



THE ARTISTS TO KNOW RIGHT NOW

Artsy Editors

Sep 16, 2019 2:42pm

Videos by Alex John Beck

Video Editing by Nate DeYoung

Interaction Design by Wax Studios

The landscape of contemporary art is ever-changing. It shifts according to countless factors, from artists' principles and the political climate to auction records and collectors' tastes. Nevertheless, each year, a new crop of ambitious artists stands out. They catapult from obscurity to ubiquity, earn representation from top galleries, garner interest from prominent collectors, and pack their schedules with exhibitions. Most importantly, they make work that expands our understanding of what art can be.

The Artsy Vanguard 2019 features 50 artists, hailing from 27 countries and working in 27 cities around the world. Ranging in age from 28 to 93, they pursue painting, sculpture, photography, filmmaking, and performance, as well as investigative research and virtual reality. They delve into topics from human rights violations to youth culture, and capture the attention of powerhouse collectors and celebrity royalty, like Beyoncé.

Artsy editors developed this list from a pool of 600 artists who were nominated by more than 100 curators, collectors, and art-world professionals. These artists represent three distinct career stages, which we've arranged into the following categories: Emerging, which introduces artists who recently started showing at leading institutions and galleries; Newly Established, which

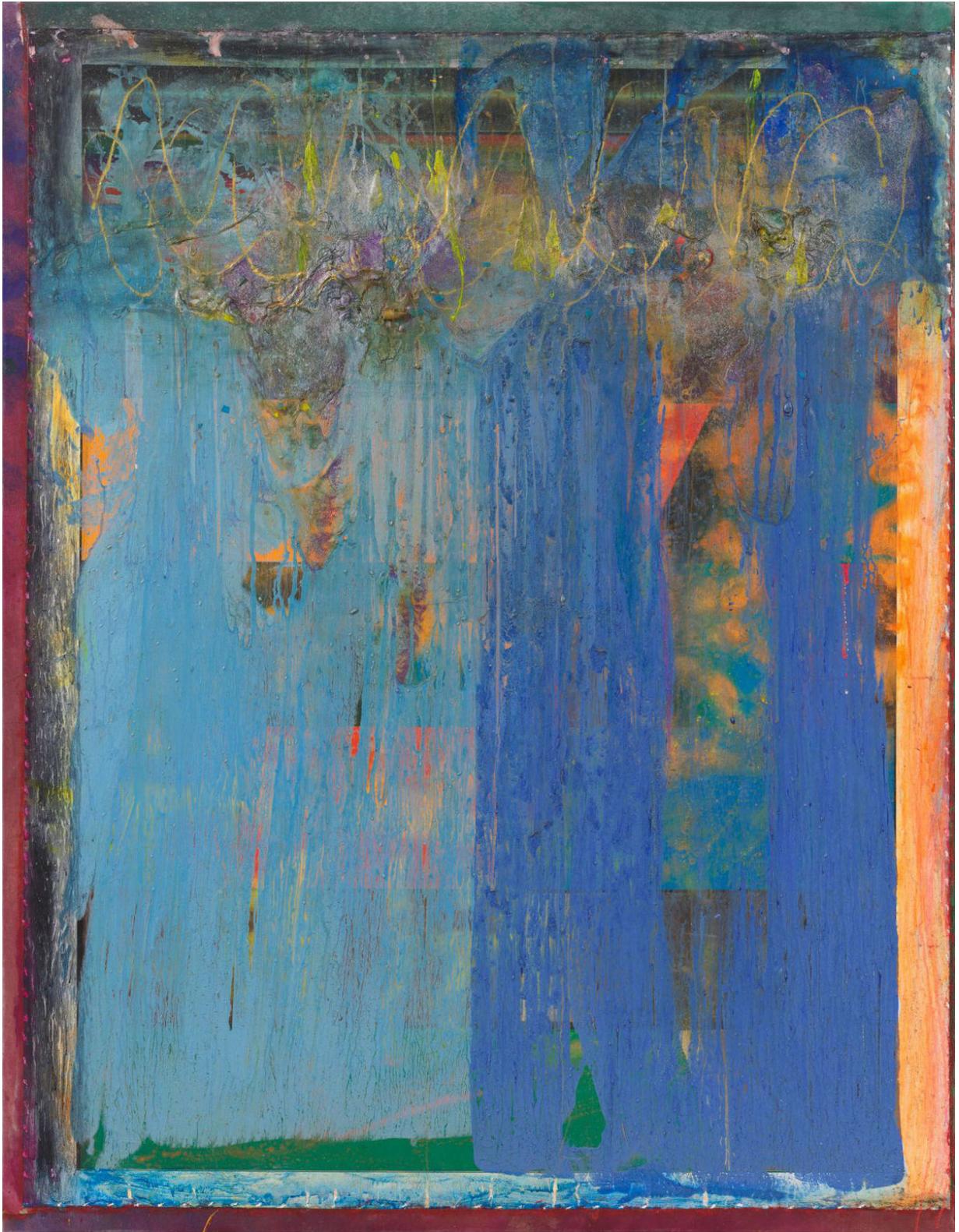
THE ARTISTS FINALLY RECEIVING THE ACCLAIM THEY DESERVE

Frank Bowling

B. 1934, Bartica, Guyana. Lives and works in London.

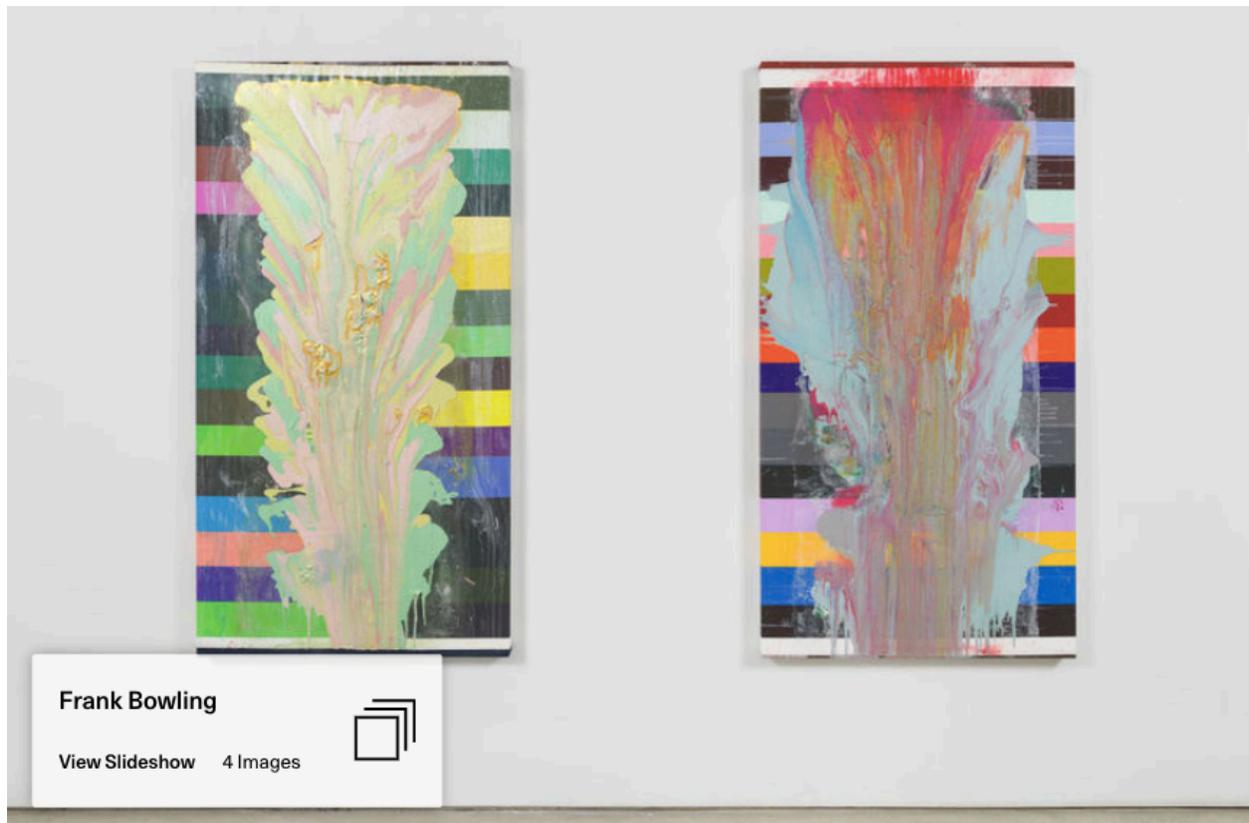


Frank Bowling by Alastair Levy, 2017. © Alastair Levy.



Frank Bowling, *Two Blues*, 2018. © Frank Bowling/Artists Rights Society (ARS), New York; DACS, London. Courtesy of Alexander Gray Associates, New York; Hales Gallery, London; and Marc Selwyn Fine Art, Los Angeles.

[Frank Bowling](#) is a master colorist known for his large-scale abstract compositions with evocative details layered between oozing, glowing hues. The artist, now in his mid-eighties, has been long overdue for the type of recognition he's finally getting. After solo shows at Haus der Kunst (curated by the late Okwui Enwezor) and the [Dallas Museum of Art](#), Bowling's [first major retrospective](#) opened at [Tate Britain](#) in May.



“Frank Bowling’s paintings are saturated with personal experiences and geo-political references,” said Elena Crippa, Tate’s curator of modern and contemporary British art, who co-curated Bowling’s retrospective with Laura Castagnini. “From monumental expanses of color overlaid with stencilled outlines of maps to works produced stitching together fragments of canvas, they exude an extraordinary sense of open-endedness.”



[Frank Bowling](#), [Elder Sun Benjamin](#), 2018, [San Francisco Museum of Modern Art \(SFMOMA\)](#)

Bowling, who shows with Alexander Gray Associates, [Hales Gallery](#), and Marc Selwyn Fine Art, has exhibited steadily since the 1960s. However, in the last decade, with museums and galleries becoming serious about telling a more inclusive narrative of contemporary art, Bowling's inventive and ambitious paintings have become highly sought-after. In June, the [San Francisco Museum of Modern Art](#) announced that it had put some of the funds from selling off a [Mark Rothko](#) towards acquiring Bowling's *Elder Sun Benjamin* (2018)—a show-stopping painting whose broad horizontal bands of color, speckled with stenciled and collaged elements, stretch nearly 10 feet tall and 17 feet wide.

Lorraine O'Grady

B. 1934, Boston. Lives and works in New York.



Lorraine O'Grady by Ross Collab. Courtesy of Alexander Gray Associates, New York.



Lorraine O'Grady, *Rivers, First Draft: The Debauchees ignore the Woman in Red*, 1982/2015. Courtesy of Alexander Gray Associates, New York. © Lorraine O'Grady/Artists Rights Society (ARS), New York.

[Lorraine O'Grady](#)'s fearless determination to make the mainstream art world more accessible to black individuals can be witnessed in two particular works: *Mlle Bourgeoise Noire* (1980–83/2009), a guerilla performance of the artist dressed as “Miss Black Middle Class” while shouting protest poems at art happenings; and *Art Is...*(1983), a participatory performance during the African-American Day Parade in Harlem. In the latter piece, volunteers held up empty picture frames for the people of color watching the parade to consider themselves as art. O'Grady is best known for her performance, film, and photography exploring diaspora, hybridity, and black female subjectivity.



Lorraine O'Grady

View Slideshow 4 Images



After working as an art critic and academic for decades, O'Grady only began exhibiting her own art at the age of 45. With more exposure, interest in O'Grady's work has increased. In 2017, she was featured in the [Brooklyn Museum](#)'s group show "We Wanted a Revolution: Black Radical Women, 1965–85," and the following year, her work was included in the critically acclaimed international survey "[Soul of a Nation: Art in the Age of Black Power 1963–1983](#)." Last year, she had four solo shows, including with her gallery, Alexander Gray Associates, as well as [institutional exhibitions](#) at the [Museum of Fine Arts, Boston](#), and the [Savannah College of Art and Design Museum of Art](#). [Tate Modern](#)'s Zoe Whitley, a curator of "Soul of a Nation," said that O'Grady "gives voice and makes space for unapologetic and uncompromising expressions contained in her brilliant oeuvre." Whitley added that O'Grady "inspires contemporary artists to push their chosen media further because of her influence."

Teresa Burga

B. 1935, Iquitos, Peru. Lives and works in Lima.



Teresa Burga by Sebastian Montalvo Gray. Courtesy of 80m2 Livia Benavides, Lima.



[Teresa Burga](#), *Cubes*, 1968, "[The EY Exhibition: The World Goes Pop](#)" at Tate Modern, London

[Teresa Burga](#)'s most iconic project, *Profile of the Peruvian Woman* (1980–81), was an investigation into the lives of middle-class Peruvian women through meticulous surveys. The artist went on to display the results through a series of objects, including a colorful indigenous yarn grid (or *quipu*). Her brightly painted, two-dimensional female bodies from 1967 appear playful, but are meant to parody ideals of femininity. Most impressive of Burga's practice is that she has been questioning technology and information in her art since the 1970s. A pioneer of installation, media, and technology-driven art, Burga was also a founding member of the 1960s avant-garde group Arte Nuevo, known for producing [Happenings](#), [Op art](#), and [Pop art](#).



Over the last two years, Burga was picked up by New York gallery Alexander Gray Associates and has had six solo shows around the world, including at the [S.M.A.K. Museum of Contemporary Art](#) in Ghent and the [Migros Museum](#) in Zurich. She also shows with Galerie Barbara Thumm and 80m2 Livia Benavides. Migros director Heike Munder emphasized that Burga was often ahead of her time: “Her playfulness and comments on gender issues are outstanding even today,” Munder said. “The unifying constant in the artist’s formally and aesthetically diverse output in a wide range of media is her insistent endeavor to visualize complex social structures, but also the individual’s capacity for practical self-determination. Although Burga does not see herself as an openly political artist, her work is a probing exploration of modern society.”