



JACOLBY SATTERWHITE, 30

@jacolbysatt

The imagery in Jacolby Satterwhite's work seems intuitive and fluid, yet the technical mediums the young artist uses are anything but. Often working with 3-D modeling and film, the artist creates immersive experiences that mesmerize. This year, his work appeared at the Brooklyn Museum and the Whitney as well as at the DIS-curated Berlin Biennale. Satterwhite is now working on pieces for New Museum and SFMOMA.

When you aren't in the studio, where are you?

That's a hard question because I don't want to answer honestly. I am hanging out with all my friends who inspire me—that is my PC answer.

What is the best piece of advice you've received?

'Embrace failure,' and, 'Tell yourself a lie until it becomes the truth.'

In your practice, what comes naturally to you and what do you have to force?

My formalism is very natural; I have to force my learning process. I'll have to commit to technical processes that involve math and coding—things that I have to clench my teeth in order to grasp. My struggle gives the work a tension that it wouldn't otherwise have.

How do you know a work you've made is good?

I don't. I always think that it's shitty until the general public shows favor to the work. I feel like my whole life is just a bunch of fucking failures that I keep trying to get right, and the more I do, the madder I become.

MARGAUX OGDEN, 33

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After a recent burst of exhibitions—including a solo show at Embajada in San Juan, Puerto Rico, and a group exhibition in Bushwick—Margaux Ogden is at work on a new series of her colorful, text-scrawled canvases. This fall, her book, "Flooded Penthouse," published in collaboration with writer Hunter Braithwaite, was excerpted in the *Paris Review*.

Tell us about your first gallery experience? My first show in New York was actually held at an empty storefront in Brooklyn. A couple friends and I applied to show our work there.

If you could trade with anyone, who would it be? I dropped out of Bard's painting program before I could study with Amy Sillman, but I would love to live with one of her paintings.

How did you fund your first works? I've always had a day job. My first job after college was for Damon Dash's record label. I've also worked at Condé Nast, Vera Wang, an oyster farm, and I'm painting a bathroom this week. I also put a lot of materials on my credit card.



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"My unrealized project is a movie. I keep having moving images in my head."



ANDREW ROSS, 30

@andrewross_info

Andrew Ross is currently an adjunct professor at Bruce High Quality Foundation School, but when he's not teaching he's in his studio working on his playful sculptures. A Cooper Union graduate and Skowhegan fellow, Ross has quickly found an institutional audience for his conceptually driven work, first with the Drawing Center and then the Studio Museum in Harlem.

In your practice, what comes naturally to you and what do you have to force?

For me, weirdly almost nothing comes naturally, but if I had to say something did I would say color. I force everything else about my work: how it fits into my worldview, whether it matters if it fits into my worldview, and what that worldview is.

What is the best piece of advice you've received?

Somebody said to me once: 'Don't worry because nobody really cares.' At first it sounds mean, but what it really amounts to is that you have the freedom to do what you want.

Do you live with your own work? No. I would only live with it if I had a giant apartment. It's actually sad to box everything up, but space is precious.

Do you have any unrealized projects? My unrealized project is a movie. I haven't written one yet, but the idea is in the back of my mind. I keep having moving images in my head, but they have yet to be strung together into something stable.

FRANÇOIS DISCHINGER; NATHAN PETKEL