



Home House

Art Comes Home

SEPTEMBER 2012 - SEPTEMBER 2013

HOME HOUSE
19-21 PORTMAN SQUARE
LONDON
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Introduction

BY SOPHIE HASTINGS

Hanging contemporary art in private members' clubs is de rigeur today but not many clubs can lay claim to the architectural significance of Home House; the usual smorgersbord of works that plaster the walls of other establishments just won't do in these three extraordinary Georgian townhouses on Portman Square. Designed by George III's architect James Wyatt, and by the Scottish Neo-Classical architect, interior designer and furniture designer, Robert Adam, the central building, Number 20, was imagined as a 'Pavilion,' created purely for pleasure, by Elizabeth, Countess of Home. Having commissioned Wyatt in 1773, the Countess sacked him two years later because he was too slow, replacing the King's architect with the starchitect of the day, Adam. Wyatt was nevertheless retained by Adam to oversee work on Number 21 for the next 6 years. Adam developed the concept of 'movement' in architecture and interiors; like his Palladian architect contemporaries, he was inspired by classical Roman design, but Adam added Greek, Byzantine and Baroque styles to the mix and the diversity and eclecticism of his taste produced buildings and interiors as groundbreaking and energetic as they were formal and perfectly balanced. It

is in keeping with Adam's legacy as an experimental and original designer that curators and contemporary artists be given the chance to respond to these houses, and worth noting that Adam was not simply one of the most influential architects this country has ever produced; he was an artist himself. As his obituary published in *The Gentleman Magazine*, March 1792, explains: '[Adam] displayed in his numerous drawings in landscape a luxuriance of composition, and an effect of light and shadow, which have scarcely been equalled...' Many of Adam's drawings were acquired by the architect Sir John Soane and are at London's Soane Museum today.

In 1926, Number 20 was leased by Samuel Courtauld to house his ever-expanding art collection and in 1931 he handed over the house and collection to the newly founded Courtauld Institute of Art, where it remained until 1989 before moving to its current location at Somerset House. Considered to be the finest surviving example of a Robert Adam London townhouse, Number 20 is so exquisite that, despite its artistic heritage, the Imperial Staircase, a great sweep of marble rising to a glass dome in the roof, and the Parade of rooms that

surround it, have been left to speak for themselves. In a group installation curated by Serena Morton that places nine artists in nine rooms, contemporary works will fill the two houses flanking Adam's piece de resistance, creating a series of miniature galleries that contrast with and compliment one another. The natural beginning of the hang at Number 19 is in the Bison Bar with Piers Jackson's collages of geometric shapes that also appear to be sculptural objects, abstract icons in shallow cabinets. Jackson's aim is to describe form and his exploration of the relationship between the Dodecahedron, the Cube, the Icosahedron, the Octahedron and the Tetrahedron, expressed in lush, saturated fields of colour, provides a kind of touchstone from which the rest of the exhibition flows. Theo Mouxigouli's intimate, representational paintings of London, English landscape and French pastoral life are embedded in history, scenes that Adam may have witnessed and absorbed, and yet resonant with contemporary sensibility, vibrant and touching, with a masterly use of light and shadow. Rupert Shrive's staple medium is brown wrapping paper, painted and crushed into large sculptures or ripped and rearranged into collaged works that entice us up the staircase; flickering compositions draw the eye heavenward. These are pieces that

rearrange the viewer's understanding of the object and force us to negotiate it in a physical way: 'El Greco didn't believe in the static spectator,' says Shrive of one of his major influences, but he could be talking about himself. As we walk around, past and underneath Shrive's butterflies and painted ladies, we could be observing, perhaps interacting with, a sparkling early evening Home House crowd. Upstairs, in the restaurant and garden room, we are presented with two substantial female landscape painters, Ethel Walker and Mary Anne Aytoun-Ellis. Walker's vast Scottish skies are astonishing, full of movement with an almost mystical capturing of light, rendered with the utmost technical skill. Her landscapes may appear traditional, but their emotional impact is as powerful as their beauty is undeniable, and they examine the drama of life with a depth that is extremely rare. Aytoun-Ellis's intricate landscapes are the perfect foil to Walker, displaying a delicacy of touch that is evocative of dreams, stories and magic. Her impenetrable forests are somehow inviting; glowering skies offer bursts of bright light; glowing hilltops and pathways suggest journeys into another world.

Number 21 leads with heavyweight contemporary painter Simon Edmondson

in the Gloucester Rooms, followed by three exciting, emerging male artists, Jim Threapleton, Robi Walters and Chris Moon. All four artists are technically excellent but the common thread is their emotional intelligence and power. Edmondson's desolate spaces are theatrical yet subtle, sometimes reminiscent of stage sets, always imbued with a sense of disquiet. He paints calm ruins, the remains of a tragedy, the aftermath of something we must somehow imagine. This is ambiguity without melodrama, rendered in a soft, muted palette, and Edmondson poses questions to which the answers can perhaps be felt but never wholly understood. Threapleton is also interested in 'painting as a felt experience, a vehicle for the communication of atmosphere, of sensation found at the threshold of representation,' he says. He champions the inconclusive in his exploration of mark-making, using stainless steel as his canvas, and producing his semi-abstract works through the corrosion, removal and disintegration of the painted surface. Another seriously ambitious painter, Moon depicts life as he finds it: 'a mixture of reality and daydream, perfection and destruction.' His works are haunting and ethereal yet edgy, and while he has compared the 'anger' in the paintings to Bacon's, there is also an undeniable response to beauty

simmering beneath the surfaces. Walters doesn't paint, he cuts things out. Drawn to packaging through a desire to use waste material rather than discard it, he extracts identical shapes from recycled rubbish and layers them to make collages that are underpinned by a subtext of spirituality. He is inspired, he says, by the Thousand Petal Lotus relating to pure consciousness. 'Teardrop' will embody all sorts of meaning for different viewers, but beauty in the eye of the beholder is certainly one. The lesson of our times is that things we would unthinkingly throw away can be beautiful and art underlines this, impelling us to look and look again, to re-evaluate our surroundings, be surprised by the familiar. Robert Adam's buildings are too extraordinary ever to be familiar, but contemporary art throws them into a new and unfamiliar light. And it gives us great pleasure, something of which the Countess of Home would surely approve.

Rupert Shrive

19 PORTMAN SQUARE STAIRCASE AND LANDINGS

SOLO EXHIBITIONS

- 2011 *Something Else*, Orel gallery, Paris
- 2010 *After St. Theresa*, Serena Morton, London
(Catalogue introduction by Michael Peppiatt)
- 2008 *Something to declare*, Orel gallery, Paris
- 2008 *Post painting*, Serena Morton, London
- 2008 Cat Street Gallery, Hong Kong
- 2007 *Scream*, London (Curated by Serena Morton)
- 2007 Glauco Cavaciuti, Milan
- 2006 Rita Castellote, Madrid
- 2005 *Coach and Horses*, London
- 2002 Zwemmers, London

GROUP EXHIBITIONS

- 2012 *Art Paris*, Orel gallery
- 2012 Art Gwangju, Hanmi gallery, South Korea.
- 2011 *June 2013* Courtauld Institute of Art, Eastwing, London
- 2011 *Paris Première s'expose*, Grand Palais, Paris
- 2011 A.D. exhibition with Tristan Auer, Artcurial, Paris
- 2011 *Art Paris*, Orel gallery
- 2010 Marrakesh art fair, Orel Gallery
- 2010 *Art Paris*, Orel gallery
- 2009 *Exposition de groupe*, Orel gallery, Paris
- 2009 Spring show, Serena Morton, London
- 2009 *Art Paris*, Orel gallery
- 2008 *Moscow World Fine Art Fair*, Orel gallery
- 2008 *Art Paris*, Orel gallery
- 2008 *Scream*, London
- 2007 *East West*, Orel gallery, Paris
- 2007 *Summer Scream*, Scream, London
- 2007 *Art Madrid*, Rita Castellote
- 2006 Group show, Scream, London
- 2006 *Art Madrid*, Nikki Marquardt, Paris and Val i 30, Valencia
- 2002 BP award, National Portrait Gallery, London



Painted Lady 2012 Acrylic on brown paper, resin and bamboo 290 x 140 x 40 cm

Ethel Walker

19 PORTMAN SQUARE RESTAURANT

Ethel Walker studied at Glasgow School of Art 1959-64 under David Donaldson. She taught before deciding to paint full time – her first solo exhibition was held in Edinburgh in 1972. During the last 35 years she has exhibited widely throughout the UK and has also shown in USA and Hong Kong. She has gained a number of awards and her work is held in public, corporate and private collections in this country and abroad. Ethel Walker (Mrs David Murray) lives and works in Argyll.

SOLO EXHIBITIONS

- 2012 Roger Billcliffe, Glasgow
- 2011 Thackeray Gallery (London)
- 2009-10 Thackeray Gallery (London), Flying Colours Gallery
- 2007-08 Thackeray Gallery (London), Flying Colours Gallery
(Edinburgh International Festival)
- 2005-06 Thackeray Gallery (London), Flying Colours Gallery
(Edinburgh International Festival), Roger Billcliffe (Glasgow)
- 2003-04 Thackeray Gallery (London), Flying Colours Gallery
(Edinburgh International Festival), Roger Billcliffe (Glasgow)
Contemporary Fine Art Gallery (Eton)
- 2000-02 Thackeray Gallery (London), The Contemporary Fine Art Gallery (Eton)
Stenton Gallery (Fettes College, Edinburgh)
- 1997-99 Thackeray Gallery (London), The Contemporary Fine Art Gallery (Eton)
Stenton Gallery (Stenton), The Gatehouse Gallery (Glasgow), Flying Colours Gallery (Edinburgh International Festival), Corrymella Scott Gallery (Newcastle), Thackeray Gallery (London)
- 1994-96 Thackeray Gallery (London), The Gatehouse Gallery (Glasgow)
Macaulay Gallery (Stenton)
- 1990-93 Macaulay Gallery (Stenton), The Gatehouse Gallery (Glasgow)
Flying Colours (Edinburgh), Rowan Gallery (Drymen)
Tolquhoun Gallery (Aberdeenshire), Ancrum Gallery (Jedburgh)
- 1980-89 Broughton Gallery (Lanarkshire), Pitlochry Festival Theatre,
Gladstones Land (Edinburgh), Torrence Gallery (Edinburgh)
McIan Gallery (Oban), The Gatehouse Gallery, Glasgow
- 1970-79 Great King Street Gallery (Edinburgh), Lillie Art Gallery (Milngavie)
Scottish College of Textiles (Galashiels), Torrance Gallery (Edinburgh)



Gold Light 2012 Oil on board 123 x 122 cm

Mary Anne Aytoun-Ellis

19 PORTMAN SQUARE GARDEN ROOM

1987 - 1990

University of Oxford, Ruskin School of Drawing. B A Fine Art

1990 - 1992

Royal College of Art. M A Printmaking

SELECTED SOLO EXHIBITIONS

- 2012 *Michaelmas Journey*, Portland Gallery, London
- 2009 *Thinking Places*, Portland Gallery, London
- 2006 *Stargazing*, The London Art Fair and Portland Gallery, London
- 2003 *Everyman's Journey*, Portland Gallery, London
- 2001 Art 2001: The London Contemporary Art Fair with Portland Gallery, London
- 2000 *Earth mountains Rivers*, Portland Gallery, London
- 1998 *Visions of a Legend*, Portland Gallery, London
- 1997 *Recent Paintings*, Portland Gallery, London
- 1996 The Nevill Gallery, Canterbury
- 1993 *Fellowship work*, Ruskin School of Drawing, University of Oxford

SELECTED MIXED EXHIBITIONS

- 2012 Sunday Times Watercolour Competition
- 2009 Lynn Painter Stainers Exhibition
- 2007 BP Portrait Award, Hunting Art Prize
- 2001 BP Portrait Award, Hunting Art Prize
- 2000 BP Portrait Award, Hunting Art Prize
- 1996 BP Portrait Award, Hunting Art Prize
- 1999 Discerning Art Prize Exhibition



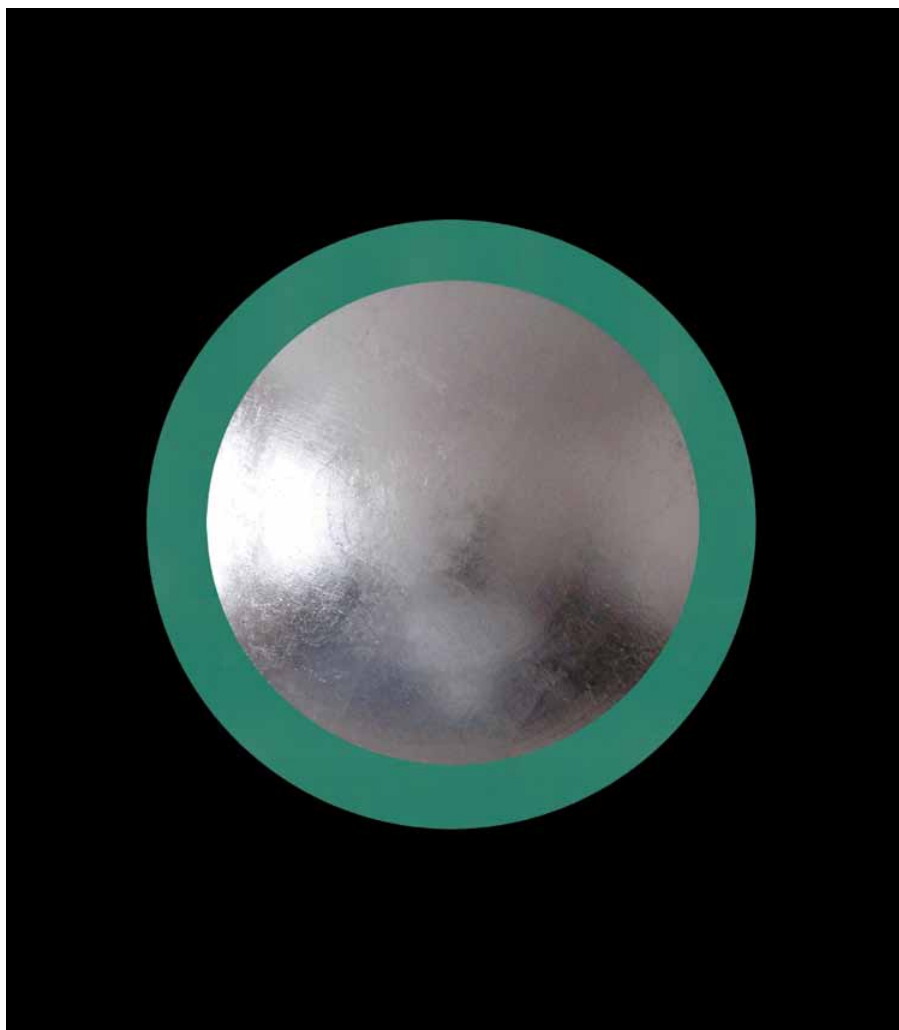


Towards Warningore Bothy 2012 Egg tempera, pen and ink and acrylic on panel 76.2 x 145 cm

Piers Jackson

19 PORTMAN SQUARE BISON BAR - ROOM I

Piers Jackson was taught art by Royal College contemporary of David Hockney, John Higgins. At his 2005 solo exhibition at the Eyestorm Gallery, George Melly described his work as, “*typically, if not coolly, obsessional.*” In 2006 Jackson contributed to the launch of the Campaign for Drawing at Somerset House; and his piratical crow paintings were installed at Tate Britain for the Late-at-Tate Gothic Nightmare exhibition. In 2008 Jackson had a solo exhibition Optica at T1+2 Gallery in London.



Radiant Lady 2009 Paper board, gypsum plaster, metal leaf 77 x 88 cm

Theo Mouxigouli

19 PORTMAN SQUARE BISON BAR - ROOM II

I was born on the 10th of June 1975 in Georgia, living by the Round Garden in Tbilisi where I was brought up and educated. Went to mathematical school of Komarov, and graduated from a 7-year music school learning the violin. Also went to the Academy of Arts (Tbilisi).

In 1999 life brought me to England by a peculiar chance, which happened to unfold in an incredibly picturesque manner in London mainly in Whitechapel.

I went to the Central Saint Martins School of Art and Design to do a Masters Degree in Fine Art where I realized my incompatibility with the institutionalism that existed there. I have always throughout all of my English years enjoyed the company of my wonderful friends, which has been plentifully granted to me by the unexhausted generosity of Life.

According to my influences, I have drawn a fair few from the arcade of Arts starting from Greeko-Roman heritage and early Byzantine iconography to grand masters of Italian painting schools, Spanish, Dutch and French. I better say; it stretches from the Faiyum portraits to Millet. The idea of an artist, a painter, an independent creator has inspired me itself the most, far more than a particular techniques of schools or a specific artist. My interests lay equally in Literature and Poetry and early Christian mysticism. And of course it is in Music, that uncatchable flight of a virtue.



Gloria Victoria 2012 Oil on canvas 36 x 56 cm

Simon Edmondson

21 PORTMAN SQUARE GLOUCESTER LOUNGE

Simon Edmondson was born in 1955 in London. In 1978 he completed his artistic training with a Master's Degree at Chelsea School of Art, as did many other notable artists of his generation. At Chelsea his teachers included Anthony Whishaw, Ken Kiff, Lawrence Gowing, and Victor Willing.

After returning to London he began to work with the recently opened Nicola Jacob's Gallery and had several one-man shows between 1981 and 1991 at this influential venue. During this period he also had shows in Berlin, Zurich, New York and Los Angeles including Michael Haas, Berlin (1986), and David Beitzel, New York (1989, 1991).

In 1991 he moved to Madrid where he now lives and works. He exhibits widely across Europe and had his first major public space exhibition at the Deutsche Bank, Madrid in 1998 (Selected Works 1987-1998). In 2009-10 he had a second important public space exhibition in Austria at the Stadtgalerie Klagenfurt (Selected Works 1986-2009). He has been continually represented at many major European art fairs.

SELECTED RECENT ONE-MAN SHOWS INCLUDE:

- 2012, 06, 03, 97 Galerie Ditesheim, Neuchâtel
- 2011 Agent Morton, London
- 2010, 07, 03 Alvaro Alcazar, Madrid
- 2008, 04, 02 Alejandro Sales, Barcelona
- 2006, 02, 99 Galeria Torbandena, Trieste
- 2003 Galeria Metta, Madrid
- 1996 Jorge Mara, Buenos Aires



Le Balcon 2009 Oil on canvas 181 x 146 cm

Jim Threapleton

21 PORTMAN SQUARE VESTIBULE BAR

Jim is a painter and internationally recognized filmmaker working in London. He is currently engaged in Fine Art doctoral studies at The University of the Arts, London where he also teaches. As a filmmaker his catalogue includes campaigns for Sony, MTV, Unicef and Fifa. In 2008 his BIFA nominated debut feature film, *Extraordinary Rendition* premiered in competition at the Edinburgh and Locarno International Film Festivals.

Jim explores painting as a destructive business. Working with the figure he is concerned with the struggle to integrate abstraction into coherent form. For Jim paint is a superconductor, a vehicle for the direct communication of sensation found at the threshold of representation, where form becomes formless, where the finite becomes the inexpressible. In pursuit of imagery that remains open his practice is determined by reduction, negation and subtraction. In this sense paint becomes a plastic, sculptural medium. Using stainless steel supports image is hacked, carved, dragged out of the black monochrome. The tropes of seventeenth century northern European traditions of portraiture are referents that offer structure for improvisation and an exploration of mark making and the materiality of gesture.



3-quinuclidinyl benzilate IV 2012 Oil on steel 100 x 100 cm

Robi Walters

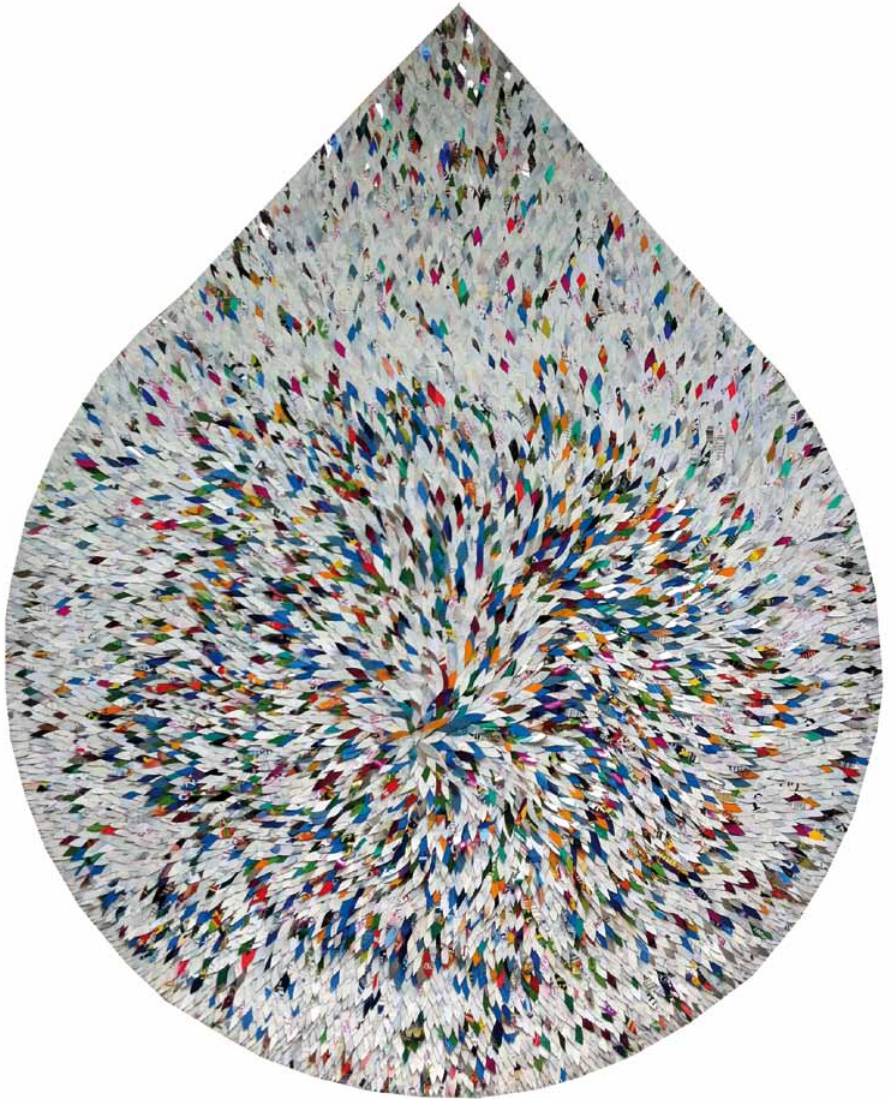
21 PORTMAN SQUARE HOUSE LOUNGEHOUSE STAIRCASE

Robi Walters is an artist leading the new wave of British creative talent as recognised in the Daily Telegraph's month long campaign in June 2012 profiling the 15 top creatives in the UK.

Robi is represented in London and New York by Cork Street gallery Waterhouse & Dodd with work selling widely in the US and Europe to captains of industry and BAFTA winning acting talent.

Sir Paul McCartney endorsed one of Robi's signature record pieces that was sold at Christies, Thandie Newton is a collector and music mogul Russell Simmons last year picked out one of Robi's pictures to illustrate the very best of the prestigious ArtHamptons art fair.

In 2012/13 Robi will have shows in London, New York, Ireland and Italy and has also been selected as one of eleven artists to take part in this year's Art Sells Cannes exhibition at the Cannes Lions Advertising Festival June 2012.



Teardrop 2012 36 x 56 cm

Chris Moon

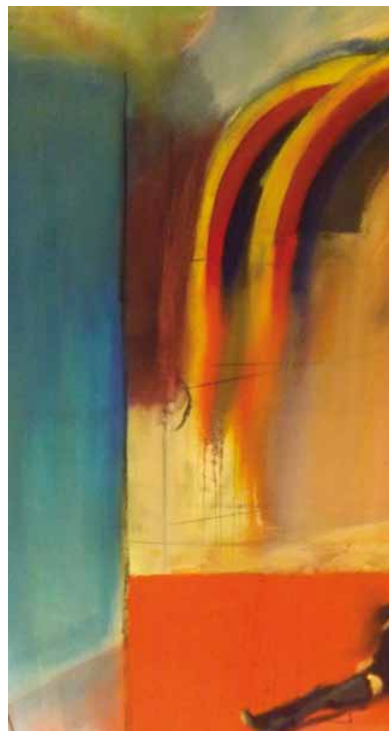
21 PORTMAN SQUARE HOUSE LOUNGE

Chris Moon is a self-taught, East London-based 'outsider' painter.

The subject matter of his work holds biographical clues but these images may also be taken, arbitrarily from everyday stimuli.

Moon takes his viewer on an emotional and enlightening voyage into the arena of his visions and dreams. Paint, his chosen medium, gives him the power to produce his images of incandescent intensity. Chris Moon captures the uneasy, haunting chaos of shifting identity and invites the viewer to see their own image amongst the faceless lonely figures that haunt the void of his landscapes.

Moon's greatly anticipated, second solo exhibition 'Reverie' opens on 3 October 2012, at London Newcastle Project Space. The exhibition is curated by John-Paul Pryor, the well known London-based curator, writer and filmmaker.



Triptych - Be Mine 2012 Oil on Canvas Each panel 170 x 60 cm

Acknowledgements

WITH SPECIAL THANKS TO



Serena Morton
Curator

Serena's years working at Christie's Auction House, King Street London, 1994-8, (Print Department, Modern British & Post-War and Contemporary British Paintings & Sculpture), inspired her to curate and produce contemporary art exhibitions. Coming from a Fashion, PR and Media background she recognised she could add her previous experience to her art world career as an individual strength.

Morton was amongst the first London curators of pop-up exhibitions, she launched and directed three 'West End' London art galleries and has been forward thinking in recognising the importance

of placing art within non-commercial environments.

Serena has been active in cross-branding art with music and is currently working on producing exhibitions with fashion, charity and sport sponsorship. She produces exhibitions, provides creative management and consults for private clients.

Serena's exhibitions have won critical approval and she has proven that she can identify emerging artists moving to centre stage. She is available to advise private and corporate collectors.