

WORKPLACE

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By Richard Brooks

'Painting is back in the frame ... and the rising stars are mostly women'

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Painting

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Two decades after Damien Hirst's pickled cow, young artists have returned to traditional pigment on canvas



'I'll Have What She's Having' by Flora Yukhnovich has just sold for £2.3m at auction in London. Its guide price was £80,000. Photograph: Tristan Fewings/Getty Images for Sotheby's

Some at the Hayward are well established artists like Peter Doig and Rose Wylie, but most are less known, like Fadojutimi, as well as other thirtysomethings including Louise Giovanelli, who works in Manchester, Kudzanai-Violet Hwami, who was born in Zimbabwe and raised in South Africa from where she came to the UK, and American-born and now London-based Issy Wood, one of whose works, *Eggplant/Car Interior*, sold this month for £327,000.

Ralph Rugoff, director of the Hayward, points out that more than half the paintings at his exhibition are by women. "Yet, if I'd put on this show 30 years ago, it would mainly have been of white, male, English-born artists. My feeling is that the public and buyers like what I'd call the magical quality of painting - the relationship between colour and scale."

Eliza Bonham Carter, head of the Royal Academy Schools, concurs. "Maybe there is a yearning for something bright in the times in which we live. Also, during lockdown people have been going online to see art, and found it easier to look at paintings."

Rachel Jones, who was on the RA Schools postgraduate course and is one of the Mixing It Up artists, herself speaks of "the emotional opportunities of colour, and how colour communicates".