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# BAZAAR

# ART

WOMEN IN ART



MIUCCIA PRADA

*by Brigitte Lacombe*

for HARPER'S BAZAAR ART

IN PARTNERSHIP WITH BENTLEY



LIVING  
LEGEND



## GOLDEN AGE

At 89, Yayoi Kusama

continues to amaze and inspire us

'I have so much I want to do, I am determined to live until I am 300 years old,' Yayoi Kusama once revealed to *Bazaar*. True to her word, the 89-year-old is showing no signs of slowing down as she launches her newest show at Victoria Miro. Ranging in scope from the infinite to the intensely personal, the presentation will include fresh canvases for her *My Eternal Soul* series, bronze pumpkin sculptures daubed in vibrant reds, yellows and greens, and the unveiling of another *Infinity*

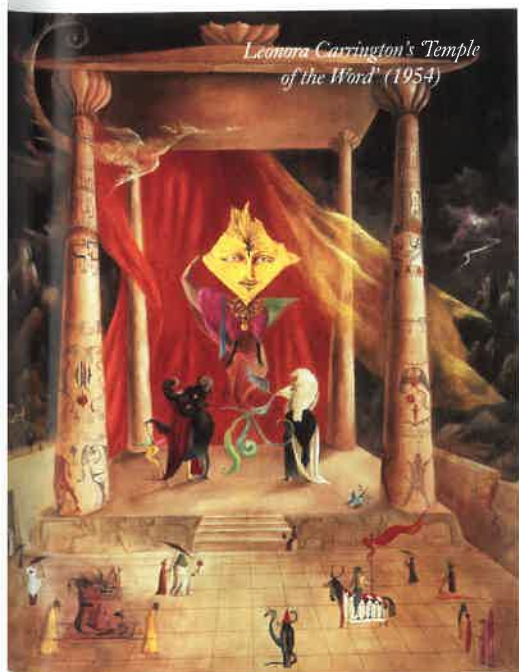
*Yayoi Kusama's 'Garden of Women in Blooming Youth' (2018). Right: 'I Spoke All About Peace' (2017)*

*Mirror Room*, where visitors can lose themselves in an array of polka-dot lanterns. TF 'Yayoi Kusama' is at Victoria Miro, London N1 ([www.victoria-miro.com](http://www.victoria-miro.com)), from 3 October to 21 December.

## THE NEVERENDING STORY

A cyclical motion picture  
by Martha Fiennes takes Salma  
Hayek to another dimension

BY FRANCES HEDGES



'She's potent, she's present and she has panache. She's super-intelligent and super-instinctive, courageous, funny, fast and female.' So says the director Martha Fiennes of Salma Hayek, the star of her new experimental film *Yugen*, shown at the Venice Film Festival at the beginning of September. As a creative duo, they are a force to be reckoned with, proactively addressing what Fiennes calls the 'deficit of the feminine principle' on the big screen. 'The whole history of cinema has been created by men, so there's a lack of interest in what a woman might want to say in her story – and certainly a lack in trust in that being monetised,' she says.

Fiennes' own artistically led production defies conventions of film-making, which all too often features predictable plotlines and linear narratives. Using the groundbreaking SloImage technology she developed with the producer Peter Muggleston for her previous film, *Nativity* – a mesmerising evocation of the Christmas tale within a subtly changing landscape – *Yugen* is a moving-image artwork, free from dialogue, that unfolds randomly according to a complex code. By relinquishing control to an algorithm that selects how her material is ordered, Fiennes creates a story that 'has no beginning, middle or end' – a circularity that expresses the cyclical nature of human life.

Even the film's title is ambitious in its

scope, referring to a Japanese concept encapsulating a deep reverence for the universe. Its haunting soundtrack, otherworldly settings and strange figures, with Hayek at its centre as a mysterious, priestess-like protagonist, recalls mediums as diverse as video games and surrealist art (Fiennes is a particular admirer of the late Leonora Carrington's dreamlike compositions). Indeed, in some ways it feels better suited to a gallery than a cinema, with viewers invited to spend anything from a minute to an hour watching the production, engaging with it emotionally as well as rationally. 'Whereas with a film you are being very cleverly manipulated, with a painting you are given quite a lot of air to respond yourself,' says Fiennes. '*Yugen* isn't a movie in a traditional sense, but I like to think it triggers a different set of reactions – somehow you're stimulated in another realm.' □

'*Yugen*' is produced by **Tendercapital**. For more information about UK screenings of '*Yugen*', visit [www.yugen.art](http://www.yugen.art).

