

# Art Review



Unhurried but rewarding careers of this type are, perhaps, an implicit argument against projects like the New Museum's triennial 'snapshot' of young art practice, now on its second outing, under the heading *The Ungovernables*. The first time around, the institution survived a risky strategy of selecting only artists who were, as that show's title asserted, *Younger Than Jesus*. (Younger than just over two thousand, you might say, though they meant thirty-three.) This time, the criteria have been relaxed slightly: included artists were born as far back as 1973. The determinedly internationalist new curator, Eungie Joo, has selected figures including Danh Vo, Slavs and

Tatars, Pratchaya Phinthong, Lynette Yiadom-Boakye and a bunch of people who feel relatively under the radar. Hopefully, then, she's also figured out how to dodge the criticism levelled at the first show: that in focusing on visible youth, the triennial becomes merely a gallery-approved index of the currently cool and saleable.

