very quiet ones, that nevertheless manage to convey an aura of anxiety and impending drama. In the past, the artist has alluded to strife in his native Colombia, often regarding the crisis of displaced refugees.

In one series of paintings of fishing villages, García presents ramshackle stilted houses painted in brilliant colors, set against gloomy, empty backdrops. The contrast reads like the opening of a horror movie: The viewers might not know what exactly will happen, but they know it's not going to be good.



Sair García, *Untitled* (2019). Courtesy of Galería Duque Arango.

In his latest series, “La arqueología del oficio,” those cinematic tendencies become even more concrete. García’s works reimagine scenes from the films of Greek director Theo Angelópoulos. Angelópoulos, who died in 2012, was known for creating hypnotic and sweeping films that quietly explored Greek political and humanitarian crises. Though the paintings hint at political themes, an eerie sense of silence is best conveyed by the canvases’ large, empty passages. For García, who made the series during quarantine, these works were a way to reframe his art within a larger global context. “The experience [of quarantine] has led me to reflect much more deeply on the true role of art in society,” said García.

See images from “[La arqueología del oficio](https://www.artnet.com/galleries/galeria-duque-arango/artist-sair-garcia/) (<https://www.artnet.com/galleries/galeria-duque-arango/artist-sair-garcia/>)” below.



Sair García, *Untitled* (2020). Courtesy of Galería Duque Arango.



Sair García, *Untitled* (2020). Courtesy of Galería Duque Arango.



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