

Art+Auction's 50 Next Most Collectible

Artists N'S EDITORS SPOT THE ARTISTS NET THE MARKET

THE TASK OF CHOOSING MOST-COLLECTIBLE ARTISTS is even trickier than it first appears, beginning with a discussion of what the term collectable means. To some it may sumply be a synonym for popular. For certain connoisseurs it may function as shorthand for a eartheric quality. When the editors of Art-Auction convened for the first time to discuss the topic several months ago, we each brought our own predilections and biases. Was this an opportunity to laud established artists who had not been given their due? Should we hick our reputation to our favories from the up-ad-coming generation? Ultimately, this being a magazine of the art market, we decided our aim should be to identify artists who have demonstrated past strength at auction or in primary sales and show promise of continued development. We did not want to mercely list the people at the top of the market, but to cite those who might find themselves there in 10, 20, or 50 years. In short, we were looking for artists whose words have room to grow aesthetically and rise in terms of monetary value. Setting the goal was just the beginning. Conversations with collectors, art advisers, auction house speciation, and dealers followed, as we sought to track who has been selling and who has been buying, which works have been most in demand and which undervalued. Some artists we thought showed potential fell by the wayside. In THE TASK OF CHOOSING MOST-COLLECTIBLE ARTISTS is even trickier than it first appears, discussion of what the term *collectible* means. To some it may simply be a synonym for *popula*

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itutions, but it is her canvases—first appears, beginning with a be a synonym for popular. For in the U.S. They range from \$5. When the editors of Art+Auction longtime dealers Galeri Nev, in-Istanbul, and Paule Anglim, Sansts who had not been given their ning generation? Ultimately, this e to identify artists who have mise of continued development. ut to cite those who might find ttists whose works have room to

NEXT MOST COLLECTIBLE ARTISTS



@ FRANK THIEL

photographs that explore the transformation of Berlin, his home since 1985. Inexplicably, his large-scale color works have been overlooked in recent surveys of contemporary German photography, but he enjoys a committed collector base in North and South America, Europe, and Asia, and he's a steady presence in the art-fair booth of Sean Kelly, his New York dealer. New works are printed in editions of five plus two artist proofs, with smalle formats starting at about \$15,000 and larger ones at \$30,000. Thiel's photographs are solid sellers at auction, with prices generally in the \$10,000-to-\$28,000 range, in line with his pri market. His auction record is \$52,000, achieved by a 1999 photograph sold in 2010 at Phillips de Pury in London; the same print had sold at Christie's New York in 2008 for \$7,500. / UNTITLED (C50), 2008. FRAMED C-PRINT MOUNTED TO PLEXIGLAS, 96% X 711/2 IN

CANAN TOLON

This Bay Area-based artist's pra is informed by her architectural tra U.C. Berkeley. Large installation Emergency Exit, 2007, with its con of mirrors and ladders, are cathip institutions, but it is her canvase complex planes and matrices tha before the viewer's eye-that hav and in the U.S. They range from S to \$200,000 on the primary mark her longtime dealers Galeri Nev, i and Istanbul, and Paule Anglim, S Francisco, David Elliott chose her t first Kiev Riennial, now on view in / REFLEX 17, 2011. OIL ON 4 PANELS, 7;

rs, art advisers, auction house elling and who has been buying, me artists we thought showed the more we learned, the more s barely scratch the surface of ether, they portray some of the ou to delve more deeply into the



Time," Southern California's multi-institution initiative devoted to postwar L.A. art. Europe are showing interest. Though the L.A. dealer estimates Valentine's prices have doubled in the past year, they remain modest compared with those of many of his Light and Space peers: An eight-foot-wide polyester resin disk costs approximately \$500,000. Smaller pieces are also gaining steam. In October 2011, Los Angeles Modern Auctions set a new record for Valentine's work, selling a tabletop-size luminous teal disk sculpture for \$32,500, well over the \$5,000 high estimate. I CIRCLE SEPIA DARK-ORANGE, 1971. CAST POLYESTER RESIN, DIAMETER 171/4 IN



Long admired, Trockel is primed to make the leap to bluestatus later this year, when she will be the subject of three nuseum exhibitions. Among them is "Rosemarie Trockel Cosmos," which travels from Manhattan's New Museum Reina Sofia and juxtaposes works by the multidisciplina with objects that have influenced her. The Cologne-bas who became famous in the 1980s for her knitted picture gender, politics, and sexuality, works today with for paint, ceramics, and video. In light of a number of recent m exhibitions focused on women, "people are reconsid is among the most respected female artists working toda prices, too, are on the rise: Trockel's auction record was 1987 for S962,500, well above the S700,000 highestims Print Mounted to Plexiglas, 96 5/8 X 7 ½ IN Smaller knitted works sell for \$100,000 and abcost approximately \$150,000. / BALAKLAVA BOX-UNIQUE 1986-90, WOOLEN BALAKLAVAS AND FIVE MANNEQUINHEAL PLEXIGLAS CABINET, 135/a X 605/a X 125/a IN.



echnically flawless photographs s home since 1985. Inexplicably, verlooked in recent surveys of ne enjoys a committed collector e, and Asia, and he's a steady elly, his New York dealer. New two artist proofs, with smaller arger ones at \$30,000. Thiel's ction, with prices generally in the that Trockel, who shows with Gladstone Gallery in New York his primary market. His auction Donald Young in Chicago, and Sprüth Magers in Berlinand photograph collding 2016. photograph sold in 2010 at Phillips sold at Christie's New York in 2008