

ARTISTS

The Next Generation of Artists to Know Now

Some are more established, others are just emerging, but these 20 artists—selected by savvy collectors and advisers—are headed for even greater heights

TEXT BY [DAVID COLMAN](#) · Posted November 30, 2013 · [Magazine](#)

The scale of contemporary art continues to grow in every direction. Not only is art larger and more expensive but every season it seems to get more diverse in subject matter, media, even authorship. Bigger doesn't mean better, however. Supersize, shiny blue-chip items, like the Jeff Koons balloon-dog sculpture that realized more than \$58 million at Christie's earlier this month, may be the ultimate quarry in the global art safari. But the truth is, to get a Koons all you need is money. It's like going lion hunting at the zoo, a poker game where you can buy four aces.

Collecting daredevils know the real adventure is in tracking talents before they become household names. It demands more dedication, more discernment, more confidence in one's own taste. It's no walk in the park—it can mean trekking through dozens of white-cube galleries, even occasionally bushwhacking through uncharted art spaces on urban fringes. But the benefits are worth it: You gain the satisfaction of getting behind an artist still on the rise and never have to worry that you came late to the party and paid the price. Of course, a little guidance from the people out there on the ground every day certainly helps, so we asked some of the art world's sharpest eyes, both advisers and collectors, who they're looking at now—and betting on for the future.

Mark Hughes, Adviser

After more than a decade in the New York gallery world, Hughes recently moved back to his native Australia, taking his global outlook with him. But he's keen on a few of his countrymen, including Tomislav Nikolic____([Jensen Gallery](#), Sydney), a Melbourne painter whose candy-hued color-field canvases Hughes describes as "Rothko on Ecstasy, with a Baroque twist." Another favorite is Sydney- and Melbourne-based Lillian O'Neil____([The Commercial](#), Sydney), whose kaleidoscopic collages have a heavenly Tintoretto-like grandeur. Because she sources imagery from books from the past century, Hughes says, "you end up with all these different textures that give you an interesting perspective on the printed image in the digital age."