

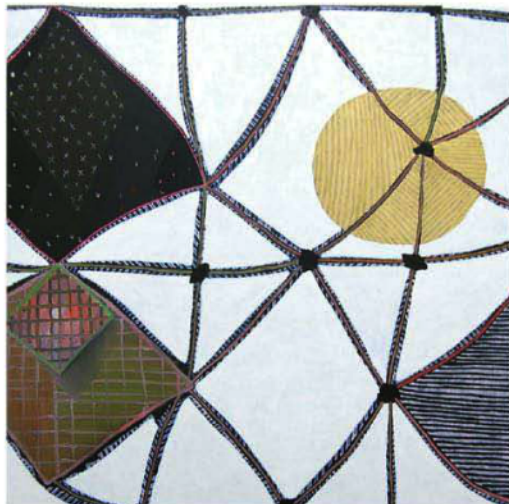
ART+
AUCTION

50 NEXT
MOST
COLLECTIBLE
ARTISTS

ART+AUCTION'S EDITORS SPOT THE ARTISTS
WHO ARE ON THEIR WAY UP IN THE MARKET

THE TASK OF CHOOSING MOST-COLLECTIBLE ARTISTS is even trickier than it first appears, beginning with a discussion of what the term *collectible* means. To some it may simply be a synonym for *popular*. For certain connoisseurs it may function as shorthand for aesthetic 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 hitch our reputation to our favorites from the up-and-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 merely list the people at the top of the market, but to cite those who might find themselves there in 10, 20, or 30 years. In short, we were looking for artists whose works 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 specialists, 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 other instances, the more we talked and the more we learned, the more passionate we became. The short summaries on the following pages barely scratch the surface of fascinating careers filled with ups and downs. We hope that, taken together, they portray some of the complexity of the art market. We also hope that, individually, they lead you to delve more deeply into the work of these compelling, evolving—and collectible—artists. —THE EDITORS



✓ ALLISON MILLER

This L.A.-based painter describes working "decision by decision," sorting things out directly on the canvas. Her abstractions incorporate irregular geometries, jaunty patterns, monochrome fields, lines, and drips. The writer John Yau called this heterogeneity "a quietly heretical act." Miller is represented in L.A. by ACME, where she had her first solo show in 2006. Susan Inglett, whose gallery presented Miller's New York debut early this year, characterizes the work as "painting that reveals itself over time, leaving behind not only clues but a desire to follow as well." Canvases at Inglett were priced from \$8,000 to \$18,000 for the largest (72 by 54 inches). Collectors took home all the large works; museum curators took note. / **INVISIBLE PAINTING, 2011. ACRYLIC AND OIL ON CANVAS, 48 X 48 IN.**