

# Bloomberg

## Investing in Art? Here Are 10 Young Artists to Watch in 2017

After a rough 2016, the younger end of the art market is looking toward an exciting 2017.

by James Tarmy  
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It hasn't been a great year for young artists. Their market was already limping as 2016 began, and things didn't get much better as the year ground onward. And while it could be argued that the dazzling boom and bust of a few 26-year-old white male skateboarders-cum-abstract-painters isn't representative of thousands of other emerging artists, the spectacular market failure of that one, tiny group had a much broader cooling effect on the market: With collectors suddenly questioning the value of their not-insignificant investments (no matter how rich you are, watching your \$100,000 painting go to \$20,000 in a few months has to be unpleasant), a crisis of confidence resulted in some very good galleries going under.

And yet: That same uncertainty has begun to benefit artists and the art world more generally. Without the pressure on a \$14,000 artwork to serve as an immediate investment vehicle, the art world has returned, at least partially, to the process of making and selling interesting, thought-provoking artworks.

The following 10 artists are both beneficiaries and catalysts of this phenomenon—they've shown in respected, forward-looking galleries and have been critically and commercially well received, but have maintained artistic practices that have avoided market hype and hysteria. The coming 2017 market might very well be their year.

### **Alisa Barenboym**

Barenboym's sculptures are resistant to interpretation. They integrate industrial materials, finely rendered casts of objects (fallopian tubes, ammunition), and often take the form of industrial assemblage. It's a testament to Barenboym's art, then, that since she graduated from Bard's MFA program in 2009, her work, which interrogates form, utility, and production, has steadily gained traction in the art world. Next year she'll show at La Panacée in Montpellier, France, and will have a sculpture on view as part of the Friends of the High Line public sculpture project.

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Day-to-day Containment, 2016, by Alisa Barenboym. Photographer: Pavel Dousek, Image courtesy of the artist, 47 Canal, New York, and Glasgow Sculpture Studios