

From one WOMAN TO ANOTHER

In the art world, mentoring has so often led to nurturing, creatively fulfilling relationships.
Bazaar Art asked renowned names to champion their favourite rising stars

ARTWORK COPYRIGHT AND COURTESY THE ARTIST

'Indelicate' (2020)
by Camilla Hanney



NANA OFORIATTA-AYIM, WRITER,
ART HISTORIAN AND FILM-MAKER,
on DELPHINE DESANE

'I love the artist Delphine Desane's work. The clear beauty of dark brown women against matt blocks of colour allows you to see them in ways they haven't been presented in painting before: the dreamlike nature reminiscent of Matisse, the lines that point to Baule masks and hint with the slightest abstraction at so many depths of expression underneath. When I first saw her art, I felt instantly excited about the stories she was telling and cannot wait to see more.'



'Journeyini' to Utopia I' (2020) by Delphine Desane



*From left:
'Writhe' (2020) by
Camilla Hanney.
'Indelicate' (2020)*

TRINO VERKADE, SARABANDE
FOUNDATION DIRECTOR,
on CAMILLA HANNEY

'Camilla came to Sarabande through a studio partnership with New Contemporaries. As a sculptor, she uses various materials, but we were particularly drawn to her ceramics, and the way she explored and manipulated the material. Her works reflect historic unrealistic expectations of sexuality put onto women, specifically by men in the Irish Catholic faith. She rebels against that puritanism with wit, creating unnerving sculptures that illustrate the multiple personalities that exist in every woman around the world.'



*'Facades/
Fronts' (2018)
by Emily
Speed*

HELEN LEGG, DIRECTOR, TATE LIVERPOOL,
on EMILY SPEED

'Emily Speed's subversive films, performances and photographs explore how we occupy and shape the world around us and, in turn, are shaped by it. I saw her first performance, *Human Castle*, at the Edinburgh Art Festival: acrobats clambered on each other's bodies, before unfurling folded cloths strapped to their backs to encase themselves, defensively, within a human turret. I've always enjoyed the awkwardness of her lumpen costumes-cum-architecture that shield the female body and nod wryly at the patriarchal construction of urban space.'

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*Artworks by Loredana
Sperini, from far left:
'Sara, Delia & Eva'
(2006). 'Untitled' (2015)*

MANUELA WIRTH, PRESIDENT AND CO-FOUNDER
OF HAUSER & WIRTH GALLERY, *on* LOREDANA SPERINI

'The first time I saw an exhibition by the Swiss artist Loredana Sperini was in 2006 in a small gallery called Freymond-Guth. I was captivated at first sight by the wonderfully tactile quality of her work in textiles, wax and clay. Some of the earliest pieces I bought were embroidered textiles; since I originally trained as a teacher of arts and craft, I find the way she transfers her "drawings" onto cloth with a needle and thread fascinating. Loredana and I share another passion: we are both keen knitters. She now spins and dyes her own wool using plant-based pigments – I've built a collection in vibrant colours.'



'Forest Burning' (2020) by Jelly Green

MAGGI HAMBLING, ARTIST, *on* JELLY GREEN

'Jelly Green was 16 when I first saw – and was impressed by – her work. Her subject matter has progressed from the Suffolk landscape to the jungle, to the decimation of forests worldwide. She has travelled to, lived in and worked from nature in numerous countries, and this experience informs her current paintings, which combine memory and imagination. Having responded to the melting of ice caps in my own art, I share Jelly's passion, as, in her own way, she confronts our ongoing destruction of the planet. Her painting *Forest Burning* is both terrifying and beautiful: as I look at it, the heat and fear engulf me.'

Maggi Hambling's solo exhibition is at Marlborough London from 15 October to 21 November.



TALKING POINTS

MARIANE IBRAHIM, FOUNDER OF THE
MARIANE IBRAHIM GALLERY,
on TIFFANY ALFONSECA

'Tiffany Alfonseca is a Bronx-based, Dominican-American artist whose subjects exude strength and humanity, and honour her community - the Black and Afro-Latinx. Overflowing with picturesque bliss, her paintings and drawings build a universe reflective of her upbringing. She uses a vibrant colour palette and yet there is, in her work, a constant struggle between the emotional and the physical space.'



'Girl Talk' (2020) by Tiffany Alfonseca. Top left: 'It Was Good Until It Wasn't' (2020)

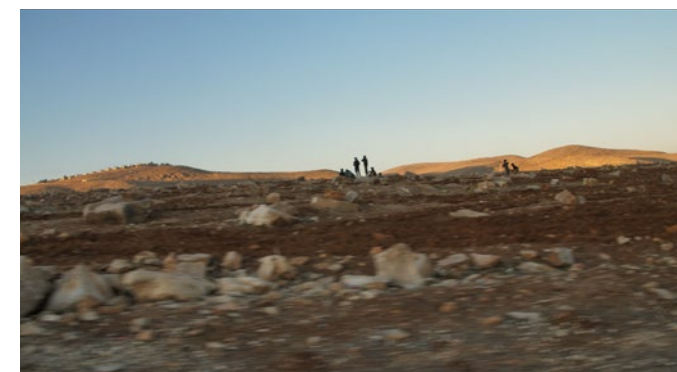
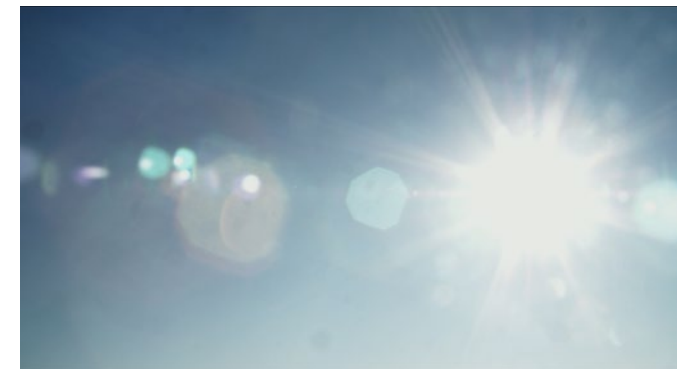
TALKING POINTS

TOURIA EL GLAUI, FOUNDING
DIRECTOR OF 1-54 CONTEMPORARY
AFRICAN ART FAIR,
on NABEEHA MOHAMED

'I was initially drawn to the boldness of Nabeeha's watercolours and her charming depictions of daily life; then I discovered the tension and political messages in the other layers of her work.'



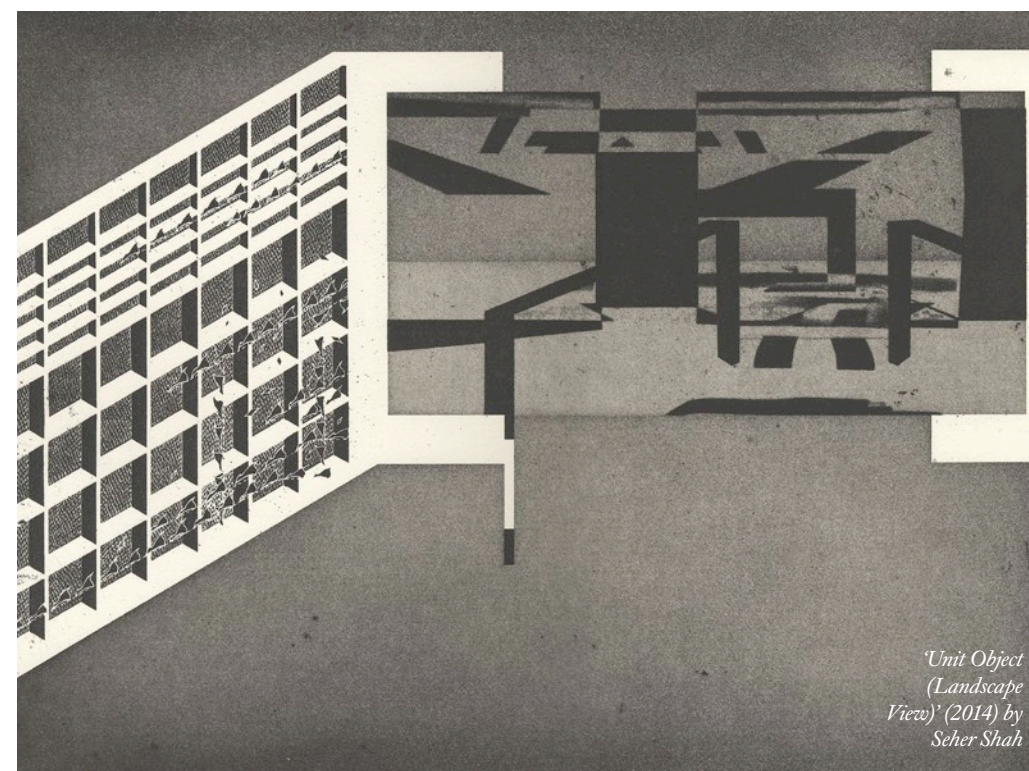
'Overripe and Never Ready' (2019)
by Nabeeha Mohamed



Stills from 'The Jump' (2020) by Shuruq Harb

EVA LANGRET, ARTISTIC DIRECTOR OF FRIEZE, *on* SHURUQ HARB

'Shuruq and I met around 12 years ago, when she was in London on an artist residency. We were both young, and early in our careers; we'd share deep belly laughs and dream up projects together. She realised them all and then some; from film-making to publishing books. I particularly admire her fierce intellect and engagement with the politics of her locality and the world at large. Shuruq changes the world around her and inspires others to do so too. She makes art, thinks, teaches, studies, writes, speaks, curates and travels, besides being one of the most intellectually stimulating, generous and fun people I've ever been around. We live far apart, but I always think of her; she has had a lasting impact on me.'



'Unit Object
(Landscape
View)' (2014) by
Seher Shah

DEVIKA SINGH, CURATOR OF
INTERNATIONAL ART AT TATE
MODERN, *on* SEHER SHAH

'Seher Shah was born in Karachi and lives in Delhi. She studied at the Rhode Island School of Design, where as a student of architecture, she was taught European Renaissance perspective drawing; she has since turned to forms of representation that could be considered "anti-perspective". One of the things that draws me to Seher's art is how she reinterprets our relationship with past art and architectural legacies. I included her work in two exhibitions I curated: at the Dhaka Art Summit in 2018, "Planetary Planning" displayed large-scale drawings that mapped out how Brutalist architecture unfolded across the globe, while in "Homelands" at Kettle's Yard last year, *Argument from Silence (broken limb)* (2019) engaged with the contested histories of Gandhara sculptures.'



A still from 'Resonating Silence' (2019) by Magda Stawarska Beavan

LUBAINA HIMID, ARTIST, *on* MAGDA STAWARSKA BEAVAN

'Magda was born in Poland and has lived in the north of England for the past 20-odd years. She has an extraordinary ability to make daring, dangerous art that draws on her desire to enable us to remember what we thought, and perhaps hoped, we had forgotten. I love Magda's work because although our life experiences and methods of working as artists are very different, we are both passionate about cities – their history, their vibrancy and the narratives that inevitably unfold. Her installations combine moving image, soundscape and traditionally made screen-prints and paintings on paper. She uses colour in a way that is exquisite, subtle, enigmatic and deeply felt. I have been aware of her work for more than a decade; she has helped me make screen-print editions, and I have performed on a couple of her city-based sound projects. Last year, she was commissioned to make a solo sound piece, *Reduce the Time Spent Holding*, for my exhibition at the New Museum in New York. Her first solo show in London opened at Yamamoto Keiko Rochaix Gallery in Whitechapel in September.'



*'Mad At Me' (2018)
by Issy Wood*

ANITA ZABLUDOWICZ, COLLECTOR
AND FOUNDER OF THE
ZABLUDOWICZ COLLECTION,
on ISSY WOOD

'Issy Wood's paintings are extreme – often either really small and detailed or huge, simple and graphic. She creates a surreal and intriguing world that combines contemporary imagery with an archaic-feeling palette and other references. Issy is also a writer and a musician: she made two songs especially for us for her inclusion in "World Receivers", an exhibition my daughter Tiffany curated from our collection in 2019. She has recently had incredible shows at Goldsmiths CCA and at the Schinkel Pavillon, Berlin – all that, and she isn't even 30.'

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ANNE HARDY, ARTIST,
on MADELEINE PLEDGE

'Madeleine's work has a compelling energy. In her series "Be Soft But Not Too Soft", pairs of boots are hand-modelled in unfired clay. They are impossibly fragile but so tempting to put our feet into! Her themes of desire, connection and touch seem ever more relevant as we reimagine our relationships and the world in the wake of Covid-19.'



'Be Soft But Not Too Soft' (2018) by Madeleine Pledge. Top left: her 'Isa Genzken's Blue Leather Jacket' (2016)

'Capriccio' (2019) by Flora Yukhnovich



VICTORIA MIRO, FOUNDER OF VICTORIA
MIRO GALLERY, *on* FLORA YUKHNOVICH

'My son Oliver introduced me to Flora's art, after it was proposed to him for a group show at my gallery last year. I was impressed by her dynamic paintings, which tap into art history while being fresh and relevant, and I realised she would be perfect for a residency that I run at our studio in Venice. Flora adopts the language of Rococo, reimagining the work of 18th-century Italian artists such as Giovanni Battista Tiepolo through a filter of contemporary references, so I knew she would benefit from being able to study those masterpieces in real life. The artworks she has created as a result are exceptional.' □