

[Artnet, Brian Boucher, Vivienne Chow & Jo Lawson-Tancred, Sept 26, 2025](#)

25 of 2025: 5 Trailblazing Performance Artists to Know

We spotlight 25 boundary-pushing artists who have been dominating the conversation this year.

The art world is crowded, but some voices rise above. In this series, we spotlight 25 emerging artists who have been defining 2025: painters pushing the canvas forward, sculptors reinventing form, fiber artists weaving new narratives, performance artists transforming presence, and time-based visionaries bending film, sound, and technology. These are the talents shaping culture today—and the ones to watch. We highlight five artists whose performance art is dominating the conversation this year.

(...)

Amol K. Patil



Amol K. Patil. Photo: Aadya Patil.

Mumbai-born artist Amol K. Patil, now based in Amsterdam and his native city, is fast spreading his international reach, with 2025 solo shows at Röda Sten Konsthall, Gothenburg, Sweden, and the Berkeley Art Museum and Pacific

Film Archive, in California. He's also currently in two major international exhibitions: SITE Santa Fe in New Mexico and the Berlin Biennale. This widespread visibility builds on previous appearances on the global stage in shows like the Gwangju Biennale (2024), Documenta (2022), and the Yokohama Triennale (2022).

Showing with Project 88 in Mumbai and TKG+ Projects in Taipei, Patil works in various media, including performance, sculpture, and painting. A performance at the India Art fair in 2019 earned a mention in *Artforum*, which pronounced his *Take the City* (2019), in which he blew bubbles and invited street sweepers and backstage staff into public view, to be “soft and whimsical.”



Saviya Lopes and Amol K. Patil perform at the “Rights To The City? Forum,” May 12, 2018, at Conway Hall in London, U.K. Photo: Rob Harris.

His recent shows in Gothenburg and Berkeley explored the experiences of India's working-class population, specifically through studying residential structures in Mumbai for early 20th-century migrant laborers, highlighting how these often overcrowded spaces nonetheless provided a place for community.

As Artnet News [wrote in 2024](#), highlighting his work at the Gwangju Biennale, “his late father, Kisan, who died when the artist was a child, was an avant-garde playwright, and his grandfather was a poet. Both adopted art as a form of resistance, which greatly influenced Patil.”

He’s gained attention of critics like Natasha Marie Llorens, who wrote for [e-flux](#) that implicit in the Gothenburg show is “the idea that the struggle is the vector for solidarity, and that it alone bears representing.” Said the artist, “The idea of the exhibition is based on seeing and experiencing the traces of human history, lives and conversations of different generations behind wall cracks, through layers of paint, across skin and touch.”

—*Brian Boucher*