

“The Most Influential Artists of 2024,” *Artsy*, December 19, 2024.



Art

The Most Influential Artists of 2024

Artsy Editorial

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Jeffrey Gibson, installation view of *WE HOLD THESE TRUTHS TO BE SELF-EVIDENT*, 2024 in “the space in which to place me” at the U.S. pavilion at the 60th International Art Exhibition - La Biennale di Venezia, 2024. Photo by Timothy Schenck. Courtesy of the U.S. pavilion.

In 2024, there were major shifts in the art world. The first headline event came in April, when the Venice Biennale opened, projecting a new cadre of artists into the spotlight. The international exhibition “Foreigners Everywhere,” curated by Adriano Pedrosa, highlighted Indigenous and queer artists outside the Western art world, many of whom went on to receive international gallery shows, rolling the show’s influence across the globe. With underrecognized artists such as these gaining new acclaim, 2024 looked like a year of adjustment towards a canon that is, thankfully, growing all the time.

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As art fairs have proliferated across the world and emerging markets develop in importance, art world power is shifting globally, with Middle Eastern and Asian metropolises growing in stature. Against this backdrop, in 2024, artists were often vocal activists for the causes that mattered to them. Influence, for artists this year, was measured not just by what they did within the walls of the gallery, but the collaborations, statements, and impact they made in the outside world.

Here are Artsy’s most influential artists of 2024.

Isabella Ducrot

B. 1931, Naples, Italy. Lives and works in Rome.



Portrait of Isabella Ducrot in Rome, 2021. © Albrecht Fuchs. Courtesy of the artist, Galerie Gisela Capitain, Cologne, and Petzel, New York



Isabella Ducrot, *Tendernesses on grill IX*, 2023. Photo by Daniel Greer. Courtesy of the artist and Petzel, New York.

Isabella Ducrot’s debut solo show with Petzel Gallery in New York this past January opened with a quote from the artist: “You can make a drawing of two people in love, but the tenderness doesn’t always come out. I’m trying to make tenderness come out,

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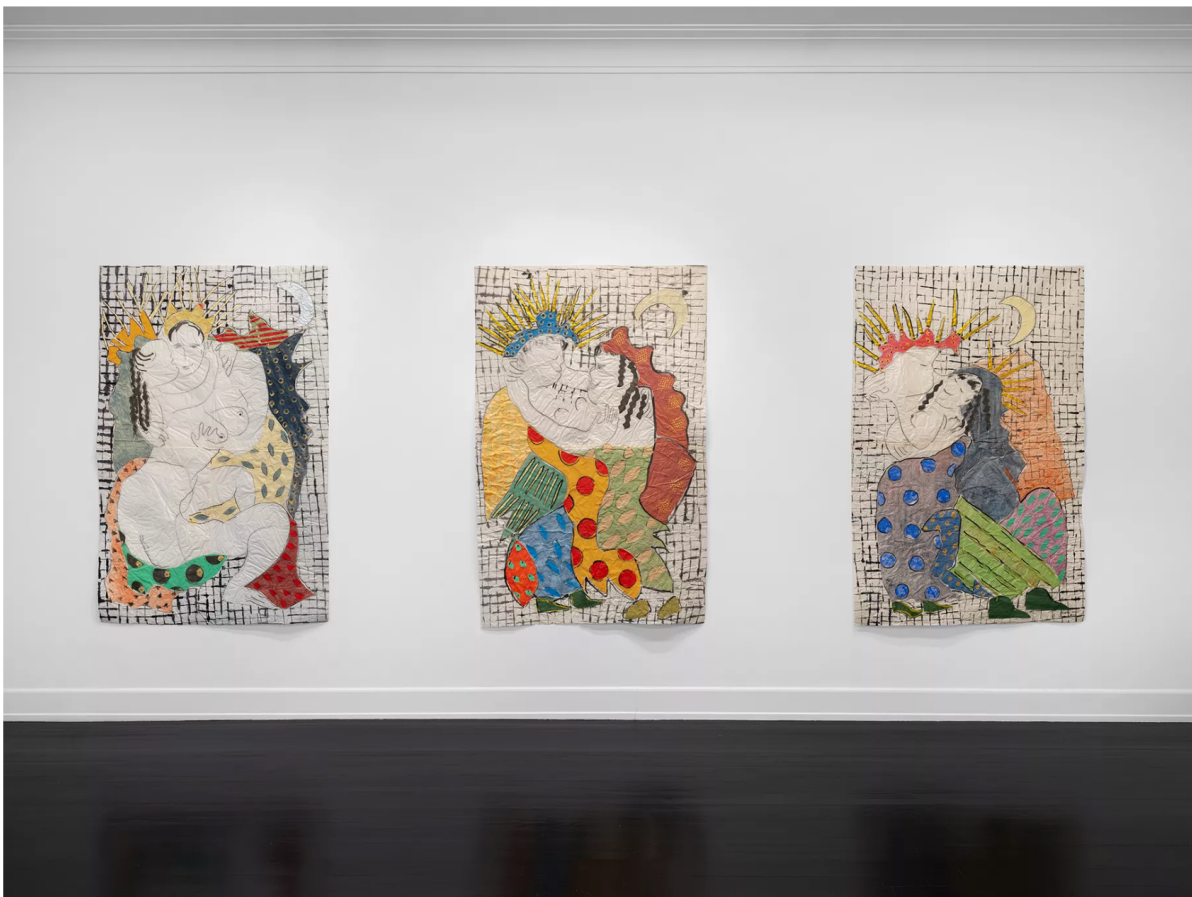
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tenderness and the possibility of touch.” This feeling radiates through Ducrot’s luminous depictions of flowers, lovers, and landscapes. It also describes the way she transforms rare, centuries-old papers and fabrics sourced from across the globe in her collages and works on paper—and the way she has gently enchanted the art world.

Hardly a month passed this year without a major moment for the Rome-based artist, whose rise to renown primarily took place after she turned 90. Ducrot’s Petzel show coincided with *Big Aura* (2024), her stunning installation that enveloped Dior’s spring/summer runway show at the Musée Rodin in Paris. In April, her solo show at Le Consortium in Dijon, France, marked her first major international museum exhibition. By June, her second solo show with Sadie Coles HQ opened in London, followed in August by another exhibition at the Museo delle Civiltà in Rome.



Isabella Ducrot, installation view of “No Words” at Petzel, 2024. Photo by Daniel Greer. Courtesy of the artist and Petzel, New York.

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In October and November, Ducrot’s work was presented in solo booths at Frieze Masters and ADAA’s The Art Show—she is represented by Petzel, Sadie Coles, Galerie Gisela Capitain, and Standard (Oslo)—cementing her status as a favorite among collectors. Yet it may well have been a widely admired *New Yorker* profile by Rebecca Mead that really catapulted Ducrot into the public consciousness this year. Ultimately, her work transcends trends, offering a timelessness that is delightfully seductive.

—Casey Lesser

<https://www.artsy.net/article/artsy-editorial-5-artists-follow-francis-bacon>