

A Buyer's Guide to the Breakout Stars of MoMA PS1's 'Greater New York': Who They Are and Where to Find Them

We highlight seven artists in the this year's "Greater New York" quinquennial, whose works engage with everything from street trash to UFOs.

Artnet News, November 4, 2021

Every five years, MoMA PS1 curators fan out across New York City's five boroughs to put together "Greater New York," a snapshot of creative practices in the Big Apple. (The show's fifth edition was more anticipated than ever, as the pandemic delayed it by a year.)

The show has become known as a springboard for talent, offering an early boost to such artists as Cameron Rowland, Gina Beavers, Xaviera Simmons, Derrick Adams, and Cory Arcangel. This time around, it features nearly 50 international artists and collectives spanning multiple generations and a vast variety of media. The oldest artist represented in the show is Bettina Grossman, who died earlier this week at the age of 94; the youngest is Kristin Cavataro, who was born in 1992.

To help guide you through, the Artnet News Pro team has homed in on seven artists who are poised to ascend to the next stage of their careers. Here's a primer on their work—and what you need to know to get your hands on it.



Paulina Peavy, Untitled, 1938-47

Paulina Peavy (1901–99)

Gallery affiliation: Andrew Edlin (New York)

Best known for: Technically masterful paintings, watercolors, and sculptural masks whose subject matter merges the cosmic and the spiritualistic in a manner as distinctive as Peavy did in her life beyond the studio. In 1932, Peavy attended a seance in Los Angeles where she believed she connected with a UFO imbued with a presence named Lacamo, whose complex cosmology she then spent the rest of her years attempting to communicate to viewers through her art, writings, and films. (Asked to summarize Peavy's work for an interested neophyte, Andrew Edlin described her aesthetic as "Hilma af Klint meets Agnes Pelton.")

Most wanted: "There is no one body of work that outshines the others," according to Edlin (who exclusively represents Peavy's estate). Demand is healthy even for her masks—which the artist created as instruments to help her more perfectly conduct Lacamo's energy while she worked.

Price points: Works on paper and masks range from \$7,500 to \$15,000 each. Oil paintings stretch from \$15,000 to \$60,000 each, with a handful of very large canvases exceeding \$100,000.

Up next: Edlin will feature Peavy's work in his booth at this year's Art Basel Miami Beach. The gallery is also hard at work on a monograph that will include "extensive research" contextualizing Peavy with her fellow artists in the California scene and the program of L.A.'s Stendahl Galleries, such as Hans Hofmann.

Little-known fact: One plank in Peavy's Lacamo-based belief system was that, in its ultimate evolutionary form, humanity would consist of only a single androgynous gender, whose biological components she sometimes represented in her work.

–Tim Schneider