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# THE NEXT MOST COLLECTIBLE ARTISTS

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WHO AMONG THE YOUNGER GENERATIONS WILL HAVE THE STAYING POWER TO RULE THE MARKET OVER THE LONG HAUL?

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**■** LAST YEAR WE SET OUT ON WHAT SOME MIGHT CALL A FOOL'S ERRAND by selecting the 50 most collectible living artists. Hoping to elevate this sort of list-making beyond a parlor game, we defined the parameters and embarked on research to find those artists who have a proven record in the market and also show promise of the continuing innovation and devotion to craft that will warrant attention for decades to come. The result was a list that peered beyond the headlines.

A year is no time at all in the long game that is serious collecting. For this second outing we decided to add to the challenge by focusing on artists under the age of 50. For such a group, auction stats can be erratic, and artists may just be adding a major museum solo to their exhibition history.

But what follows is not an "emerging" artist list in the style of many art magazines, naming favorites from the latest MFA graduating class. Most names will be familiar to readers from years of gallery shows and even awards. The vast majority among the final selections are in their 30s, because the reality is that artists are still coming into their practice through their 20s, and only after that begin to build a committed collector base. Readers will also note the preponderance of painters. In the discussions during which we hashed out the list, two reasons for this emerged. First, there is a genuine resurgence of nonrepresentational painting as artists under 50 reexamine that key modernist pursuit. Second, collectors perennially favor painting because it is understandable within an established tradition and is comparably easy to display and conserve.

Diversity is the other big trend seen in this list, in terms of geography as well as in the individual artists' practices. The language of contemporary art is global, and collectors are increasingly interested in seeing differences in dialogue. Today artists may be born in the Middle East, live in Europe, and sell to collectors in Asia and America, and our list reflects that ubiquitous internationalism. Just as pervasive, it seems, is the desire among artists to operate free of the constraints of medium. Even as recent years have seen a return to a focus on craft and the object and, sometimes, beauty, it seems that the ultimate triumph of Conceptualism has come in the form of younger generations who embrace the artist's role as that of universal creator. Photographers sculpt, sculptors bridge the divide between two and three dimensions, and painters make films. Innovation is everywhere. **—THE EDITORS**

# NEXT MOST COLLECTIBLE ARTISTS



## ⊖ NEVIN ALADAG

The Turkish-born, German-raised sculptor-by-training has adopted various media, including performance, video, and photography, to explore both personal and cultural differences. For *Leaning Wall*, 2012, produced for her first solo show at Rampa in Istanbul, Aladag cast 84 ceramic molds of body parts from models of both genders and mounted them climbing-wall style, inviting viewers to try fitting their own forearms or fists inside. The video triptych she contributed to the 2013 Sharjah Biennial records wind, rain, and sand “playing” various percussion instruments, while her ongoing “Pattern Matching” series employs sliced-up carpets from various regions of Turkey recomposed as basketball courts. “She’s basically interested in cultural codes and how we perceive them,” says Ustüngel Inanç, of Rampa. Currently, prices range from \$6,000 to \$65,000 at Wentrup Gallery, in Berlin, where she had a solo show this year. (She also shows at Gitte Weise Gallery, in Sydney.) Her work is held in the collections of the Vehbi Koç Foundation, the Neue Nationalgalerie, in Berlin, and the Pinakothek der Moderne, in Munich and is currently on view at Musée d’Art Contemporain, in Marseille. —SARAH P. HANSON | *PARAVENT/SOCIAL FABRIC #1*, 2012. CARPET PIECES AND METAL, 8 X 18 FT.

## ⊕ AHMED ALSOUDANI

With its fractured imagery and turbulent mix of oil, acrylic, charcoal, and gesso, Aloudani’s work conveys the carnage and chaos he witnessed as a young man in war-torn Iraq. (He fled to Syria and was later granted asylum in the United States.) His pieces, highly prized by Baghdad-born collector Charles Saatchi and businessman François Pinault, have brought from \$17,500 for limited edition prints to the €713,250 (\$1.12 million) fetched by *Baghdad I* (2008) in a 2011 sale at Christie’s London. L&M Arts represents Aloudani, and prices there generally reflect those achieved on the block. His first major museum show, “Ahmed Aloudani: Redacted,” exhibits 21 of his works through July 7 at the Phoenix Art Museum. “Despite the dark nature of his subject matter, he takes such joy in painting,” says Sara Cochran, the museum’s curator of modern art, “which is life-affirming.” —ANGELA M. H. SCHUSTER | *UNTITLED*, 2011. CHARCOAL AND ACRYLIC ON CANVAS, 87½ X 63½ IN.



## ⊖ DIANA AL-HADID

Syrian-born, Brooklyn-based Al-Hadid makes large-scale multimedia works drawing on influences from Renaissance painting and Greek sculpture to the architecture of Salvador Dalí and Antoni Gaudí. Her works appear to defy gravity, with solid elements resting atop delicate plinths of paint-drip icicles. “It was hard not to take notice,” says dealer Marianne Boesky, who has worked with Al-Hadid since 2010. “Her work was unusually resolved for an artist in her 20s.” Although sculptural works range in price from \$45,000 to \$160,000, paintings on vellum can be had for \$20,000 to \$45,000. The latter, Boesky says, “come into the gallery and leave pretty much immediately.” Broad collector interest comes from the U.S., Europe, Asia, and the Middle East. After more than a dozen solo exhibitions at museums and galleries, including two with Boesky in New York, Al-Hadid steps out at the Akron Museum of Art this fall. —EILEEN KINSELLA | *SUSPENDED AFTER IMAGE*, 2012. WOOD, STEEL, GYPSUM, FIBERGLASS, HIGH DENSITY FOAM, PLASTER, PAINT, 10½ X 21 X 17 FT.



CLOCKWISE FROM TOP LEFT: NEVIN ALADAG AND WENTRUP GALLERY, BERLIN; HAUNCH OF VENISON, NEW YORK; DIANA AL-HADID AND MARIANNE BOESKY GALLERY, NEW YORK



#### Ⓐ DAVID ALTMEJD

As the youngest artist to represent a national pavilion (Canada) at the 2007 Venice Biennale, Altmejd exploded onto the international scene with what the *Guardian* deemed a magical but creepy installation of semi-human forms in a hall of mirrors. His sprawling works dare viewers to find a focal point. "You have to engage with the work on a physical level," says Andrea Rosen, who first showed the Montreal-born artist in 2004. Despite the monumental scale, Rosen says interest "is not just institutional," noting that many vertical works have "domestic possibilities." On the primary market, prices range from \$45,000 to \$350,000, though most works fall in the \$100,000 to \$150,000 range. Only a handful of pieces have come to auction; the top price of £217,250 (\$340,000) was earned by *The New North*, 2007, at Christie's London last June. The artist's third solo show at Xavier Hufkens, in Brussels wrapped this past March. —EK | **DETAIL OF THE ORBIT, 2012. ACRYLIC, PAINT, MIRROR, CHAIN, WIRE, THREAD, RESIN, CLAY, GEL, SYNTHETIC HAIR, ARTIFICIAL EYES, PLASTER, AND ADHESIVE, 6 X 21¾ X 6 FT.**



#### Ⓒ TATIANA BLASS

The versatile 34-year-old Brazilian has a flair for the dramatic. One of her most famous works, *Luz que cega-sentado* (*Blinding Light Seated*), 2011, which won her the PIPA prize that year, is a seated man cast in wax with a light trained on his back. A concentrated beam slowly melts the figure, leaving a spinal column cast in shiny bronze. Wax also made an appearance in Blass's *Metade da fala no chão—Piano surdo* (*Half of the speech on the ground—Deaf piano*), a 2010 performance for the Bienal de São Paulo, in which a pianist plays Chopin while wax is poured into his baby grand, gradually muffling—and ultimately thwarting—his efforts. Smaller silenced instruments were snapped up for \$25,000 at Art Basel Miami Beach last year at the booth of Galería Millan, in São Paulo, which also showed her dreamlike, picture-plane-distorting "Acidente" paintings. Collectors at home and abroad have come to appreciate Blass's deftly devastating touch, according to gallery owner André Millan. Paintings, videos, and photos range from \$3,000 to \$25,000; sculptures go for \$20,000 to \$75,000. Blass is set for a breakout year with her first U.S. solo exhibitions at the Museum of Contemporary Art, Denver, opening July 16, and at her new New York representative, Johannes Vogt Gallery, in September. —SPH | **LUZ QUE CEGA-SENTADO (BLINDING LIGHT SEATED), 2011. MICROCRYSTALLINE WAX, CAST BRASS, LIGHT REFLECTOR, AND CHAIR, 60 X 60 X 60 IN.**

#### Ⓥ CORY ARCANGEL

Adding to the din of the 2004 Whitney Biennial's opening party was buzz over *Super Mario Clouds v2k3*, for which Arcangel hacked into the classic game and banished the characters, sounds, and scenery, leaving only cartoon clouds set against a blue sky. Seven years later, he became the youngest artist since Bruce Nauman to garner a solo show at the same museum. Videos by the 33-year-old currently range in price from \$12,000 to \$22,000, while installations top out at \$150,000. Most collectors, however, seek two-dimensional works, especially abstract color field prints, priced around \$22,000.

"There is a waiting list," says Kim Klehmet of Lisson Gallery of London, which shares representation with Thaddaeus Ropac in Paris. "We don't want him to overproduce." Still, those interested in acquisitions don't need to wait for years or break the bank: Arcangel's drawings of cars and palm trees, computer-rendered and automatically printed, cost a comparatively affordable \$3,000. —JULIA HALPERIN

**PHOTOSHOP CS, 2012. CHROMOGENIC PRINT, 84 X 66 IN.**



#### Ⓐ SADIE BENNING

First known for her pioneering videos on queer issues, shot with a toy camera in the 1990s and shown in the Whitney Biennials of 1993 and 2000, Benning has recently become a collector darling with her dense and delicious painted color studies. Although the artist continues to make videos, she brought her painting practice to the fore after becoming frustrated by technology's mechanical demands and lightning-speed obsolescence. Her geometric works—priced at \$4,000 to \$7,000 for a drawing and \$10,000 to \$45,000 for paintings and groups of paintings—regularly sell out at art fairs from NADA Miami to Art Rio and at New York venues Johannes Vogt Gallery and Callicoon Fine Arts. Part of the paintings' appeal, according to Miami-based art adviser Jacqueline Fletcher, is that they're "intimate but also bold. The way the individual pieces of the painted geometric groups speak to each other is engaging and brilliant."

—DOUG MCCLEMONT | **BLUE AND WHITE PAINTING, 2013. MEDITE, PLASTER, MILK PAINT, AND ACRYLIC, 58 X 46½ IN.**



#### Ⓜ MATTHEW BRANDT

Brandt transmutes photography through unconventional materials, but with a meta twist: Portraits of friends and family are printed using their own sweat and tears; his "Honeybees" series uses victims of a found colony collapse to make an emulsion for resulting photographs. A former assistant to photographer Robert Polidori and a UCLA MFA student under James Welling, the 31-year-old Brandt centers his conceptual body of work on archaic photographic processes like gum-bichromate prints. "He has tremendous knowledge of the history of photography and such enthusiasm for what he's doing," says New York gallerist Yossi Milo, who placed pieces from Brandt's first solo show at the gallery with the Brooklyn Museum and the Metropolitan Museum of Art last year. (Brandt is also represented by M+B, in Los Angeles.) Works from his "Lakes and Reservoirs" series—images soaked in water taken from the bodies they depict—met with clamorous success at fairs, selling at prices from \$5,600 to \$20,000. Brandt's mining of the medium, melded with environmental concerns, has resulted in his first institutional solo show, at the Columbus Museum of Art this fall. —SPH | **CRACKLING LAKE WY 1, 2012. CHROMOGENIC PRINT SOAKED IN LAKE WATER, 72 X 105 IN.**

#### Ⓜ ANNE COLLIER

A rigorous descendant of the 1970s and '80s Pictures Generation, Collier photographs books, magazines, and ephemera in curious and unexpected compositions. "Anne is going to prove to be one of the most important photographers of her generation," says



Phillips specialist Benjamin Godsill. "She has an ability to find subtle variances and changes and track them in a way that's not documentary and dry but sexy and seductive." Collier's career has seen a marked acceleration in the past few years. She nabbed New York's High Line billboard commission in February 2012, was included in the Museum of Modern Art's New Photography series the same year, and has solo museum exhibitions at the Museum of Contemporary Art Chicago, and the Modern Institute, in Glasgow, on deck for 2014. Marc Foxx, in Los Angeles, Anton Kern, in New York, and Corvi-Mora, in London, represent her work, which has fetched up to \$27,500 at auction. —RACHEL WOLFF | **DEVELOPING TRAY #2 (GREY), 2009. C-PRINT, 43 X 52½ IN.**



#### Ⓜ CAROL BOVE

The market for Bove's meditative assemblages—painstakingly arranged objects such as driftwood and carefully selected books—took a turn upward in 2011 when it was announced her longtime gallery, Maccarone, would co-represent her in New York with David Zwirner. The deal quickly expanded the artist's international reach: After presenting her work at Art Basel Miami Beach, Zwirner sold a sculpture to Mexico's Colección Jumex, and the galleries coproduced Bove's sprawling installation at Documenta (13). "It's good for her career," art adviser Lisa Schiff says of the novel arrangement. "Staying with Michele [Maccarone] lets her keep her edge—she's not going vanilla." (Bove is also represented by Georg Kargl, in Vienna.) In addition to making pieces for a solo show at Maccarone this fall, Bove is at work on six new sculptures to be shown at the Museum of Modern Art, along with a seventh from the museum's collection, this summer. Sculptures and installations cost up to \$300,000, while paintings, including a new, sought-after series that incorporates peacock feathers, range from \$75,000 to \$175,000. —JH | **VIVA, 2011. MIXED MEDIA, 6 X 10¼ X 1 FT.**

### 🕒 MATT CONNORS

For those looking for fresh takes on painting, spending some time with an exhibition of Connors's meticulously executed representations of abstraction is required. Fortunately, fans have had ample opportunity to do just that with solo shows at the Museum of Modern Art's PS1 and Kunsthalle Düsseldorf in the past two years, along with his inclusion in "Painter Painter," the Walker Art Center's first survey of abstract painting in more than 10 years, up through October. Somewhat reluctant, however, to be pigeonholed as a herald of the new abstraction, Connors "has a broader interest in representation and expressiveness; the art object, how we experience it, and how it is made," says Cherry and Martin director Philip Martin, who currently sells the artist's thinly painted (almost scrubbed) canvases and perceptual constructions to L.A.-based and international collectors for prices in the range of \$5,000 to \$25,000. The gallery will also feature a freestanding three-dimensional object by Connors in its booth at Art Basel this month. Although the 2012 Guggenheim Fellow currently has no auction record, renewed interest in nonrepresentational painting will likely boost his primary market.

—DEBORAH WILK | **FALSE PROP, 2011. ACRYLIC ON CANVAS, WOOD, AND CARDBOARD.**



### 🕒 AARON CURRY

The artist's appealingly eccentric, frequently fluorescent figures, created from flat interlocking cutouts of metal or wood, effectively transform two dimensions into three. And devoted collectors, including Donald and Mera Rubell, Rosa de la Cruz, and others from Germany, France, Italy, the U.K., and the U.S., have happily whisked these goofy-yet-brainy compositions off into their homes. Large sculptures range from \$75,000 to \$125,000 at Michael Werner Gallery, Curry's representative in New York and Berlin, and at David Kordansky, in Los Angeles, where the artist is based. Collages can be purchased for \$8,000 to \$30,000. The artist's prices at auction, evidenced by the \$75,000 sale of *One*, 2006, at Sotheby's New York this past March, remain in line with his primary market, where he continues to be supported. In May, Curry's sculpture stood alone in Werner's Art Basel Hong Kong booth, which was clad entirely in Curry-created wallpaper. The 14 large-scale aluminum pieces to be unveiled in New York's Lincoln Center courtyard this month, on view through September, will form an impressive installation of the artist's outdoor sculpture.

—DM | **DEADHEAD, 2012. PAINTED STEEL, 11½ X 13¾ X 6¾ FT.**



### 🕒 JOSE DAVILA

Trained first as a sculptor and then as an architect, Dávila has a varied practice that stems from his investigation of urban and interior spaces. In exhibitions from Vienna to Valencia and in his galleries (which include Galería OMR, Mexico City; Figge von Rosen, Berlin; Travesía Cuatro, Madrid; and Galleria Gentili, Florence), the Guadalajara native has displayed a knack for playful geometries that expose the ways in which our built environment orders movement, as in his Joseph Albers squares reimaged in three dimensions. This inside-out approach is also seen in site-specific installations that demarcate a room's architecture and in his series of altered photographs in which well known images of artworks or artists have been removed. Works from these have been acquired by the Albright-Knox and the Colección Jumex, among others. According to Rebecca Gremmo of London's Max Wigram Gallery, where Dávila's first solo show in a U.K. gallery, "Shadow as Rumor," is currently on view through July 13, "he has had considerable success with us at various art fairs." The cutout series is among the most popular, with prices starting at \$25,000 and going up to \$100,000.

—SPH | **UNTITLED, 2008. INTERVENED SHIPPING CONTAINER, CAR PAINT, 8½ X 8 X 39½ FT.**



### ⓐ ROE ETHRIDGE

When Goldman Sachs commissioned Ethridge to document construction of its New York headquarters, they sought to engage the astute eye typically focused on gamine models, rotting still lifes, advertisements, and pixelated screen grabs, which he then manipulates to illuminate their flaws. "His work pivots on this very strange edge between commercial and poetic," says Rachel Greene of New York's Art & Advisory. "Roe's practice has always been full of mystery, which is why I think his collectors keep coming back to him." Since Ethridge's inclusion in the 2008 Whitney Biennial, his steep career incline has included a 2011 solo outing at New York's Andrew Kreps, with a concurrent show at Gagosian Beverly Hills; a new body of work seen at Gladstone Gallery's Brussels outpost in the fall of 2012; and prominent inclusion in this year's Lyon Biennale. (He's also represented by Campoli Presti in London.) Auction results have ranged from \$4,000 to \$20,000. **-RW | BASEMENT WINDOW II, 2012. C-PRINT, 36 X 24 IN.**

### Ⓥ SANDRA GAMARRA

In 2002 Gamarra founded the Lima Museum of Contemporary Art, a theoretical institution populated with her own renditions of art and artifacts cribbed from museums around the world. Her appropriations of images from art history can be charmingly naive in style, yet effect a pointed study of how our memories, cultural and personal, are constructed. Often arriving in groups, they are vaguely scientific in their act of quantification but achieve discursive, dreamlike results. For her exhibition this past spring at the Juana de Aizpuru gallery, in Madrid, Gamarra (also represented by Galería Lucía de la Puente, in Lima) repainted some of her own pieces. The Peru-born artist, now based in Spain, explains that in pre-Columbian cultures, time was seen as circular; past and future ran in the same direction. According to de Aizpuru, "She's an artist who uses painting as a means to do conceptual works," which have been acquired by Tate Modern and the Museum of Modern Art. Her larger canvases, which range from €30,000 to €40,000 (\$40-50,000), collapse many referents in one space and pose questions rather than providing answers. Next up is a group show at Galerie Krinzinger, Vienna, curated by Adriano Pedrosa. **-SPH | MESTIZO. NIKKEI. PRODUCEN MESTIZO O AINOKO, 2012. OIL ON CANVAS, 37 X 47 IN.**



### ⓐ TOM FRIEDMAN

At 48, Friedman hasn't strayed far from the ephemeral antics of his early practice, when he filled a square marked on the wall with the contents of a tube of blue gel toothpaste or chewed enough bubble gum to create a five-inch-diameter sphere, installing it in a gallery corner where viewers were treated to its distinctive odor. Although cultures dined on the seeming decline of the artist's market and practice following his move to Gagosian Gallery in 2006, his cultlike following patiently bided its time. That faith was rewarded last year when, after departing Gagosian for Luhring Augustine Gallery, Friedman enjoyed his first New York exhibition in seven years. "It was a really successful show," says gallery director Lauren Wittels. "People had been waiting a long time for it." (Friedman is also represented by Stephen Friedman, in London, John Berggruen, in San Francisco, and Tomio Koyama in Tokyo.) Current works, such as a life-size pea and a wall-size pizza, however, are now made of foam rather than potentially deteriorating materials. This speaks well for the future condition of these pieces coming to his secondary market, which recently has dipped and risen, depending on what's on the block. Making its commitment clear, Luhring Augustine devoted its entire Frieze New York booth to Friedman, whose works ranged in price from \$35,000 to \$275,000. Those hungry for a large pizza, however, were out of luck. It sold a month before the fair opened. **-DW | UNTITLED (PIZZA), 2013. FOAM AND PAINT, 86 X 86 X 5 IN.**



### ⓐ TRENTON DOYLE HANCOCK

Texas-based Hancock has become a darling of the smart set for his epic, satirical narratives of good versus evil explored in installation, painting, collage, sculpture, and performance. However, his fifth outing at New York's James Cohan Gallery last fall, where prices ranged from \$25,000 to \$85,000, revealed a more personal side, an often self-deprecating attitude toward his chosen profession. "[He's] really addressing the notion of the artist as an African-American," says Cohan. Reflecting the artist's broad collecting base, the show's central *The Former and the Ladder or Ascension and a Cinchin'* was purchased by the Virginia Museum of Fine Arts, while major collectors in Aspen and London snapped up other works. The artist's \$75,000 auction record, set in 2006, is in line with the high end of his primary market. A Whitney Biennial two-timer, Hancock created a sprawling mural for Cowboys Stadium in Dallas in 2009 and has a solo show in 2014 at Kansas City's Nelson Atkins Museum. **-EK | THE FORMER AND THE LADDER OR ASCENSION AND A CINCHIN', 2012. ACRYLIC AND MIXED MEDIA ON CANVAS, 7 X 11 FT.**



#### ⊙ ABDULNASSER GHAREM

Gharem is not only a central figure in the isolated, rapidly changing, contemporary Saudi art community but also the highest-selling living Persian Gulf artist. He has held this position since 2011, when his copper-and-wood *Message/Messenger*, 2010, sold for more than \$800,000 at Christie's Dubai. His day job as a lieutenant colonel in the Saudi army might provide fodder for the bureaucratic nature of his performances, site-specific installations, and paintings, which are largely done as calligraphic rubber stamps. As a cultural activist, Gharem is helping grow the Gulf's art world infrastructure through his contributions to the nonprofit Edge of Arabia exhibitions. His work is held by the Victoria and Albert Museum, the British Museum, the François Pinault Collection, and the Los Angeles County Museum of Art, and in October he will have his first outing with Ayyam Gallery in London, which also has venues in Damascus, Beirut, Dubai, and Jeddah.

—SEHBA MOHAMMAD | *THE STAMP (AMEN)*, 2011. RUBBER AND WOOD, 37 INCHES IN DIAMETER.



#### ⊙ JACOB HASHIMOTO

The seductive beauty of Hashimoto's work is cleverly deceptive. Although the traditional materials used by this Japanese-American—rice paper, bamboo, and string, usually formed into kites—threaten to induce a one-dimensional interpretation of chrysanthemum-like lyricism, the compositions' astute draw on both pop culture and art history gives them the power of a double-edged sword. This cunning balance makes Hashimoto a perennial crowd favorite at fairs. "We've sold everything we've ever had of Jacob's pretty readily," says Mary Boone director Ron Warren, who brought four of the artist's works to Art Basel Miami Beach last December. It also makes him a natural choice for institutional and commercial commissions, completed for clients such as the University of Houston and Andaz West Hollywood, requests for which come so frequently that the 30-year-old has the luxury of picking and choosing his projects. Prices for installations vary depending on scale, but wall pieces currently sell for \$45,000 to \$75,000. In May, Hashimoto opened his seventh show at Studio la Città in Verona, Italy, where he has added a home to his New York City base. (He is also represented by Rhona Hoffman Gallery, in Chicago, Ronchini Gallery in London, and Helsinki's Galerie Forsblom.) —DW | *CITY OF DUST*, 2008. ACRYLIC, PAPER, DACRON, AND WOOD, 72 X 72 X 8 IN.



#### ⊙ HAYV KAHRAMAN

In the Baghdad-born painter's highly stylized oeuvre, raven-haired beauties wax each other's upper lips, Botox each other's wrinkles, clutch each other in solidarity, and pose gracefully in the nude. "She tackles femininity in the Middle East, the role of women, and the role of beauty," says Hala Khayat, a specialist in modern and contemporary Arab, Iranian, and Turkish art at Christie's Dubai, where Kahraman's *The Triangle*, 2012, realized \$98,500 on a \$25,000-to-\$30,000 estimate last fall. "Technically she's very strong," Khayat adds. "I visit a lot of collectors who own her work in New York and London, as well as here in Dubai." Many more are actively looking for pieces, which tend to sell quickly on the primary market. Kahraman, who studied in Florence and is based in Oakland, California, exhibits with the Third Line, in Dubai, and Jack Shainman in New York; her work has been acquired by the Saatchi Gallery, the Rubell Family Collection, and Qatar's Mathaf: Arab Museum of Modern Art. —RW | *DISEMBODIED 1*, 2012. OIL ON PANEL WITH RAWHIDE, INLAY, AND POLYCARBONATE, 96 X 46 IN.



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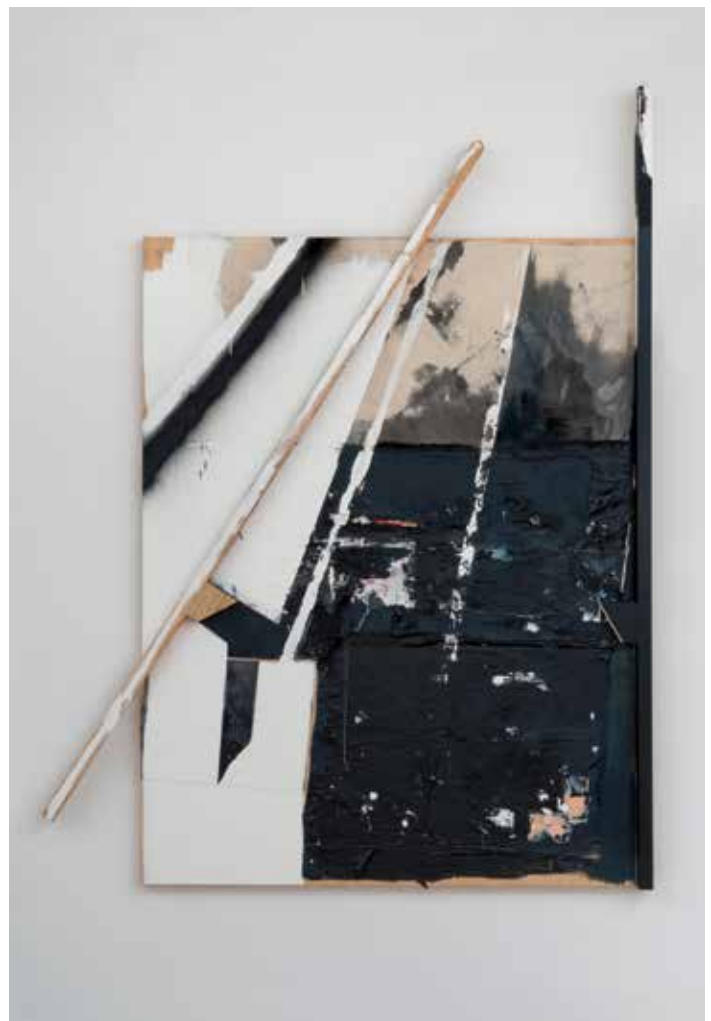
Ⓐ **ALI KAZMA**

Kazma's videos have a hypnotic quality—his recent works include portraits of a butcher, a brain surgeon, and a desk clerk, all executing their respective tasks with grace, rigor, and studied precision. In the past three years, such pieces (which sell for upwards of \$15,000 at New York's C24 Gallery, Milan's Francesca Minini, and Qbox, in Athens) have propelled the Istanbul-based artist to international acclaim: The Hirshhorn Museum and Sculpture Garden hosted a solo exhibition of his work last year, and the artist will represent his native Turkey at this summer's Venice Biennale. "Kazma often focuses on movement, labor, and the nature of beauty in the unobvious," C24 director Lisa De Simone says of the artist's appeal. "He translates seemingly mundane actions into something mesmerizing, romantic, timeless. His films are often shot in restricted sites, making them even more mythical." They are also rare, produced in strict editions of five, with two artist proofs. **—RW | STILL FROM *CLERK*, 2011. SINGLE-CHANNEL VIDEO, 3 MIN.**



Ⓐ **IDRIS KHAN**

At 35, this Welsh and South Asian artist has exhibited at the Guggenheim and the Centre Pompidou; has global representation, including Yvon Lambert, in Paris, Galerie Thomas Schulte, in Berlin, Fraenkel Gallery, in San Francisco, and Sean Kelly, in New York; and is featured in prominent private holdings, such as the Saatchi Collection. His distinctive overlaying of digital images results in eerie, minimalist photographs, videos, and sculptures that draw from literature, theology, and classical music. "Khan constantly invents new series that have proved very successful with collectors," says Fabian Lang, of London's Victoria Miro Gallery, the artist's representative since 2005. At last month's Frieze New York, videos in Miro's booth ranged in price from \$67,000 to \$76,000. At auction, a unique triptych of mural prints based on the Bechers oeuvre doubled its high estimate to reach £181,250 (\$290,000) at Christie's London last October. **—SM | STILL FROM *LYING IN WAIT*, 2008. SINGLE-CHANNEL 16 MM HD TRANSFER FILM, 3 MIN.**



Ⓥ **ROSY KEYSER**

Keyser's rough-hewn, large-scale panels in a rusted palette grapple with the legacy of Abstract Expressionism in an almost literal sense—labor is intimated on every surface. According to Renée Albada Jelgersma of the Peter Blum Gallery, in New York, where Keyser recently had her fourth solo show, the artist is interested in "the idea that energy can be changed but never disappears completely." Instead, it skips from canvas to canvas, transmitting a rhythm like a song or a poem. Newer, shaped canvases like *Mnemonic Land Device (For Blind Willie McTell)*, 2013, incorporating egg cartons, broomstick brush, corrugated metal, and wire, recall Rauschenberg's "Combines," but the hillbilly materials belie a rigorous internal logic. Prices range from \$45,000 to \$75,000, but they're not likely to stay at that level for long: She has found fans in Poju and Anita Zabudowicz and Stuart and Maxine Frankel, and she is included in "Painter Painter" at the Walker Art Center in Minneapolis, on view through October. **—SPH | *HITCHING POST FOR A LEOPARD APPALOOSA*, 2013. ASH STILTS, ENAMEL, DYE, CARDBOARD, AND LINEN ON BIRCH PANELS, 101 X 77 IN.**

CLOCKWISE FROM TOP LEFT: C24 GALLERY, NEW YORK; ADAM REICH, AND PETER BLUM GALLERY, NEW YORK; ROSY KEYSER, SAM COLLINS, IDRIS KHAN, AND VICTORIA MIRO, LONDON



Ⓐ **RAGNAR KJARTANSSON**

In a slow-burning career, this Icelandic artist has produced painting, drawing, sculpture, and video installations. Represented by Luhring Augustine in New York and i8 in his native Reykjavík, Kjartansson has earned strong institutional support, with many acquiring pieces such as *The Visitors*, 2012, a multiscreen installation priced at \$125,000. The artist staged *The End—Venice* at the 2009 Venice Biennale, a months-long live performance during which he made paintings exclusively of fellow Icelandic artist Páll Haukur Björnsson. The 144 works—initially exhibited salon-style at Luhring Augustine—were sold for approximately \$250,000 to Turin's Fondazione Sandretto Re Rebaudengo. Individual paintings, mostly landscapes, sell for around \$6,000 to \$10,000. The online vendor Artspace works with i8 to sell modestly priced works, such as drawings from the artist's "Lick" series (\$4,000); a hand-painted sculpture, *Feuerchen!* ("Little Fire"), an edition of 30, quickly sold out for around \$600 each. "Amid the humor, melancholy, and romanticism, Ragnar's work really moves people," says i8 owner Börkur Arnarson. Savvy collectors would be wise to snap up one of the artist's neons, which sell in the range of \$55,000, as museums foster his rapid climb. —SCOTT INDRISEK | STILL FROM *THE VISITORS*, 2012. NINE-CHANNEL HD VIDEO, 64 MIN.

Ⓢ **LU SONG**

Lu's moody and mysterious landscapes, many bearing a Richter-like blur and elements of Surrealism, have been highly sought by international collectors ever since his 2010 solo debut at the Alexander Ochs Gallery in Beijing. His appeal lies in the hybridity seen in much recent contemporary Asian work. "He uses Western colors but applies his paints with a Chinese brushstroke," explains Ochs, who runs a space out of Berlin as well. (Lu splits his time between the two cities). "He feels like a European artist; he is very romantic. But he also captures the melancholy currently prevailing in China," Ochs adds. "It's a position in between cultures that many people can relate to." Lu's price points are still extremely approachable at \$4,000 to \$15,000, but perhaps not for long—his work was featured prominently in a group show at Sean Kelly, in New York, this spring. —RW **FALLING LEAVES**, 2011. OIL ON CANVAS, 71 X 110¼ IN.



Ⓐ **NATHAN MABRY**

Collectors looking for clever humor might turn to the sculptures and drawings of West Coast native Mabry, who enjoyed his first solo outing at New York's Sean Kelly gallery this past spring. (He is also represented by Cherry and Martin, in Los Angeles, and Praz-Delavallade, in Paris.) "He takes modernism and plays with it, mixing it with different ethnographic sources," says Kelly. The show's mashup of stylistic references included pre-Columbian iconography, the sculpture of Donald Judd and Richard Serra, and surf culture. Setting Mabry apart from his peers, according to the dealer, is "something that seems simplistic: quality." Prices ranged from \$40,000 to \$75,000, and several pieces sold in the show's first weeks. Mabry's strong Los Angeles collector base is enhanced by a roster of fans in Europe and Korea. A solo show at the Nasher Sculpture Center, in Dallas, opened last April, and prices for the commissioned work featured in that show started at \$350,000. —EK | **HEAVY HANDED (TOCCA FERRO/HORNS UP)**, 2013. STEEL, 84 X 60 X 48 IN.



Ⓐ **JUSTINE KURLAND**

Kurland "is working in the great tradition of American landscape photography—of Carleton Watkins, of Timothy O'Sullivan," says Jay Gorney, a director at Mitchell-Innes & Nash, where her work sells for \$6,500 to \$12,000. Indeed, the world around us figures prominently in the New York photographer's oeuvre, which includes images of lush Western vistas speckled with members of willfully off-the-grid families, communes, and resilient vagabonds in transit. Her work is avidly collected by such museums as the Guggenheim, the Whitney, the National Gallery of Art, and the Henry Art Gallery, in Seattle. And in addition to Mitchell-Innes & Nash, Kurland exhibits with Frank Elbaz, in Paris, Elizabeth Leach, in Portland, Oregon, and Monte Clark, in Vancouver. "She tends to be collected by people who really understand photography," Gorney notes. "Even when they're photographs of trainspotters and hobos, they're beautifully composed and visually arresting. She treats her subjects with dignity and intelligence." —RW **AFTER DARIUS KINSEY**, 2010. C-PRINT, 40 X 30 IN.

## NEXT MOST COLLECTIBLE ARTISTS



## ⓐ TALA MADANI

Born in Tehran, trained at Yale, and now living and working in Los Angeles, Madani is among an ever-growing faction of young female painters who are expanding the boundaries of the medium with a style and a language of their own. "It's this really wonderful, painterly treatment of humanistic and cross-cultural moments that can be rough and raw and quite dynamic," says Phillips specialist and former New Museum curator Benjamin Godsill. "We're seeing a lot of interest in the work." Madani exhibits with Pilar Corrias, in London, and last year her work was the subject of solo exhibitions at the Nottingham Contemporary, in the U.K., and Moderna Museet, in Malmö, Sweden. Her paintings are "just starting to peek into the secondary market," Godsill adds. "The top pieces are commanding very respectable prices and interest from very respectable parties." Prices realized at auction range from \$9,375 to nearly \$40,000. —RW | **SUN WORSHIP, 2012. OIL ON LINEN, 68 X 66 IN.**

## ⓐ KRIS MARTIN

Don't be fooled by the prankster performances, such as smashing and reconfiguring the same object each time it is exhibited, as he has done with a seven-foot-tall reproduction Ming vase. Martin's conceptual work seriously probes the cerebral and profound. Discovered by countryman and curator Jan Hoet in 2001, the Belgian architect-turned-artist became an art fair darling after insisting on a moment of silence at 2007's Frieze London, causing an actual hush on the typically cacophonous festival floor. "Collectors are attracted by the strong conceptual basis combined with witty and often unexpected forms," says Daniel von Schacky, a contemporary art specialist at the Berlin auction house Villa Grisebach. At the Armory Show booth of Düsseldorf's Sies + Höke gallery, Martin's *Festum*, 2010, made with more than 200 found Christ figurines, sold for \$50,000. —SM | **VASE, 2005. CHINESE PORCELAIN AND GLUE, 88½ INCHES HIGH.**

## ⓐ JASON MARTIN

Mining the very plasticity of paint, this 43-year-old Brit renders luminous, seemingly effortless compositions. "They are soothing and spiritual," says L.A. Louver director Kimberly Davis, "and at a time filled with anxiety, people enjoy living with them." Large-scale paintings range from £50,000 to £95,000 (\$77–147,000), and Martin's six international dealers, including London's Lisson Gallery, Galerie Thaddaeus Ropac in Paris, Galerie Forsblom, in Helsinki, Madrid's Galería Javier López, and Anima in Qatar, maintain this rate in sterling. His auction sales are in line with the primary market—*Thresh*, 2007, sold last year at Christie's London for £61,250 (\$97,000) on an estimate of £35,000 to £55,000 (\$56–87,000)—but, according to Davis, collectors seem reluctant to part with the best pieces. Martin's work is regularly seen on the fair circuit: Lisson released *Boadicea* for £70,000 (\$105,771) at the Armory Show in March. —DW | **DUVALIER, 2013. OIL ON ALUMINUM, 69 INCHES IN DIAMETER.**



## ⓐ JULIE MEHRETU

One of the few female artists to break the million-dollar mark at auction—*The Seven Acts of Mercy*, 2004, sold for \$2.3 million at Sotheby's New York in 2010—the Ethiopia-born, New York-based artist is an established market favorite and a perennial good buy. Her often large-scale work, much of it blending architectural imagery and energetic abstraction, has an international following, says Alexander Branczik, head of contemporary art at Sotheby's London. In fact, the house offered her characteristic *Rising Down*, 2008, at its contemporary art auction last April in Doha, where the 8-by-12-foot painting met its high estimate with a price of \$3,077,000. Mehretu is represented by Marian Goodman in Paris and New York and White Cube in London; past solo exhibitions include the Louisiana Museum of Modern Art, the Metropolitan Opera House, and the Guggenheim Museum. She appeared in Documenta 13. —RW | **RISING DOWN, 2008. INK AND SYNTHETIC POLYMER PAINT ON CANVAS, 8 X 12 FT.**





#### WANGECHI MUTU

The Nairobi-born, New York-based artist is best known for haunting, meticulously constructed collages of creatures that appear to be part woman, part beast, part celestial being. As of late, Mutu—who shows with Barbara Gladstone in New York, Susanne Vielmetter, in Los Angeles, and Victoria Miro, in London—has expanded her practice to include sculpture, video, and installation. Curators worldwide have taken notice: Mutu has solo exhibitions scheduled this year at the Museum of Contemporary Art Australia, in Sydney, and at the Brooklyn Museum of Art. “She’s someone you see in the homes of some of the most active and interesting collectors,” says Phillips specialist Benjamin Godsill. “People on the cutting edge have been looking at her and collecting her for the past decade, and now there’s a second generation of collectors looking at the work. She’s on a steady climb into the art history books.” Mutu remains in high demand on the primary market, and last November, *My Strength Lies*, 2006, sold for \$260,500 at Sotheby’s New York, working back toward her \$400,000 record, set in 2008. —RW | *FEATHER FACE*, 2010. MIXED MEDIA, INK, COLLAGE, AND SPRAY PAINT ON MYLAR, 23¾ X 18½ IN.



#### ERNESTO NETO

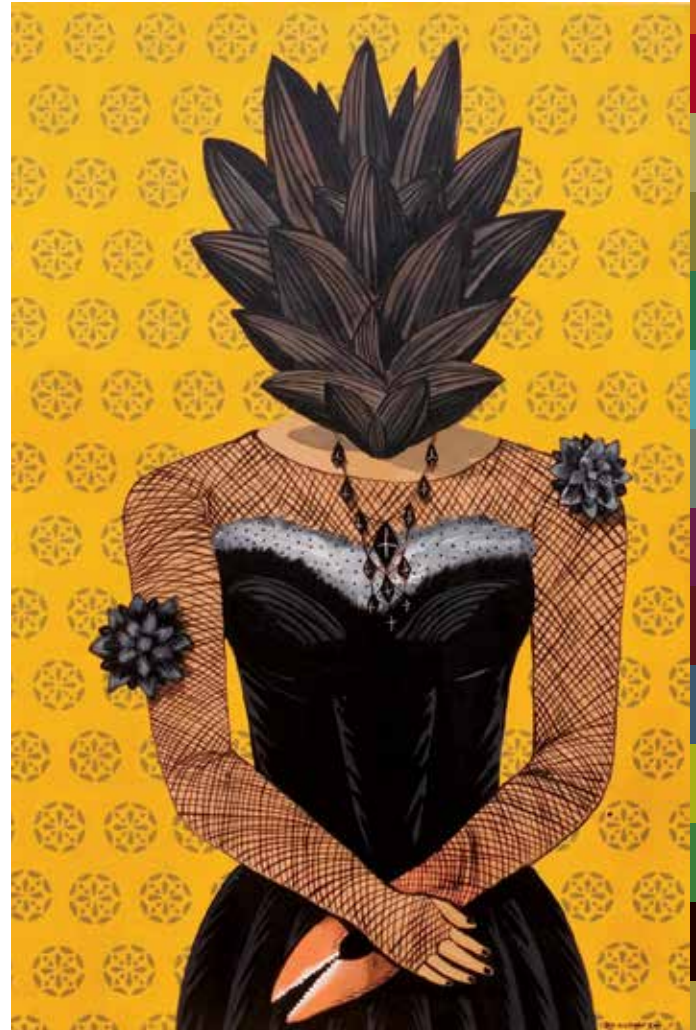
The popular Brazilian artist “is a perfect poster child for a generation of contemporary artists taking up the heritage and the tradition of the Neo-Concretes in Brazil,” says Laura González, a specialist in Latin American art at Phillips. Neto has had solo exhibitions that have taken over the Museo d’Art Contemporanea Roma, the Park Avenue Armory, and the Museum of Modern Art, and he is represented by Tanya Bonakdar in New York, Tomio Koyama in Tokyo, and Fortes Vilaça, in São Paulo. Although known for his immersive installations of nylon, netting, Lycra, and foam stretched and sculpted into quasi-organic forms, domestically scaled pieces have fetched as much as \$74,500 at auction, and his appeal among collectors continues to grow. “A collection of Latin American art without Neto is not complete,” González asserts. “And I think that is starting to extend over to the general contemporary market as well.” —RW | *OBICHO*

*SUSPENSO NA PAISAGEM*, 2011. MIXED MEDIA, DIMENSIONS VARIABLE.



#### LAURA OWENS

Owens is a painter’s painter, a rigorous practitioner whose lively compositions toy with color, figuration, abstraction, collage, and the confines of the canvas itself. The Los Angeles-based artist is represented by Gavin Brown’s Enterprise, in New York, and Sadie Coles, in London, and her work is held by the Metropolitan Museum of Art, the Los Angeles County Museum of Art, and the Centre Pompidou. “She has her own language she’s honed for ages now, this signature style that’s very playful and light but also has a serious edge running through it,” says Darren Leak, a specialist in postwar and contemporary art at Christie’s London. “When she debuted [in the late 1990s] she was superhot; then it kind of dipped down a bit,” he adds. But there has been a palpable resurgence, and over the past few years, her prices have occasionally reached into the low six figures at auction. “You can feel it,” Leak says. “All the right people are buying the work.” —RW | *DETAIL OF UNTITLED (ALPHABET)*, 2012. MIXED MEDIA ON LINEN, 35½ X 33¼ IN.



#### EKO NUGROHO

Although already one of the most prominent and in-demand young artists from his region, Nugroho continues to gain international recognition for his work, both in museums and in the marketplace. The Indonesian artist’s bright, illustrative, street-art-inflected paintings have been acquired by Deutsche Bank, the Asia Society Museum, in New York, and the Singapore Art Museum, and by such major Indonesian collectors as Oei Hong Djien and Budi Tek. In a solo exhibition at the Musée d’Art Moderne de la Ville de Paris last year, his figures sprawled across walls and floors and were rendered into three-dimensional forms. Nugroho’s work, notes Ingrid Dudek, a senior specialist in the Asian 20th century and contemporary art department at Christie’s, “is representative of a robust young art world in Indonesia.” Nugroho exhibits with Arndt in Berlin and Singapore, Ark Galerie, in Jakarta, Pékin Fine Arts, in Beijing, and Lombard Freid Projects, in New York, and his works have sold for as much as \$55,000. —RW | *DARK JEALOUSY*, 2011. ACRYLIC ON CANVAS, 59 X 39½ IN.

# NEXT MOST COLLECTIBLE ARTISTS



ⓐ **ADAM PENDLETON**

Some might call Pendleton a force of nature. Having work collected by Sol LeWitt and MOMA, initiating his Black Dada manifesto, which promises to revive the moribund form, and joining the blue-chip Pace Gallery all by the age of 28 seem to be signs of a career on the fast track to superstardom. Yet despite multiple references and complex configurations, Pendleton renders objects so polished, it's hard not to wonder if they're simply bait to lure the uninitiated into an ideological conversion. (His breakout moment is widely considered to be *The Revival*, a mock ministry staged at Performa in 2007.) "His work asks probing questions about how we understand the present through multiple layers of cultural artifacts from history, taking them apart and reconstructing them in elegant and novel formats," says Dominic Molon, chief curator of the Contemporary Art Museum in St. Louis and a longtime Pendleton champion. The artist's work is currently casting its spell on the public through the collections of the Studio Museum in Harlem, Pittsburgh's Carnegie Museum of Art, and the Museum of Contemporary Art Chicago. The response to his first Pace exhibition at the gallery's London venue, where pieces ranged from \$15,000 to \$75,000, was enormously positive. After his outing with Shane Campbell at Frieze New York last month and by the time his show opens at Pace New York next year, his following will only have grown. **-DW | LARRY HINTON (WHITE), 2012. SILKSCREEN INK ON FORMICA PANEL, 10 X 8 FT.**

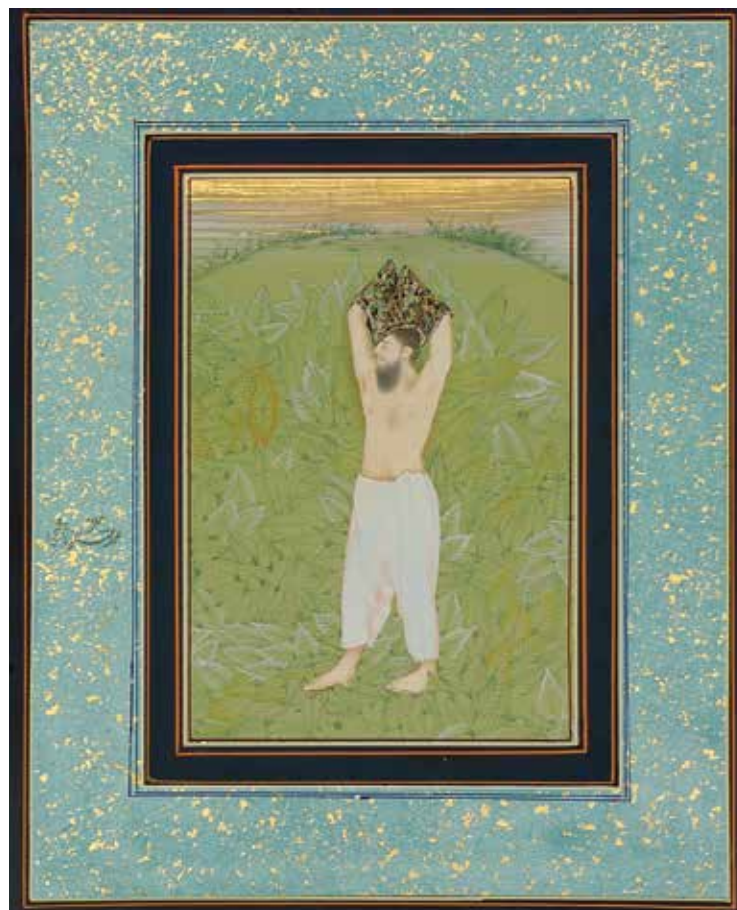
ⓐ **ALEX PRAGER**

Prager's glossy, cinematic photographs of carefully styled, noir-inflected vignettes (think Cindy Sherman meets David Lynch's *Mulholland Drive*) have been remarkably in demand since her inclusion in the 2010 edition of the Museum of Modern Art's career-making New Photography series. The artist is represented by Yancey Richardson, in New York, M+B Gallery, in Los Angeles, and Michael Hoppen, in London, and her photographs have been acquired by MOMA, the Whitney, SFMOMA, Kunsthaus Zurich, and Stockholm's Moderna Museet. In addition to attracting substantial primary market interest, Prager's work has been successful on the auction block: *Annie*, from 2007, sold for \$30,000 on a \$5,000-to-\$7,000 estimate at Phillips New York in April. "The secondary market is just developing," says Phillips specialist Benjamin Godsill. "Young collectors especially have a real feel for the work—it speaks to them quite clearly." **-RW | 3:32 PM, COLDWATER CANYON, 2012. PIGMENT PRINT, 48 X 19 3/4 IN.**



ⓐ **SETH PRICE**

Price burst onto the scene as a Conceptualist artist-philosopher in the mid-aughts, and his market has recently come into focus thanks in large part to his ongoing series of vacuum-formed tableaux. The works—bomber jackets, knotted lassos, Gerbera daisies, and sculpted breasts in vacuum-sealed shells—have been acquired by such collectors as Dakis Joannou. One piece fetched \$158,500 on a \$30,000-to-\$40,000 estimate at Sotheby's New York in May 2012. "His work is very much of the zeitgeist, using unusual materials but still with a reference point to painting," says Alexander Branczik, head of contemporary art at Sotheby's London. Price exhibits with Friedrich Petzel and Reena Spaulings Fine Art, in New York. **-RW | NOODLES, 2010. ACRYLIC AND ENAMEL ON INKJET-PRINTED PVC VACUUM-FORMED OVER KNOTTED ROPE, 46 1/4 X 44 1/2 X 3 IN.**



ⓐ **IMRAN QURESHI**

Qureshi shot to fame after winning the 2011 Sharjah Biennial prize for his poetic and political site-specific installation, *Blessings upon the Land of My Love*, spread across a brick courtyard at the Beit Al Serkal show site. Qureshi's work, steeped in traditional Mughal miniature painting techniques that make use of squirrel-tail brushes and natural pigments, is infused with the current sociopolitical pathos of his native Pakistan, where he is represented by Canvas Gallery. According to Abha Housego, a specialist at Indian auctioneer Saffronart, "this year he was awarded Deutsche Bank's Artist of the Year prize, invited to undertake the roof commission at the Metropolitan Museum of Art, and selected for the Venice Biennale, indicating that he is moving from strength to strength." Adding fuel to the fire was the \$35,000 final bid on one of his miniatures at Christie's New York in March, besting prices for similar works in the Armory Show booth of his London gallery, Corvi-Mora, which ranged from \$20,000 to \$30,000. **-SM | MODERATE ENLIGHTENMENT, 2009. GOUACHE ON WASLI PAPER, 8 X 5 IN.**

CLOCKWISE FROM TOP LEFT: ADAM PENDLETON AND PACE GALLERY; NEW YORK; ALEX PRAGER AND YANCEY RICHARDSON GALLERY; NEW YORK; SETH PRICE AND PETZEL; NEW YORK; CORVI-MORA

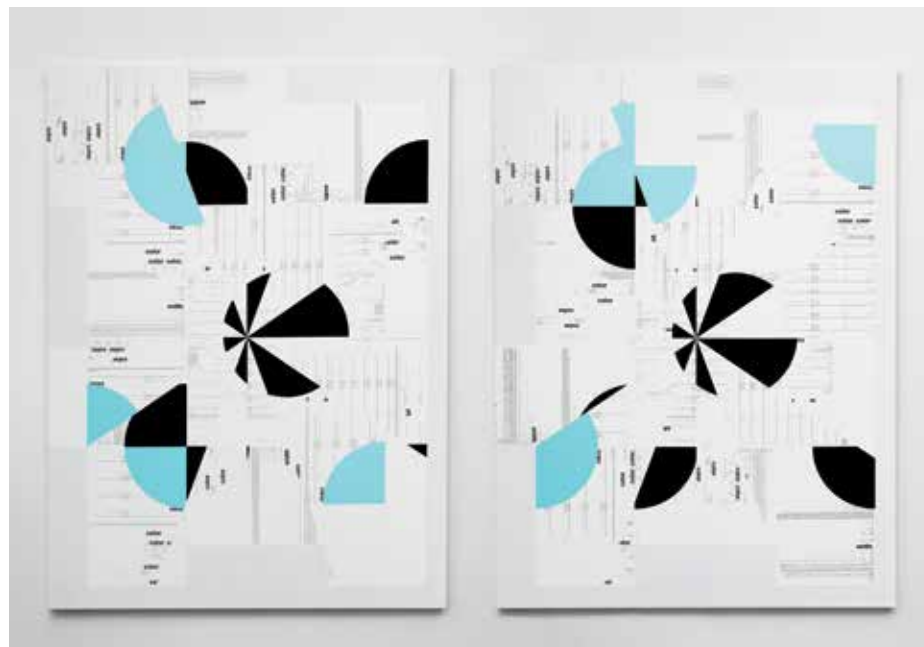


ⓐ **ROBIN RHODE**

Born in Cape Town, Berlin-based Rhode “is unusual in that he has a profile on all continents,” says dealer David Maupin, who picked up the 37-year-old multimedia artist last year. (He is also represented by Stevenson Gallery, in South Africa, White Cube in London, and L&M Arts, in Los Angeles.) Rhode is currently the subject of a solo show at Melbourne’s National Gallery of Victoria. His multipanel photos that document street-based performances have nearly doubled in price over five years, costing upwards of \$160,000. His auction record, set at Sotheby’s in November, is a bit lower: \$92,500 for *Street Gym*, an 18-panel photograph. Rhode’s sculptures, animations, and videos, many of which comment on colonialism and class, have appreciated less quickly. Sculptures currently hover around \$98,000, and videos, which also chronicle his performances, cost \$46,000. “I think his early videos are very powerful and will be seen as key works,” asserts art adviser Wendy Cromwell. —JH | **UNTITLED, (ZOOTROPE), 2012–13. MOUNTED C-PRINT, 73 X 73 IN.**

Ⓥ **MICHAEL RIEDEL**

Collectors didn’t quite know what to think of Riedel when he made his New York debut at David Zwirner Gallery in late 2005. What a difference seven years makes. Now the reigning king of Frankfurt’s art scene—who was once heralded for his performance-cum-club nights—Riedel gained wide notice in 2012 when Zwirner devoted its entire Armory Show booth to three of his paintings. They sold out to American, European, and South American collectors within 30 minutes for \$50,000 a pop. Today, Riedel’s silkscreens on canvas, often based on texts he finds online and manipulates digitally, sell upwards of \$100,000. (Riedel also produces mock art magazines, which collectors can commission to be personalized with nonsense text for \$40,000.) The artist, who is also represented by Galerie Michel Rein, in Paris, particularly appeals to collectors looking for cerebral fare engaged with visual and digital media, notes art adviser Wendy Cromwell, who adds, “The fact that there aren’t a lot of painters who are in that space makes him stand out.” —JH | **UNTITLED (WHEEL, 6 SPOKE), 2013. SILKSCREEN ON LINEN, EACH PANEL 90½ X 67 IN.**



Ⓢ **ANALIA SABAN**

“What stands out about Analia’s work is her use of materials and interest in dissecting the process of painting and of artmaking in general,” says Emily Ruotolo, assistant director of Tanya Bonakdar Gallery, where attention from collectors has been steady since the artist’s September 2012 New York solo debut. The Argentine-born, Los Angeles-based Saban, who is also represented by Thomas Solomon, in L.A., London’s Josh Lilley, Praz-Delavallade in Paris, 11x7 Galería, in Buenos Aires, and Sprüth Magers in Berlin, makes sculptural forms from shredded canvases and marks her paintings with arrows indicating the direction of her brush. “She contrasts ideas of negative and positive space, of organic and structural, the personal and the universal,” says Ruotolo. “The crux of it all is what happens in between these territories. It’s what we at the gallery—and a lot of our collectors—enjoy about her work the most.” Prices range from \$6,000 to \$30,000 —RW | **FITTED BED SHEET, 2011. ACRYLIC ON CANVAS, 78¼ X 44 X 5¼ IN.**

Ⓢ **JASON SALAVON**

Salavon’s works illuminate how new technology infiltrates our culture and consciousness. But it’s his talent for conceptual clarity, matched by an affinity for formal beauty, that earned him such a broad-based following. When L. A.’s Mark Moore Gallery brought several ethereal images Salavon constructed by layering portraits by several Old Masters to the 2010 Pulse Art Fair in Miami, they sold out in just a few hours. “The first buyer was an Asian man new to collecting,” says gallery owner Moore. “The second was the curator of photography at the Met.” That work’s debut in the “After Photoshop” exhibition at the museum last fall provided the latest lift to Salavon’s prices, according to Marco Nocella of Ronald Feldman Gallery, in New York, which hosted a show this spring that ranged from single photographs (\$6,000) to a large, unique installation (\$85,000). —ERIC BRYANT | **EVERY PLAYBOY CENTERFOLD, THE DECADES (NORMALIZED), 2002. DIGITAL C-PRINT, 60 X 29½ IN.**





#### ⊙ RAQIB SHAW

The Calcutta-born Shaw, who has lived and worked in London for the past 15 years, blends “Eastern mythology, Indian miniatures, and Western painting” in his opulent work, says Arne Glimcher of Pace Gallery, which represents Shaw’s work in New York. (The artist exhibits with White Cube in London and Thaddaeus Ropac in Salzburg and Paris.) His dense compositions, often studded with rhinestones and glitter, place animals, humans, and sometimes hybrids of the two amid lush vistas and ancient ruins. The technique, Glimcher says, “is incredibly refined. But the energy, compositionally, is on the scale of abstract painting.” Demand has been robust he adds, especially among American and European collectors. “Everything we’ve received, we’ve sold immediately.” Works on paper range from \$75,000 to \$300,000; paintings go from \$200,000 to over \$1 million. In November Pace will host the artist’s biggest New York exhibition to date, with new paintings and sculptures filling all three of its 25th Street galleries.

—RW | *THE FIRST BLOSSOM GATHERERS*, 2010–11. OIL, ACRYLIC, ENAMEL, GLITTER, AND RHINESTONES ON BIRCH WOOD, 60 X 96 IN.

#### ⊙ SHINIQUE SMITH

In Smith’s highly tactile work, abstraction is a force that moves seamlessly from canvas to sculpture: The New York-based artist uses vintage clothing, textiles, and ephemera to add color and delineate line in her hulking three-dimensional forms. Both critically and curatorially adored, she installed a groundbreaking exhibition this year, with support from the Los Angeles County Museum of Art, at the city’s Charles White Elementary School, and a major solo show is on the 2014 schedule at the Museum of Fine Arts, Boston. For James Cohan, Smith’s New York dealer, the work’s resonance is deepening as Smith develops it. “The relationship the pieces have to the body has increased,” he says. And international collectors have been on alert ever since the artist’s debut at Cohan’s gallery this past March, when prices ranged from \$15,000 to \$50,000. (Smith also shows with Yvon Lambert, in Paris, David Castillo, in Miami, and Brand New Gallery, in Milan.) “We’ve had steady interest from museums in America,” he says, but “now there’s quite a bit of interest in Asia as well,” thanks in large part to the gallery’s presence in Shanghai.

—RW | *WITHIN A DETAIL*, 2013. ACRYLIC AND FABRIC COLLAGE ON WOOD PANEL, 48 X 48 X 2 IN.



#### ⊙ CHI HARU SHIOTA

The capacious installations wrought by this prolific 41-year-old, in which found fragments and objects are suspended in impenetrable webs of wire and wool, mine notions of remembrance for their sentiment. But if their fraught-yet-tender emotion seems to make reference to Louise Bourgeois, the physical tangle of lines owes a nod to Ab-Ex action painting. Shiota’s installation *In Silence*, on view at Art Basel this month, encloses a charred grand piano and two rows of empty chairs in a network of wool. The artist also renders these compositions in 1-to-3-foot rectangular boxes, which appeared at the 2013 Armory Show booth of her Paris representative, Galerie Daniel Templon, for €34,000 to €40,000 (\$44–52,000). “Her prices have increased by 20 percent over the last two years,” says gallery director Anne-Claudie Coric. Installations, priced up to €100,000 (\$130,000), are held by Erika and Rolf Hoffmann of Berlin and the Sherman Contemporary Art Foundation in Sydney, according to Matthias Arndt, her dealer in Berlin, where the artist has been living for the last 15 years, since leaving her native Japan.

—SM | *STATE OF BEING (HYMNBOOK)*, 2013. METAL, WOOL THREADS, HYMNBOOK, 11¾ X 11¾ X 11¾ IN.



④ **MORGANE TSCHIEMBER**

The French sculptor was offered a solo exhibition at Paris's Galerie Loevenbruck in 2007, after her friend and studio mate, artist Olivier Mosset, chose her for a group show there. Her contribution was to brick in the gallery's front window with breeze blocks—lightweight bricks rendered from ash—cemented with pink plaster. A similar mix of playful refusal and provocation characterizes Tschiember's oeuvre, which tickles Minimalist tropes by introducing opposing elements. Her current "Rolls" series, for example, effects painting by force, pressing oil- and water-based paints through layers of steel mesh. New sculptures of delicate, semiopaque glass bubbles that settle on Tetrisoid concrete shapes attracted admirers at the Armory Show last March. "She belongs to the new generation playing with the history of painting and sculpture, trying to find new territories," says Loevenbruck director Alexandra Schillinger, who reports that a group of museum trustees in Paris for Tschiember's solo exhibition at the Fondation d'Entreprise Ricard last year snapped up almost all of the pieces in her concurrent gallery presentation, at prices ranging from \$7,000 to \$80,000. A curatorial favorite with more than 60 group shows under her belt, Tschiember is virtually assured wider exposure in the coming year. —SPH | **DETAIL OF BUBBLES, 2012. CONCRETE AND GLASS, DIMENSIONS VARIABLE.**



④ **BRENNA YOUNGBLOOD**

Reluctant rising star Youngblood caused some commotion when the acronym that followed from the title of her 2012 debut at L.A.'s Honor Fraser, "The Mathematics of Individual Achievement," was discovered. Noticed while toiling for her MFA at UCLA for the clever compositions of her photo collages, Youngblood has shifted gears in the ensuing six years to experiment with formalism, material, and process, proving herself to be as deft a practitioner as her original supporters first observed. But the slickness that marks her early work is now not so much missing in action as abandoned in the course of the artist's new pursuits. Holding her oeuvre together is an unerring, wry humor that gives even questionable compositions credibility. "Her market is emerging," says her New York dealer, Jack Tilton, who offers pieces from \$8,000 to \$18,000. "About 50 percent of what she makes sells quite quickly. Other work is more challenging." Her collector base is mostly American, "but that will change once we start promoting abroad," says Tilton. Visibility was boosted by a show at Galerie Nathalie Obadia in Brussels that closed last March, which coincided with an outing at the Studio Museum in Harlem. Youngblood's work is also held in the collections of the UCLA Hammer Museum and the Los Angeles County Museum of Art. —DW | **MEGA DIAMOND, 2010. SPRAY PAINT, ACRYLIC PAINT ON PANEL, 46½ X 50 X 26 IN.** ▣

④ **DANH VO**

Vo's family fled Vietnam in 1979, a fact referred to consistently if obliquely throughout the 38-year-old sculptor's body of work. His transformations of copious artifacts into meditations on identity (as seen in the Guggenheim exhibition for his 2012 Hugo Boss Prize) or stark signifiers of political-is-personal circumspection (as in the concurrent Marian Goodman Gallery show that comprised objects once belonging to former Secretary of Defense Robert McNamara) provoke a never-ending discourse among the art-initiated. "Nobody is neutral on this work," says Hamza Walker, associate curator of the Renaissance Society of the University of Chicago, where the artist had a solo show last fall. "Everybody has a very pointed opinion." More will be formed during a solo exhibition at the Musée d'Art Moderne de la Ville de Paris in May and when his work appears at this year's Venice Biennale Arsenale show. His gallery representation includes Chantal Crousel, in Paris, and Isabella Bortolozzi, in Berlin, where he currently resides. His secondary-market record, *Mamy Poko Pants Diapers*, 2011, beat an estimate of \$5,000 to \$7,000 to sell for \$33,750 at Christie's last year. Dialogue be damned, that figure speaks to solid support. —DW | **PROMISED LAND, 2013. GOLD INK AND CARDBOARD, 14 X 19 X 15 IN.**



④ **JORINDE VOIGT**

The influence of music and science on German artist Voigt—a trained cellist who hails from a family of scientists—is palpable. Her collages and drawings, marked by sweeping, lyrical strokes, take inspiration from sources such as Roland Barthes's *A Lover's Discourse: Fragments* and Beethoven's 32 sonatas. Dealer David Nolan reluctantly admits fairs have played a major role in the international recognition the artist has recently received, including the much talked-about section at his booth at the last ADAA Art Show. Voigt's collector base expanded from Europe to North America and Asia, with shows at Christian Lethert, in Cologne, Regina Gallery in London, and Galerie Klüser, in Munich. Prices range from \$8,000 to \$75,000. The Museum of Modern Art and the Centre Pompidou both bought drawings from Nolan before Voigt's first exhibition at the New York gallery last year. An exhibition in Toronto followed, and she is in talks with several U.S. museums about solo shows. —EK | **EPICURUS LETTER TO PYTHOCLES II, 2013. INK, GRAPHITE, AND METAL LEAF ON PAPER, 86 X 55 IN.**