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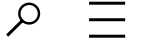
# 10 Women Abstract Artists on the Rise

Ayanna Dozier

Jan 26, 2023 5:08PM



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Across auctions, art fairs, and gallery exhibitions at the end of 2022, it became very clear that abstraction was back. Although painting in general will always dominate the art market, for the most part, figurative painting has maintained a greater prominence and captivated much of the general public's imagination in recent years. However, the tides of 2023 may swing us in the other direction yet again.

In particular, women artists working in abstraction are taking center stage. This renewed attention has revealed the form's inherent ability to emphasize accounts related to the body and women's history. Through abstraction, artists are able to viscerally communicate a torrent of emotions that may be stifled in figurative works.

Here, we feature 10 rising women abstractionists to watch.

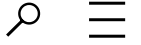
## Lauren Quin

B. 1992, Los Angeles. Lives and works in Los Angeles.

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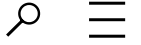


Lauren Quin  
*Ink in the Current*, 2018

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ways communication can be layered.

Quin's dense compositions begin in her sketchbook, in which she collects and accumulates visual motifs before transferring them onto her canvases. There, they grow in both size and shape, eventually morphing into something new altogether. Quin's paintings reject the belief that abstraction should be hard and precise. Instead, she opens the door for a more fluid, vibrant, soft, and personal experience in her work.

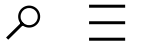
## Ryan Cosbert

B. 1999, New York. Lives and works in New York.

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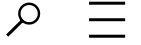
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Ryan Cosbert  
*Solstice, 2022*  
Bode Projects

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...ush prints and paintings reimagine abstract histories of the Black diaspora. Inspired by [Sam Gilliam](#), [Jack](#)

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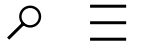
ner large-scale surfaces. Represented by UTA Artist Space, Cosbert uses a process that is not dissimilar from the labor of her mother, who laid tiles in the bathroom and kitchen of the artist's childhood home.

Cosbert's use of color, particularly muted earth tones, recall Southern Black American quilting patches and patterns seen across the diaspora. In *Solstice* (2022), the gridded abstraction evokes the work of Gee's Bend.

## Donna Huanca

B. 1980, Chicago. Lives and works in Berlin.

[Skip to Main Content](#)

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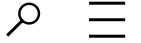
Donna Huanca

*ANCHORING FIBRILS, 2022*

Travesia Cuatro

Price on request

Fresh off a 2022 solo presentation at [Whitechapel Gallery](#) are Donna Huanca's intensely blue paintings of bulbous shapes. A graduate of the esteemed Skowhegan School of Painting and Sculpture, Huanca is known for her ovoid forms that create a heavy center of gravity, performance-, and mixed media-based practice.

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sometimes activate her paintings through dance.

Represented by [Peres Projects](#), Huanca engages with the body to remind audiences that abstraction is not divorced from memory: Each nonrepresentational form can be traced back to a feeling or meaningful experience. In an [interview](#) with the *Seattle Times*, she explained her hope for her paintings to “facilitate a glitch in everyday life, to allow the viewer to take a breath,” she said. “My hope is that the impact this has on an audience is something that, on the one hand, they hopefully won’t forget, and on the other stimulates their own memory.”

## [Francesca Mollett](#)

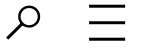
B. 1991, Bristol, England. Lives and works in London.

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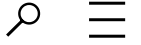


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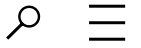
Francesca Mollett, who recently had solo exhibitions at [Taymour Grahne Projects](#) in London and [Baert Gallery](#) in Los Angeles, approaches abstraction with literary, if not poetic, references. Some elements from the material world may at times appear across her practice, but ultimately, those representations are heavily buried beneath the layers of painted abstract gestures. This in and of itself becomes a metaphor for how representation, or specific likeness, gets lost over time.

Mollett's paintings, then, open a portal to the unknown—the buried thoughts and feelings of our subconscious. Open-ended and welcoming of each viewer's personalization, her works guide us to dig deep into our own well of memories to relive the feeling of something rather than see the details.

## [Xiyao Wang](#)

B. 1992, Chongqing, China. Lives and works in Berlin.

[Skip to Main Content](#)

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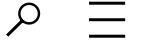
Wang Xiyao

*The Tail of Summer no.2, 2021*

Luce Gallery

On hold

[Skip to Main Content](#) ntings are sparse. Her canvases are largely  
dominated by a white background that allows her painterly marks to  
become more pronounced. Her large-scale works create an

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builds her gestural worlds by combining a variety of mediums, including oil, acrylic, chalk, and graphite. The physicality of her work, which will be on full display in Wang's debut solo at MASSIMODECARLO in London this February, reflects how landscapes affect our individual sense of place and space across time.

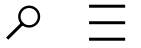
## Malin Gabriella Nordin

B. 1988, Stockholm. Lives and works in Stockholm.

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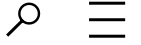
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Malin Gabriella Nordin  
*Flamman*, 2022  
GSB / Gallery Steinsland Berliner

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Malin Gabriella Nordin's colorful paintings and works on paper invite audiences to consider life's shadow side—the unconscious or

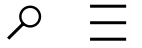
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Nordin's vibrant abstractions are always on the move, shapeshifting to grow in the direction color and light take her. Speaking with ***BOMB*** magazine in 2022, she said, "I like everything that is not clear, that is not proven, or you don't know about, because it creates a space for me to let my imagination take over." Nordin's free-flowing process even had her working on a boat for a period of time.

## Mandy El-Sayegh

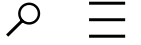
B. 1985, Selangor, Malaysia. Lives and works in London.

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Mandy El-Sayegh  
*White Ground (Gulf, Zero)*, 2022  
Lehmann Maupin

Throughout her installation, video, and painting practice, Mandy El-Sayegh — who is represented by [Lehmann Maupin](#) — introduces [Skip to Main Content](#), allowing their interpretations to change when presented in a new context. Her impressive abstract paintings collage fragments of information together to metaphorically and

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of modern Western abstraction, often pioneered by male artists, that has canonized sparse aesthetics as “neutral” or unburdened by cultural meaning. Her grids play into this visual history, only to demystify and complicate it. By overlaying the grid against itself, El-Sayegh changes its primacy as the neat object that has served as the foundation of Western art.

## Daisy Parris

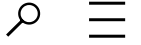
B. 1993, Kent, England. Lives and works in London.

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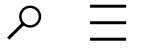
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Daisy Parris  
*Untitled*, 2018  
Sim Smith

[Skip to Main Content](#)

Daisy Parris's large-scale paintings are washed in pink, red, and flesh-toned colors. Emotionally and psychologically driven, their

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The emotive quality of Parris’s work is not only felt through her expressive use of color, but through her titles as well. For example, *A Storm the Night You Went* (2021) captures the universal feeling of abandonment and alienation one feels when navigating romance and friendship. Its deep red hues tear away at the body, like your insides are coming apart. This visceral quality was captured in the title of her solo show at Sim Smith in London last year, “I See You in Everyone I Love.” Represented by [Timothy Taylor](#), Parris captures the throes of love and affection without the need for representational likeness.

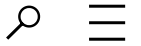
## Adebunmi Gbadebo

B. 1992, Livingston, New Jersey. Lives and works in Newark and Philadelphia.

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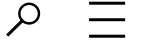
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Adebunmi Gbadebo  
*A Dilemma of Inheritance, page 8, 2020*  
Claire Oliver  
Price on request

Adebunmi Gbadebo’s abstract works on paper reconfigure the history of her ancestors’ labor on one of the two True Blue  
[Skip to Main Content](#) uth Carolina. The artist, who is represented by  
s historical documents about her enslaved  
ancestors, including where they were buried and disinterred to

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Using materials as a way to index both a people and a history, Gbadebo mixes handmade indigo, human hair, and legal documents to create a pulpy paper for her work. Her incorporation of Afro-textured hair similarly embeds the body of the Black diaspora into her practice, rejecting, as she once described, “traditional art materials because of their association with Whiteness.”

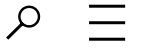
## Andrea Marie Breiling

B. Phoenix. Lives and works in New York.

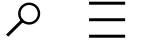
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Bristling with color, Andrea Marie Breiling's paintings evoke the cosmos. She achieves this hypnotic feat by primarily using neon colors and spray paint. Made without a brush, her paintings have a kineticism that lures audiences into their large-scale swirl of kaleidoscopic chaos.

Represented by [Almine Rech](#) and [Night Gallery](#), Breiling is engaged in the physicality of artmaking. Her process involves moving around the canvas rather than trying to fill in a predetermined area. Speaking to [Ocula](#) last summer, she described her approach as trying to stop time and create a safe space for viewers to leave their problems behind and be present in the moment. Fittingly, Breiling's abstract paintings carry an ethereal quality to them, seeming to not only change in the light but transcend the space they are in altogether. ■

Ayanna Dozier

Ayanna Dozier is Artsy's Staff Writer.

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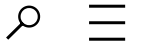


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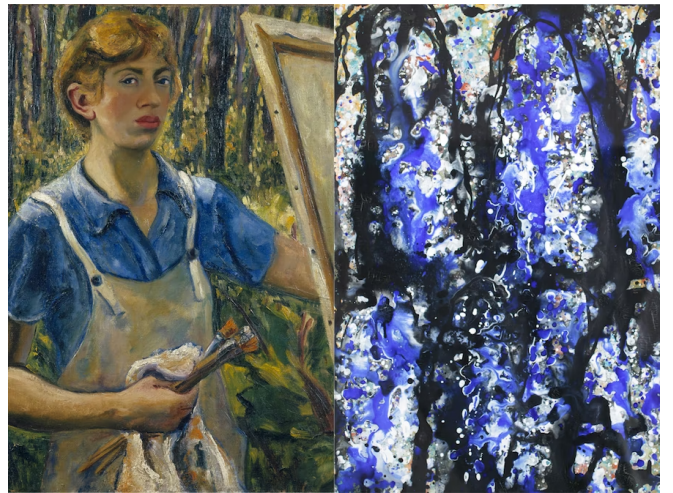
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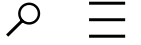
Art Market

### Saatchi Yates Unearths Fresh Talent at Its New London Gallery

[Skip to Main Content](#)

Jan 27, 2023 6:05PM



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Portrait of Phoebe Saatchi Yates and Arthur Yates, 2023.  
Courtesy of Saatchi Yates, London.

Omar El Lahib  
*Nightclub*, 2021  
Saatchi Yates  
Price on request

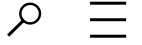
At the ages of 28 and 32, respectively, Phoebe Saatchi Yates and Arthur Yates are among the younger gallerists in London today. But during their short history as **Saatchi Yates**, the pair have brought a refreshing attitude to the heart of London's commercial art landscape since their arrival on Mayfair's Cork Street in 2020. After less than three years, however, they're upping sticks to St. James's, a five-minute walk from their former location and a stone's throw away from Buckingham Palace and Christie's.

Phoebe and Arthur's zeal for grandeur is reflected in the sheer size of their new 10,000-square-foot gallery in St. James's, ready with its crisp white walls, large paintings, and newly laid glossy floor.

Beaming with enthusiasm, the couple met Artsy ahead of the [opening](#).

[Skip to Main Content](#)



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Exterior view of Saatchi Yates, London. Courtesy of Saatchi Yates, London.

Straddling the old with the new is also important to Phoebe and Arthur’s vision for Saatchi Yates. “We always have one foot in the past and one foot in the future,” said Phoebe. Their relocation to St. James’s reflects this. As Arthur noted, “London is London—it’s where exciting things are happening in the art world, and sits in a nexus of activity for emerging and international artists. But the rich history of St. James’s is also extremely important to us.”

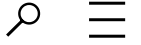
Hidden away from the main gallery space is a room of secondary-market artworks available for private viewings. But while blue-chip artworks on the secondary market from the likes of [Willem de Kooning](#) and [Pablo Picasso](#) make up half of Saatchi Yates’s business, Phoebe and Arthur’s primary ambition is for young contemporary artists to be given the blockbuster treatment. The husband-and-wife duo are firm about their ambitions to focus on [contemporary art](#) at the new space.

[Skip to Main Content](#)

“We are not interested in testing the market with group shows,” Phoebe remarked. “We only want to show artists who we have 100%

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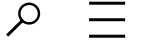
Sujin Lee  
*Sway*, 2020  
 Saatchi Yates  
 Price on request

Sujin Lee  
*Maze*, 2021  
 Saatchi Yates  
 Price on request

Saatchi Yates wants to change the landscape for the young artists that it platforms. For example, the 33-year-old Korean painter Sujin Lee exhibited with Saatchi Yates in early 2021 having never sold a painting in her career. Before long, her works were selling for more than £30,000.

Most artists would only be able to have a show of this scale at their peak, but Saatchi Yates facilitates this for artists at the very beginning of their careers. “In this space in St. James’s, it’s like

[Skip to Main Content](#) at the scale of the blue-chip market, but we are seeing and promoting much younger artists,” Phoebe explained.

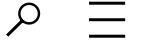
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Omar El Lahib, installation view at Saatchi Yates, 2023. Courtesy of Saatchi Yates, London.

For their grand opening, Phoebe and Arthur have brought together 18 large-scale paintings by 37-year-old Lebanese artist Omar El Lahib, who currently works in Cologne. The artist was studying fine art at the Kunstakademie Düsseldorf when the couple first discovered him via Instagram. Hanging on the gallery walls is a series of El Lahib's mesmerizing, night-time dreamscapes.

“We thought, ‘Wow, these starry-filled paintings are like a mix of Edvard Munch and Vincent van Gogh,’” Arthur explained. “Then Omar told us his inspiration came from a photograph of a red-headed woman he stumbled across whilst scrolling through Facebook one day.” Although El Lahib engages with social media, it is his rigorous academic training and art historical references that make his artworks truly show-stopping.

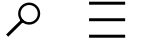
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Omar El Lahib  
*thinker, 2022*  
Saatchi Yates  
Price on request

The couple, who have been together for more than a decade, have always shared a love for art collecting. As the daughter of Charles Saatchi — one of the most influential patrons of late 20th-century British art, and founder of Saatchi Gallery in Chelsea — Phoebe does not underestimate the influence of her father on the couple’s own art world venture. “Together, and with [my] dad, we’ve been looking at emerging artists and student shows for years,” she said. Phoebe and Arthur both worked at Saatchi Gallery, which “has always been about breakthrough artists,” Phoebe said.

Later this year, Saatchi Yates’s program will include the work of [Skip to Main Content](#) artist [BIJJOO](#), who is originally from the U.S. and has more than 100,000 followers on the platform. During our interview, Phoebe took out her phone to show some of the artist’s ASMR-style

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students can come into our gallery, find the artist online, and see how these paintings are created,” she told Artsy.

Bijjoo  
*Delivery*, 2022  
Villazan  
Sold

Bijjoo  
*Dragon*, 2022  
Villazan  
Sold

With such a strong track record over such a short period of time, the gallery has already become a regular haunt for young collectors. It’s also known for inhabiting hip, temporary spaces, from a French château to Miami’s design district.

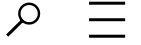
Phoebe and Arthur believe that Saatchi Yates represents the artists of their generation: “We are exhibiting the right artists, in the right places, at the right time,” said Phoebe. “For young collectors, this means that they can buy art from their contemporaries. It’s like

[Skip to Main Content](#) 'our youth.' ■

Lucy Howie

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Singapore  
Arun Kakar

Meet the 26-Year-Old Gallerist Championing Women Artists of Color  
Ayanna Dozier

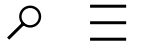
Gallerist Emilia Yin Is Making Room for Asian Diasporic Artists in Los Angeles  
stephanie mei huang

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*Jenna Gribbon, Luncheon on the grass, a recurring dream, 2020. Jenna Gribbon, April studio, parting glance, 2021.  
Jenna Gribbon, Silver Tongue, 2019*

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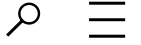
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