



Chromatic scale

A seductive use of colour makes Lizzie Munn's work a visual feast

The RA graduate designed the lime-green and slate-grey flags on Mayfair's Bond Street this summer as part of the West End's month-long celebration of art and fashion. 'My pieces are made to encourage lingering looks, which allows colour to transcend,' Munn says of her vibrant, print-based work. LAURA KETTLEWELL

'Unreal City: Abstract Painting in London' is at the Saatchi Gallery (saatchigallery.com) from 19 October to 15 November.

MOVERS *and* MAKERS

Meet the leading women bringing innovation to contemporary art



LYDIA YEE

One of the most discreetly influential voices on the British art scene, the Detroit-born art historian and former chief curator at the Whitechapel Gallery, who boasts Mary Heilmann and Anna Maria Maiolino among her curatorial credits, is a juror of this year's Turner Prize. She has a passion for celebrating under-recognised names and amplifying their ideas to resonate with audiences. 'Women artists are finally getting their due,' she says. 'They are being seen, heard and acknowledged in ways that signal there's no going back.' Next is an exhibition at the Henie Onstad museum in Norway and an art space opening in London next year.

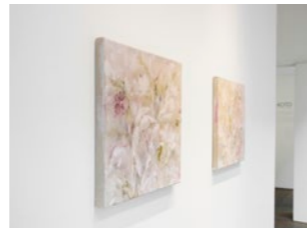


VICTORIA SIDDALL

A cultural titan in the commercial art world, the former Frieze global director masterminded the inception of Frieze Masters in 2012, and led the contemporary fair internationally, overseeing the launch of the Seoul edition in 2022. Now, as the first female head of the National Portrait Gallery, she is shaking up the British institution. We are excited to see what she does; so far, the trailblazer has been keen to use her vision and insight to drive the conversation toward environmental responsibility in the sphere and has co-founded two art charities with a sustainable emphasis, Murmur and Gallery Climate Coalition. CLAIRE BRAYFORD

THREE TO WATCH

Hotly tipped female talent on the British art scene



BIANCA RAFFAELLA

'Ethereally beautiful,' was how Dame Tracey Emin described the fragile and intuitive paintings of the partially sighted British creative, who is poised to make a firm mark on the art world.



JASLEEN KAUR

The Scottish-Indian artist whose powerful tangle of childhood memories growing up as a Sikh in Glasgow – Irn-Bru-hued family photos juxtaposed with a doily-covered Ford Escort – has seen her shortlisted for the Turner Prize and on the cusp of wider acclaim.



DELAINE LE BAS

It is hard not to be consumed by the energy and immediacy of the Turner Prize-nominee's candy-coloured, textile-filled world, which endeavours to unravel the misconceptions surrounding Romany communities. CB

PHOTOGRAPHS: COURTESY THADDAEUS ROPAC GALLERY, LONDON; PARIS - SALZBURG - SEOUL: ARTIFACTS; COURTESY THE ARTIST; HANNAH LISTER, SAM CAMPBELL; COURTESY OF FLOWERS GALLERY; JASLEEN KAUR; ALTER ALTAR AT TRAMWAY, GLASGOW 2023; COURTESY OF TRAMWAY AND GLASGOW LIFE; PHOTO: KEITH HUNTER; DELAINE LE BAS; INCIPIT VITA NOVA; HERE BEGINS THE NEW LIFE/A NEW LIFE IS BEGINNING AT SECESSION, VIENNA; PHOTO © IRIS RANZINGER; COURTESY OF LYDIA YEE; © SCOTT TRINDLE



A MATERIAL WORLD

Zadie Xa's expansive practice mines the intersection of cultures and artistic form

BY HELENA LEE

In her light-filled east-London studio, the artist Zadie Xa is stroking the lining of a handbag that reminds me of the fluffy coats on the two excitable Pekingese dogs swarming around our feet. The bag is a pleasingly bright confection of patchworked textiles of knives and organic forms, with a tiger's head on the side. It's one of four limited-edition Lady Dior bags that she created for the French fashion house earlier this year.

It's impossible to categorise Xa's art. Her multidisciplinary approach encompasses everything from textiles – and handbags – to painting and performance, but it is always immersive and surprising, a masterclass in storytelling, often suffused with colour, and drawing on a range of influences including her Korean heritage and North American turn-of-the-century pop culture. In 2016, the Serpentine Galleries commissioned new work from Xa, combining Korean folk performance, ritualistic and spiritual practices, costume-making and traditional dance. Maria Grazia Chiuri, the creative director of womenswear for Dior, first

saw Xa's work at the Venice Biennale in 2019 and, impressed by the textiles and the spiritual aspect of her narratives, went on to support her landmark solo show *House Gods, Animal Guides and Five Ways 2 Forgiveness* at the Whitechapel Gallery in 2022.

Assemblage that echoes bojagi, a style of Korean patchwork, is a technique Xa returns to again and again. As a teenager in Canada, she gravitated to Black American culture, finding relatable threads within the narratives in hip hop. 'It was a link bridge into thinking critically about race and history, and what it was to be a non-white person in North America,' she says. At the same time, she 'felt a profound sense of frustration' at the dearth of literature or information about the country of her parents' birth.

This tension has manifested itself throughout her oeuvre, and is reflected in her own journey through different media. Xa trained in painting at London's Royal College of Art but she does not consider herself a painter. 'I think I'm someone whose ideas are rooted in painting,' she says. 'I think of them almost as backdrops – part of a *mise en scène* that I need to anchor some of the ideas.' Her practice swiftly started to include textiles and performance and, after graduate school, she began making clothes that resembled sports jackets, layered with material, using heavy-duty double stitches as a nod to the way skateboarders would imprint labels of brands they wanted to be affiliated with. 'Metaphorically speaking, it felt like stitching together identities, how we all combine different aspects of our personality,' she says.

At the heart of the 2022 Whitechapel show was a large, 3D fabric installation inspired by a *hanok*, a traditional Korean home, featuring 'shape-shifter' characters, animal motifs and shamanistic figures, both as paintings and as sculptures. The fox in particular is a potent symbol for Xa, given its multiple identities in different cultures. 'The fox is seen as the sly trickster in European settings, a malignant city pest,' she says. 'But in East Asia, foxes are associated with being shape-shifters. I think about this a lot: the idea that people need to shape-shift within society. You see this clearly within immigrant families who code-switch to be seen as more palatable in Western society.'

This autumn, the fox will be present in Xa's paintings on view at Thaddaeus Ropac, and at the gallery's booth at Frieze art fair. Her cover for *Bazaar Art*, *The Wellspring of Childhood (Vancouver Sunset)* (2024), continues her bojagi series, while the shell at the centre represents a vessel for knowledge transmission and refers to Hilma af Klint's shell paintings.

Its colours were inspired by a trip home at the end of August. 'The first evening I arrived at the city beach,' she says, 'I was greeted by the most beautiful, vivid peachy sunset and sparkling coastline. My time in Vancouver was spent retracing childhood excursions that provoked a sense of home and connection to my youth that is often obscured by the daily grind of London.' And so Xa weaves the threads of her identities into a most uplifting whole. *Zadie Xa's works will be presented at Frieze London at Thaddaeus Ropac's booth from 9 until 13 October.*





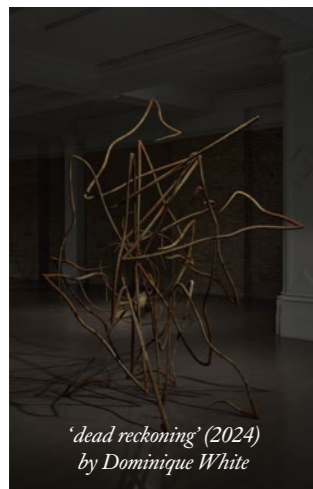
'Flora Britannica' (2023) by Lubaina Himid

WHAT *lies* BENEATH

How Lubaina Himid is uncovering hidden perspectives in her work

Under the Shelf (2024), the piece Lubaina Himid has created for the *Bazaar Art* cover, is typical of the playful engagement her work often requires from the viewer. 'It is part of a series of images painted for the underside of a shelf,' she says. 'For years I've toyed with the idea of making paintings that you cannot see unless you lean or stretch or bend to get a better view.'

This year, our contributing editor, who turned 70 in July, received the Suzanne Deal Booth/FLAG Art Foundation Prize, and her show *Make Do and Mend* has just moved to New York. While her practice has evolved, she has always sought to illuminate the effects of British colonialism on marginalised voices. 'The thread that weaves through everything I do is a desire to understand how to talk about the inside story, the hidden history,' she muses. HL



'dead reckoning' (2024) by Dominique White

NEW WAVE

Dominique White's work draws on diasporic myths of the ocean

The artistic storytelling of Dominique White, the Central Saint Martins graduate who won the Max Mara Art Prize for women in 2023, is typified by a preoccupation with the sea: the nautical legends of the Black diaspora and the tragic connotations of the transatlantic slave trade. Many of her pieces are made of forged iron, torn sails and driftwood. Her latest work, *Deadweight*, played on the idea of shipwrecks, and was her first major solo exhibition; her second follows in February. 'I'll revisit an older body of work in a new language,' she says. 'I don't want to stagnate. British art has always been the art world's rebellious child. I want to bring that back.' MARIE-CLAIRE CHAPPET *'Deadweight' will be at the Collezione Maramotti (collezionemaramotti.org) from 27 October to 16 February.*

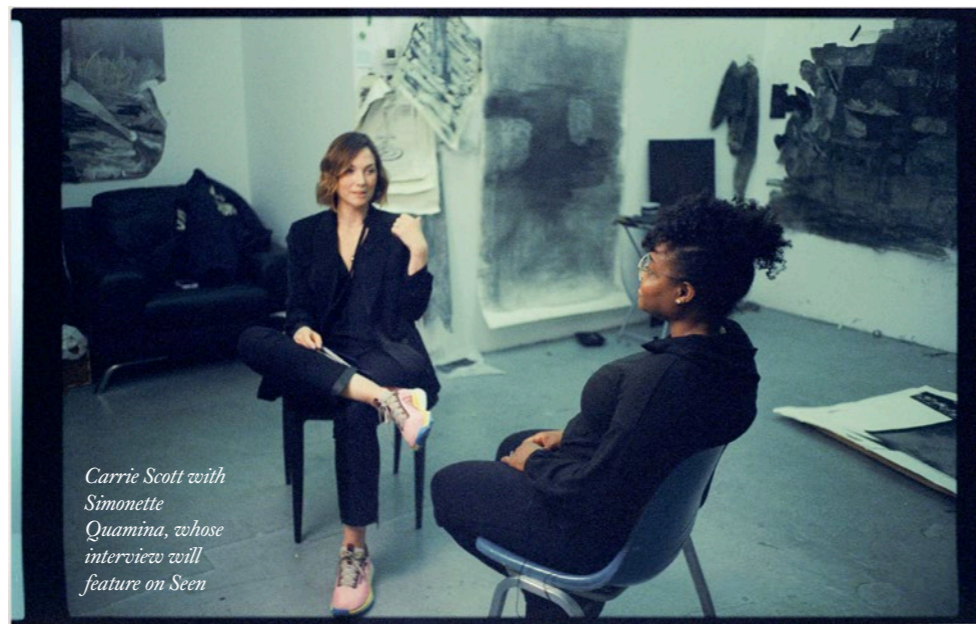
On the inside

A new consultancy aims to demystify the arcane workings of the art market

Carrie Scott is quietly staging a revolution. The art historian, curator, advisor and broadcaster wants to bring accessibility, transparency and fairness to the realm of art-collecting. 'I've experienced insider-trading, gatekeeping or parties playing with a stacked deck, and it didn't sit well with me,' she says. 'I want to introduce anyone interested – whether tentative enthusiasts or long-term patrons – to brilliant artists, emerging or established, without the bias that charging commission can bring.' As a result, she has just launched *Seen*, a membership consultancy. It will provide masterclasses explaining, for instance, what an auction house does, how the secondary market works or what a gallery director's role is, and Scott's team will share art-market analysis.

Curators and insiders will flag exciting new names and upcoming shows. 'We need to get back to asking: what is the point of art? Why is a collector important?' Scott says of her bold plans. 'Because we need culture now more than ever, right?'

CHARLOTTE BROOK *For more information, visit seen.art*



Carrie Scott with Simonette Quamina, whose interview will feature on *Seen*

THE BRIGHT STUFF

Vivid accessories to bring joy to your home

KISS

Silk scarf, £460, Lorenzo Mattotti for Louis Vuitton

Numbered and hand-signed inkwash, £2,500, the Gilbert & George Centre

Plate, £190, Huma Bhola Artwar

Vase, £520, Paola Paronetto, Artemest

Sculpture, £1,245, Anthea Hamilton, Chisenhale Gallery

Chair, £395, Carl Clerkin for SCP

China, £660, Tong Ren for Hermès

Limited edition lithograph, £10,000, Bharti Kher, Yorkshire Sculpture Park

Earrings, from a selection, Cindy Sherman x Lizworks

Champagne, £220, Dom Pérignon Vintage 2015 x Jean-Michel Basquiat, Selfridges

Brass sculpture, £150, Barbara Hepworth by Stik Designs, Tate

Ceramic, £200, Lindsey Mendick

Cutlery, £545 for both, Natalia Criado, Artemest

Skateboard, £550, Mickalene Thomas, the Skate Room

Watch, £96, Louise Bourgeois, Swatch x Tate

Teapot, £90, Bella Freud x Gillian Wearing, Curated Crowd

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