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Best shows for... discovering the next hot name

From gabber-inspired altarpieces to repurposed Brazilian matchboxes—here are four of the best emerging artists showing during London Gallery Weekend

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Check out The Art Newspaper's guide to London Gallery Weekend for recommendations on the best exhibitions to see during the three-day event, top trends and commentary

Summer in London is fast approaching, bringing forth grass-stained tennis whites, profuse sweating on the Central Line and, of course, a new batch of up-and-coming artists to discover. And with the market for work by under-30s at a fever pitch, there has never been a better time to acquaint yourself with the next cohort of creatives, especially before they turn from emerging to established in the blink of an eye. After all, stars rise fast in the art world and prices even more so. To help you out, we've chosen four young(ish) artists showing during London Gallery Weekend who look set to make their mark on the city's scene. [...]

Antonio Tarsis: Symbolic Genocide

Until 3 July, Carlos / Ishikawa, Unit 4, 88 Mile End Rd, E1 4UN

Having left school at age 11, the self-taught Brazilian artist Antonio Tarsis spent his youth in the favelas of his home city Salvador collecting scrap objects, painting the

city's walls and developing an experimental streak that has grown into a robust artistic practice. It was also here where he learned first-hand the dangers of being young, Black and poor. "People like me are moulded to occupy places of subalternity," Tarsis says. "My work helps me discover that my body, predestined to become cheap labour or be killed by the police, could exist in other ways."

Tarsis's first solo UK gallery show lays bare the social apartheid that structures Brazilian life. At its centre is a series of embroidered textile works depicting the coats of arms of the nation's public security services that carry symbols of violence and death. Shown alongside is a series of works made from Guarany matchboxes—a traditional brand of matches illustrated with indigenous references, which are commonly found in his neighbourhood. Through his work, Tarsis often regenerates that which is deemed undesirable or useless. In doing so, he invites us to reconsider who and what constitutes the life force of a city, drawing our attention away from the monumental and authoritative and towards the unsung value of life that hides in plain sight.



Antonio Tarsis, Cavalo (2015) Courtesy of the artist