

THE
BOSTON

Globe

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SO YOU WANT TO BUY SOME ART?

(But you have no clue...)

- THE ARTISTS: 10 RISING STARS.
- ONE CURATOR'S TOP GALLERIES.
- IS THE PRICE NEGOTIABLE?
- ONE PAINTING, ONE BUYER. SOLD!
- CAN COLLECTING MAKE ME RICH?

PLUS

ATTACKED BY PIRATES

One couple's life-or-death fight on the high seas

ANOTHER MAN

Happily married and happily flirting

STRINGS ATTACHED

The hidden cost of free WiFi



↑
STEVE LOCKE

One of the 10
emerging artists
to watch

P.
27

10 Artists to Watch

Catch them now, while their work is still affordable, so you can say you knew – and bought – them when. + BY CATE McQUAID



Brian Burkhardt + Sculpture, installation Witty, occasionally goofy, and often eerie mixed-media works (\$2,000-\$10,000) explore the intersection of nature and technology. "I'm interested in how plants and animals are forced to adapt to contemporary society," says Brian Burkhardt, 35, a full-time artist. These include butterflies marked with the patterns of commercial entities such as Burberry or Louis Vuitton and office plants that garner nourishment from computer networks and lighting systems. *Judi Rotenberg Gallery, 130 Newbury Street, 617-437-1518, judirotenberg.com*

Evelyn Rydz + Drawing, installation

Evelyn Rydz, 26, got her MFA from the School of the Museum of Fine Arts just last year, and already her work (\$300-\$7,000) has earned her a solo show at Howard Yezerski Gallery in April and entry to the 2006 DeCordova Annual Exhibition in May. She draws baroquely detailed, energized, morphing scenes, which sometimes spread out over long scrolls. "I create my own world and creatures - dynamic organisms," says Rydz, also a director at GASP gallery in Brookline. "They're all affected by an exaggerated gravity, being pulled toward each other, so a map of Italy could be part of a tiny molecular structure." evelynrydz.com





Liz Nofziger + Video, installation "I like to do something you discover," says Liz Nofziger, 32, who has surprised viewers with videos played in the bottom of an old bucket or spied through a peephole. Her clever, haunting videos (\$300-\$600; installations price on request) borrow kitschy images from pop culture to comment on the foibles of human nature. "I try to lead people to my pieces but not have them be blaringly obvious," she says. The artist, who does not have ongoing representation and works at the DVD-format art magazine *ASPECT*, was in a show at CVB Gallery in New York, has work on exhibit at the Artists Foundation gallery through April 1, and will be in a show in Bonn in May. nofzilla.com



Tongue Paintings, 2004-2005

Steve Locke + Painting Local curators laud Steve Locke, 42, but he has yet to sign permanently with a gallery. Often in portraits, he says, “women and people of color are seen through the lens of their sexuality.” In his work, Locke, who is an adjunct faculty member at Emmanuel College, unpacks that tendency to objectify. “The gaze is a tool of power,” he says. “I make work about looking and use those things in paintings that make you want to look,” such as color, texture, and composition. But he paints men only – traditionally, the ones who do the looking. Locke’s work (\$150-\$2,000) will be in a show at Emmanuel next year. stevlocke.com



Isabel Riley + Sculpture,

installation To Isabel Riley, 35, art is about materials, texture, and color. She unexpectedly pairs crochet work with chunks of wood and linoleum, marrying the delicate to the brawny in fanciful, provocative sculpture (\$1,200-\$6,000). "I look at fashion, at architecture," says Riley, who also works as an interior designer and used to build theater sets. "I'm always interested in traditional craft. Yarn is definitely like drawing." The artist expects to have a public art piece up in Somerville this spring. *Genovese/Sullivan Gallery, 450 Harrison Avenue, No. 47, 617-426-9738, genovesesullivan.com*



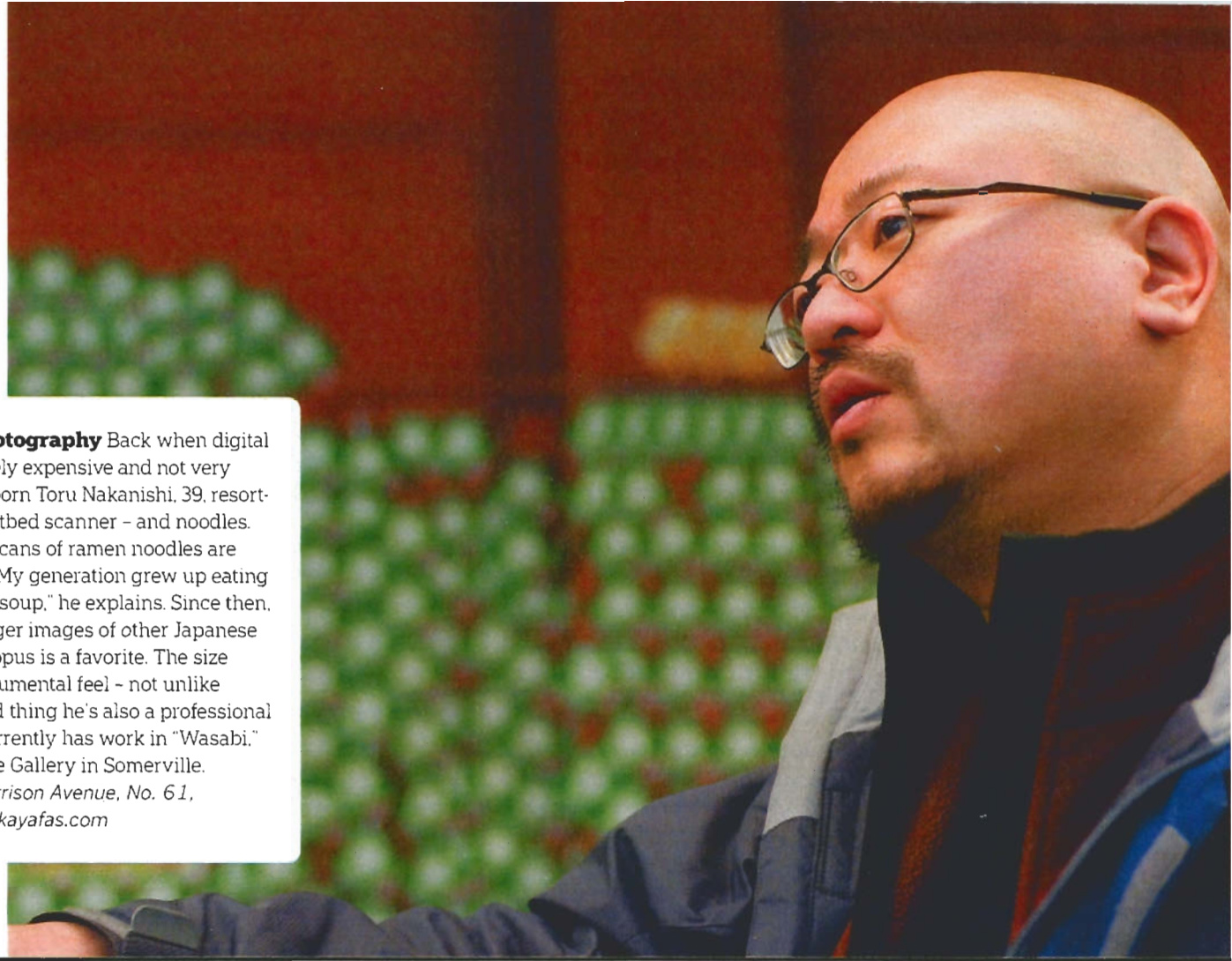
Sarah Walker + Painting Although she's represented by Pierogi Gallery in New York and Gregory Lind Gallery in San Francisco, Sarah Walker, 42, has yet to find local representation. Her bright, lyrical abstract paintings (\$1,800-\$7,000) layer networks within spaces that writhe, twist, and fold back on themselves. Walker, who heads Clark University's art department, is captivated by "what it's like to live in an environment crisscrossing the virtual and the physical. Painting is a way to live between the two realms." Her solo show at the Rose Art Museum at Brandeis University opens in April. *sarahwalker.org*



Tako. #2. 2004



Toru Nakanishi + Photography Back when digital cameras were prohibitively expensive and not very good anyway, Japanese-born Toru Nakanishi, 39, resorted to playing with his flatbed scanner - and noodles. His large-scale, velvety scans of ramen noodles are luscious and daunting. "My generation grew up eating it. It was like Campbell's soup," he explains. Since then, he's made larger and larger images of other Japanese foods (\$600-\$2,000). Octopus is a favorite. The size gives his subjects a monumental feel - not unlike Warhol's soup can. (Good thing he's also a professional art mover.) Nakanishi currently has work in "Wasabi," a group show at the Nave Gallery in Somerville. *Gallery Kayafas, 450 Harrison Avenue, No. 61, 617-482-0411, gallerykayafas.com*





Andrew Mowbray + Painting, installation, performance

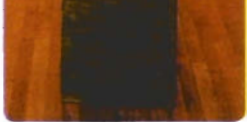
Andrew Mowbray, 34, is an artist who scoffs at art's commercialism. "Sales are not my concern," he says. "My aim is to explore." It's no surprise, then, that he doesn't have gallery representation, but Mowbray is a favorite at local alternative spaces and teaches at Wellesley College. His witty paintings (\$9.95-\$1,500) debunk notions of masculinity. One series riffs on fishing books from the 1940s and 1950s: Mowbray reproduced the pictures in saturated color, then wiped out portions with white. "These guys represented a specific time, the *Leave It to Beaver* generation," he says. "White is an absence of space," Mowbray remarks. "Presenting nothing." andrewmowbray.com



*Between Dream
and Memory. 2005*

Sachiko Akiyama + Sculpture Sachiko Akiyama, 32, carves beautifully introspective figures out of soft, light basswood, then paints them. The artist commands higher prices (\$8,000-\$35,000) than many of her peers because her work is so labor-intensive: it can take a year for the full-time artist to complete one piece. Sometimes they're portraits of herself and her family, sometimes allegorical. "I've always been interested in making something psychological," she says. Her sculptures have the allure and economy of a Buddha statue and the sense that there's more going on under the surface of each figure than the viewer could dream. *Nielsen Gallery, 179 Newbury Street, 617-266-4835, niensengallery.com*





*Between Dream
and Memory. 2005*

Sally Moore + Sculpture

Last year put Sally Moore, 47, on the map: She was in the DeCordova Annual Exhibition, had one solo show at Barbara Krakow Gallery and another at Simmons College, and took part in a two-person exhibit at Fort Point Arts Community Gallery. Her delicate, precarious work (\$1,800-\$4,000) is in miniature scale, depicting frail wooden structures that seem to be both falling apart and miraculously pulling themselves back together. Moore is still walking dogs on the side; in June, she'll be in a show at the Rhys Gallery, *Barbara Krakow Gallery, 10 Newbury Street, 617-262-4490, barbarakrakovgallery.com*

