

ART BASEL TRIUMPHANT | ANITA ZABLUDOWICZ | DESIGN SUPERSTARS | LONDON SALES

# ART + AUCTION

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**GERHARD  
RICHTER**  
TIME TO  
BUY OR SELL?

# 50

**NEXT MOST  
COLLECTIBLE  
ARTISTS**

**STYLE  
ICON  
DAPHNE  
GUINNESS  
GOES TO  
AUCTION**

# NEXT MOST COLLECTIBLE ARTISTS

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

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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

✓ **WANG KEPING**

A member of the Stars, an avant-garde collective of Chinese artists active in the early 1980s, Wang has been quietly developing an international following over the course of his 40-year career. The sculptor's early political work rarely surfaces but commands substantial prices: *Idol*, a sculpture of Mao from the 1980s, fetched a record-setting \$118,200 last year at Christie's Hong Kong. Nevertheless, according to his New York dealer, Gwenolee Zürcher, Wang's work, now focused on the female form, tends to sell for up to 50 percent more on the primary market, where pieces range from \$25,000 to \$400,000. / **BUST, 2009-10. ACACIA, 30<sup>3</sup>/<sub>4</sub> X 15 X 14<sup>1</sup>/<sub>2</sub> IN.**



Ⓐ **MARY WEATHERFORD**

Having had the bad fortune to attract critical notice just before the 1990s art market crash, this L.A.-based painter has maintained a slow burn that flared again last summer with a knockout group of canvases at Brennan & Griffin, in New York (co-headed by Kathryn Brennan, formerly of L.A.'s Sister gallery, who first showed Weatherford there in 2005). The Flashe-on-linen works in "Cave at Pismo" were priced between \$20,000 and \$30,000 and featured fragments of overlaid, translucent color that evoked precedents from Monet to Morris Louis, Maynard Dixon, and Georgia O'Keeffe. Weatherford typically works in series and often from nature-inspired by rocks, say, or tangled vines—but according to dealer James Griffin, the new pictures mark a "real turning point." A devoted fan base of young SoCal collectors propped up her market before, he says, "but in the past year she's started to explode." Further exposure, including concurrent exhibitions planned for LAXart and Brennan & Griffin in September, ensures the newly established waiting list will remain long. / **BONNARD COLORS CAVE, 2011. FLASHE ON LINEN, 64 X 78 IN.**

✓ **CHRISTOPHER WOOL**

The collector base for Wool's neo-Pop splatterlike flower paintings and long-standing series of stencil text paintings has grown consistently over the past two decades. Of late, his auction market has heated up, as trophy hunters who missed out in the early years try to snag an iconic work by the artist whom art adviser Wendy Cromwell calls "the de Kooning of our generation." *Blue Fool*, 1990, went for \$5 million in May 2010 at Christie's New York, and *Untitled (Fool)*, also from 1990, netted \$7.7 million at Christie's London in February. Wool's iconic text paintings are the most sought-after, with flower abstractions coming in second. The more recent, looser abstractions, from the mid-aughts, go for around \$1 million on the primary market at Gagosian, but even those are becoming hard to find and tend to bring in at least double that on the secondary market. Wool's buyers are widespread, as specialist Koji Inoue, of Christie's New York, points out: "Pop is the universal language. Sixties Pop has done very well overseas, and I feel this neo-Pop movement will follow. Global interest is only going to increase for Wool." / **UNTITLED (FOOL), 1990. ENAMEL ON ALUMINUM, 108 X 72 IN.**



⊖ **HECTOR ZAMORA**

Zamora's conceptually probing works range in scale from compact concrete sculptural objects meant to be placed in a garden to vast installations, such as his project for the 2009 Venice Biennale, which incorporated dirigibles. His works aren't the easiest to live with—a point of pride for Pamela Echeverría of Labor, the Mexico City gallery that represents him. "I don't work with artists who put out eye candy," she says. Preoccupied with architectural history and the cultural issues inherent in a sense of place, Zamora makes spatially complex works that shine in the context of far-flung biennials—he created installations for four festivals last year alone. His first solo show at Labor is scheduled for 2013. The prices of his works vary greatly, with smaller sculptural pieces around \$5,000 and larger installations—in accordance with materials, travel expenses, and site access—running as high as \$100,000. / **INSTALLATION VIEW OF VOLATILE TOPOGRAPHY, AT THE 2006 BUSAN BIENNIAL. 39 BALLOONS, RED ROPE, HELIUM GAS.** ☒

