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THE OFFICIAL LUXURY LIFESTYLE MAGAZINE

AUTUMN 2017

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A NOTE FROM THE EDITOR

For anyone with a penchant for the finer things in life, London's autumn season has been defined by one increasingly dominant aspect of the luxury industry: art. The debut of Frieze London in 2003 set the wheels in motion for an explosion in the capital's calendar of autumnal cultural escapades. Now art fairs, including START at the Saatchi Gallery and PAD London in Berkeley Square, and events such as Dance Umbrella and the EFG London Jazz Festival, are proving more popular than ever.

It was with this in mind that *IN London*'s editorial team decided to take a curated approach to the subject, celebrating art at a cerebral level – a decision that I'm sure any lover of luxury will appreciate. To kick things off then, Lois Bryson-Edmett delves into the worlds of Kate McGwire and Rowan Mersh, sculptors for whom the natural world is at the heart of their artistic practice.

McGwire's undulating pieces fashioned from feathers are at once beautifully arresting and wholly unsettling – a dichotomy that can be viewed when one of her pieces, *Corvid*, goes on display at the

Saatchi Gallery on September 27. No less hypnotic is the rather beautiful work of Rowan Mersh. Having chosen seashells as his medium, his sculptural pieces, which are deeply personal expressions of Mersh's life, elevate the everyday into something quite extraordinary. Turn to pages 18 and 57 respectively.

Elsewhere in this edition, we have relied on the stunning photography of Andy Barter to capture *IN London*'s favourite *objets d'art* (page 46) and we put Ben Harries behind the lens and asked him to forget the constraints of suits and tailoring for a moment and instead imbue high-end menswear with a casual aesthetic. The result is *The Artist*, our fashion story that can be viewed on page 36.

Finally, I'm delighted that *IN London* has once again partnered with The Estée Lauder Companies to bring you its exclusive beauty and grooming *Prestige Beauty* supplement. Found on the back page of this edition, the guide gathers together the latest trends, advice from key influencers and new product information from across the company's luxury portfolio of brands. I hope you enjoy it.

Kathryn Conway, Group Editor

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THE GUEST LIST

ANDY BARTER



When Andy Barter moved to London to pursue a career in photography, it was the world of advertising, with its elaborate shoots, that caught his creative eye. After honing his skills assisting on campaigns for cars, Barter set out on his own to focus on still life – his expertise in which can be seen on page 46. It's not always easy to do justice to a work of art, but with Barter behind the lens the pieces featured are given the spotlight they deserve.

LAURA MCCREDDIE-DOAK



One of only a handful of female writers to specialise in watches, Laura McCreddie-Doak is an expert in what to look for in a piece, giving fascinating insights into a sector of the luxury market that is constantly in flux. On page 30, McCreddie-Doak takes a look at the revival of *métiers d'art* in watchmaking and finds that brands from Cartier to newcomer ArtyA are now dabbling in the ancient techniques used to craft decorative dials for modern timepieces.

DAVID G. TAYLOR



Former London correspondent for the Sydney-based luxury art publisher *Studio* and a regular contributor to *IN London*, David G. Taylor is an invaluable guide to art, culture and fashion in the capital. On page 52, Taylor looks back over the career of radical artist Rachel Whiteread ahead of a major exhibition at Tate Britain and finds there is beauty in the domestic environment as humble materials are transformed into large-scale works and objects.

THE OFFICIAL LUXURY LIFESTYLE MAGAZINE FOR LONDON

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IN LONDON is published by Morris Visitor Publications © Morris Visitor Publications 2017. Seven pounds where sold. ISSN 1742-0857. Second Floor, Samuel House, 6 St. Alban's Street, London, SW1Y 4SQ, UK.
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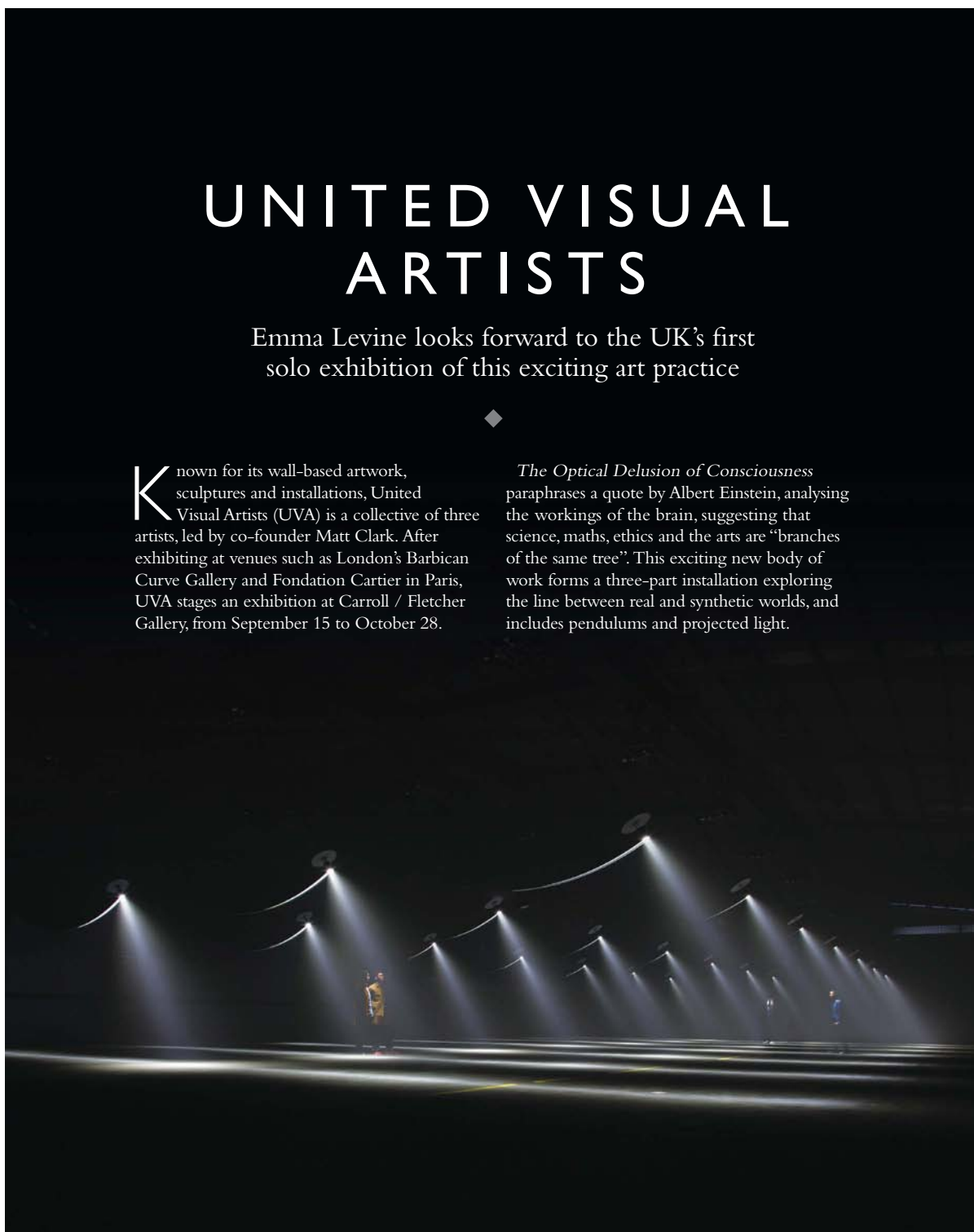
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UNITED VISUAL ARTISTS

Emma Levine looks forward to the UK's first solo exhibition of this exciting art practice

Known for its wall-based artwork, sculptures and installations, United Visual Artists (UVA) is a collective of three artists, led by co-founder Matt Clark. After exhibiting at venues such as London's Barbican Curve Gallery and Fondation Cartier in Paris, UVA stages an exhibition at Carroll / Fletcher Gallery, from September 15 to October 28.

The Optical Delusion of Consciousness paraphrases a quote by Albert Einstein, analysing the workings of the brain, suggesting that science, maths, ethics and the arts are "branches of the same tree". This exciting new body of work forms a three-part installation exploring the line between real and synthetic worlds, and includes pendulums and projected light.



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UNEARTHLY

Artist Kate MccGwire's writhing feathered sculptures project an unsettling blend of the beautiful and the eerie.
Lois Bryson-Edmett encounters her sinister creations

“My engine has stopped so we have a moment to chat,” says Kate MccGwire over the phone from her Dutch barge, which is currently snaking its way through France’s waterways before heading back across the Channel to England later this year. Housed on board is an unusual cargo of thousands upon thousands of feathers – neatly categorised into boxes and stowed across the floating studio that MccGwire has occupied for 12 years. Each delicate feather will go on to be hand-placed on to one of the hypnotic, contorting sculptures that have become MccGwire’s signature work.

A boat may seem like an unusual location for an artist’s studio, but for MccGwire, the choice is natural. “I was born in a boat yard in Norfolk and my father built boats, so working on one seemed like a completely natural progression for me,” she explains. “What is brilliant about a boat is that you can benefit from really good, constant light – it’s a great environment to work in.”

MccGwire’s unconventional choice of studio, by chance, delivered the artist her most important flash of inspiration some years ago. “When I first bought the boat, I moved to the island it was situated on called Platt’s Eyot, located on the River Thames at Hampton. Motor torpedo boats used to be manufactured there during the Second World War and one of the huge sheds in which the boats were made was full of feral pigeons. As I walked past, there would always be feathers twirling to the ground, so I started to pick them up, and within a couple of weeks I had collected around 300.” The chance discovery sparked an obsession, and soon MccGwire was on the hunt for increasing amounts of the feathers. From there, the artist began to expand her search to owners of racing pigeons. “The birds moult naturally twice a year, so in April and October I send the owners stamped addressed envelopes and they post them back to me full of feathers,” says MccGwire. “I’ve been doing this since 2006. They’re very kind.”

CREATURES



HARNESSING NATURE

Relying on a natural by-product renders MccGwire's work low-impact – one part of a larger seasonal cycle that moves at its own pace. Unsurprisingly, then, this methodology can make sourcing specific requests challenging. "People think you can just buy the feathers but you can't," she explains. "I have a client who has requested a big commission made from white dove feathers. Doves and pigeons are in the same bird family but it's very rare for racing pigeons to be white. Only about three per cent of the feathers I receive are white and of that just 50 per cent are in good enough condition to be used. The client was adamant that he didn't want to use feathers from birds which had been killed in the process; he wanted them to have moulted naturally, so it's taken me almost four years to collect enough to start the piece."

Despite the lengthy process of harvesting the feathers, for MccGwire and her dedicated clients, such a precious material is worth the wait. "The engineering of a feather is so phenomenal," says MccGwire. "How weightless, and yet also how strong, it is never ceases to amaze me. If I pick up a feather that looks a bit damaged, I just have to stroke it and preen it and the little barbs fit back together and it's perfect once more – it's an incredible object."

MccGwire's work seeks to showcase this miraculous beauty, using flowing layers that swirl and undulate to highlight the remarkable iridescent shades that naturally pigment each feather – a largely functional item that by happy accident of nature is also captivatingly beautiful. The natural characteristics of each feather heavily inform MccGwire's work, with the artist listening and responding to what each natural pattern and shape is already doing. "I've decided that I'm going to create a brown feathered piece inside an old ship cabinet," she explains. "I'm already thinking the title will be something to do with the sea and turbulent water as the feathers already evoke that through their stripes – they are beautifully rhythmic."

BEAUTY MEETS HORROR

However, MccGwire's relationship with the beauty of nature is more complicated than simply celebrating aesthetics. "I think if the work is just viewed as being beautiful, I've failed," she explains. "I want my audience to be seduced by the beauty and perfection of the work, but also perturbed by what it is doing – the shapes it is making and the fact it is trapped within a case or coiled on top of itself like a boa constrictor."

The unsettling titles MccGwire uses for her work serve to disrupt this sense of simplistic beauty, with names such as *Gag*, *Scuffle*, *Turmoil* and *Fissure*. "I try to pick words that have a bodily context and

also dual meanings,” she says. “To cleave, for example, can mean to bond together two people, as in ‘to cleave together in holy matrimony’, but it can also mean to ‘cut apart’.”

MccGwire sees this disruption of a simplistic beauty narrative as a more faithful reflection of the natural world, which can simultaneously offer moments of sublime beauty alongside cruelty and at times visceral violence. “We see both sides of nature on the river every day,” says MccGwire. “A swan nested right next to the boat a few years ago, laying six eggs. We waited 40 days for them to hatch and were so excited for them to arrive. They hatched safely and night fell – by morning they had all gone, taken by a predator. I have kept the eggshells and want to create a piece from it – they were so full of potential and life.” MccGwire reflects this dichotomy of the beauty and violence of the natural world in her work, which at once projects an enchanting beauty alongside a sense of discomfort. Glass domes both protect and trap the creature inside, while rivers

of feathers spilling out of fireplaces and drainpipes are both mesmerising but also sinister, as they appear to stealthily encroach upon the surrounding space.

A STATE OF MIND

“My work relates to the body and a sense of being human,” explains MccGwire, whose choice of titles such as *Retch*, *Smother* and *Stifle* instantly evoke powerfully visceral physical states. “It also refers to a sense of anxiety – I think of my pieces as being three-dimensional manifestations of a state of mind.” The contorting, writhing movements seen in MccGwire’s works project a struggle, made endless by the infinite loop of each creature’s body, which possesses neither a head nor a tail – suspended in constant conflict with itself. Despite their surreal form, MccGwire’s sculptures seem convincingly real – recognisable for their use of a familiar material, but unsettlingly otherworldly for their lack of the common forms we associate with living creatures. It is easy to believe that they could have once been





VICE (2009), MIXED MEDIA WITH PIGEON FEATHERS IN ANTIQUE CABINET © KATE MCCGWIRE

alive, or in fact still are, ready to uncoil and slither across the room at any moment.

This playful attitude towards the thin line between life and death stems in part from a formative episode in McGwire's childhood. "My mother was often late picking me up from ballet, so to kill time while I waited, I would visit a nearby taxidermy shop," she explains "One day I was browsing the shelves of stuffed animals and one of the creatures suddenly

moved and looked at me. It turned out that the shopkeeper had a live owl in the store, feeding it the offcuts of the animals he was dissecting and stuffing."

This sense of the uncanny persists in McGwire's work today. By blending the familiar and the strange, the artist unsettles viewers with a mesmerising beauty that is accentuated by a sinister undertone – a tribute to the wonder and cruelty of the natural world that McGwire loves.

**McGwire's *Corvid* will be on display at the Saatchi Gallery's
Iconoclasts: Art Out of the Mainstream from September 27
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REINVENTING TRADITION

Izzy Hunt and Emmie Hope are making needlepoint cool again with vibrant prints and new ways to use them. Lois Bryson-Edmett explores their vision



Most familiar from floral samples framed on your grandmother's wall or pastoral scenes stitched into cushions, needlepoint has not enjoyed a particularly trendy reputation in recent years. With a history stretching back to the ancient Egyptians, it could be said that needlepoint has hit somewhat of a wall in terms of its aesthetic development, stuck in quaint patterns depicting animals and flowers, and struggling to find a place in the contemporary home. However, two ambitious women are now seeking to change this, updating the traditional craft with bold colours and contemporary patterns, giving the neglected form of embroidery a new lease of life. "I want everyone to have more needlepoint in their home," explains Emmie Hope, co-founder of Hunt & Hope, which creates needlepoint fabric used on anything from cushion covers to upholstering furniture. "It just needs the glory and exposure it deserves. Needlepoint used to be a celebrated fabric but it fell out of fashion due to onerous costs. Now it's time for it to return."

Spearheading this revival is a combination of Hope's business acumen and Hunt's needlepoint knowledge, developed over several years spent manufacturing her own needlepoint kits which sold in department stores in London and across the world. "Izzy first developed a passion for embroidery when she was travelling across India after university, prior to her law conversion course," explains Hope. "Everything was decorated



and flooded with colour and she fell in love with it.” Upon her return to England and feeling inspired by her journey, Hunt decided to enrol at the Royal School of Needlework at Hampton Court Palace. However, after graduating with a distinction and establishing a successful business, Hunt craved a new challenge. “One day I visited Izzy and she was feeling fed up with the kits,” explains Hope. “I said, ‘come on, we can surely do more than a cushion – let’s create something funkier, bolder, brighter’.”

NEW LIFE

From this, Hunt & Hope was born, with a vision of opening up needlepoint to a whole new range of applications. “The sky is the limit, we can customise anything really,” Hope says. “We’ve upholstered chairs, ottomans, window seats. I’d love to create a long bolster for someone’s sofa, and also a pelmet for a window. We’re currently working on a commission to upholster dining chairs in our swirl design, with each chair in a different colour, chosen to match the client’s wallpaper. Anything goes, and that’s the joy of it.” Hunt & Hope needlepoint also has applications beyond furniture. “We offer a numerical range and an alphabet range – a letter or number in Perspex that you can display on your bookshelf,” Hope explains. “A client recently commissioned a pair of initials for her parents’ 50th wedding anniversary.”

Conceiving and refining Hunt & Hope’s range of vibrant, unique patterns is an extensive process that is masterminded personally by Hunt and Hope themselves. “In the studio it’s just me and Izzy,” explains Hope. “I do everything from the finances to the marketing and Izzy heads up all the technical stitching aspects. The one thing we do together is the design origination.” Initial ideas for a design can be inspired by a wide range of sources, from flowers and art to museums. “The fact that inspiration can come from anywhere, at any time, makes it so exciting,” says Hope. “One of our patterns, Margot’s Scarf, was inspired by my mother’s friend whose home I helped to clear out as she was downsizing. I discovered this fantastic geometric scarf from around the 1920s, fell in love with it and bought it for £10. We then created a needlepoint pattern inspired by it, naming it after Margot herself.”

EXPERT CRAFTSMANSHIP

Once an idea for a pattern has crystallised, Hunt begins to bring Hope’s vision to life in stitch. “We choose the colours together and then Izzy

stitches a small sample. I offer feedback and she responds. She has to be very resilient and prepared to unpick and start again countless times. We do it all with humour and love but I think now and then she must go home to her husband and say, ‘Emmie has driven me mad today!’ By far, the design stage is the most time-consuming aspect of the process.” Once Hunt and Hope have agreed on a pattern and a client commissions it, the samples are sent to Madagascar to be stitched. “It was previously a French colony and they have a rich history of needlepoint and embroidery,” explains Hope. “They are a wonderful team of women and fantastic craftspeople. They send us photographs every day of their progress and we respond with pictures of happy clients with their purchases.”

From there, every piece of needlepoint needs to be blocked – a method that ensures the canvas is straight and returned to its original shape after stitching. “We offer a lot of geometric prints so it’s essential the pattern isn’t distorted,” says Hope. “The canvas is stretched and nailed across a piece of wood. It is then dampened before being stretched again – the whole process takes a week.” With one person taking five weeks to stitch an average single headboard (due to the nature of the craft, only one person can work on one order at a time), which is then followed by blocking, needlepoint is the antithesis of high-turnover mass manufacture. “We have to make sure ‘slow’ is a good word as we can’t speed up the process,” explains Hope. “At first, Izzy and I tried to fight the pace at which things operate, but now we’ve realised we shouldn’t be ashamed of it and that for something this beautiful, it is worth the wait.” In return for their patience, Hunt and Hope feel their customers are rewarded with a quality, handcrafted product that will endure. “Needlepoint lasts forever,” says Hope. “It’s stitched on a very robust canvas – it’s the thickest, strongest fabric there is. I also love the feel of it – because it’s 100 per cent wool, there is a warmth to it. If you keep it in direct sunlight constantly it will fade, but even that has a charm. I love my faded silk curtains for just that reason.”

OLD AND NEW

By pairing this traditional craftsmanship with contemporary aesthetics, Hope feels she can diversify the homes of her customers. “I believe that all beautiful things match,” she explains. “Even though needlepoint is an old craft, it can fit with anything. I love mixing old with new, and there is room for both old-fashioned and modern in the home.”



Our tagline sums it up – ‘modern design, traditionally stitched’ – old and new together.” Similarly, Hunt and Hope themselves offer a blend of two different aspects of design. “I naturally lean towards a more colourful, bold style,” says Hope. “While Izzy prefers a more shaded, muted approach. The combination of the two ensures that we have the breadth and depth required to satisfy all tastes.” The result is a broad range of fabrics, from tiger prints and camouflage to classic stripes and a design inspired by the tiles of the Alhambra Palace in Spain. Designs such as Starry Night capture the beauty of the night sky, while Patterned Ground plays with zig-zagged lines of colour. Each pattern that makes the final cut is subjected to rigorous scrutiny by both Hunt and Hope, who maintain uncompromising standards. “We’re in our mid-forties, so we figure that we don’t want to do anything we don’t love,” says Hope. “We have got to be proud of every single design we launch.”

Each design also needs to be adaptable enough to look great in any of the multiple colour combinations that a customer could opt for during the made-to-order process. And the duo are happy to provide wool samples and advice for those who are unsure about what combination would look best.

“There are more than 420 different shades of wool to choose from,” explains Hope. “So customers can match the needlepoint with the colour palette of their own home, often to within a shade or less.” Being able to offer a handcrafted, bespoke service in an age of mass manufacture is something Hunt and Hope have come to recognise as the unique strength of their business – one that is a direct result of working with a traditional craft that cannot be rushed. “It’s a wonderful, beautiful process but it does take a bit of time,” explains Hope. “However, each piece we create will last for generations – it’s an heirloom in the making.”



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PICTURE

Decorative dials are back in fashion with new techniques taking their place among more traditional crafts, as Laura McCreddie-Doak discovers



Like so many things in watchmaking, religious vagaries have a part to play in the colourful history of decorative, or *métiers d'art*, dials. It was the revocation of the Edict of Nantes that, due to Huguenots no longer being allowed to safely practise their religion in France, saw the persecuted tribes hot-footing it over the border and setting up watchmaking hubs in the now-famous Vallée de Joux and La Chaux-de-Fonds. It was these same Huguenots who, back in the 17th century, were responsible for the first-ever decorative dials, having turned to decorating watches because other luxury objects were banned at the time.

Hunched over these miniature canvasses, using brushes the size of a breadth of a hair, they ushered in a new era of watch design – an era that was to dominate the horological scene for the next 200 years, with its heyday taking place in the 19th century. Translating literally as “artistic careers”, the concept of *métiers d'art* is not one that is exclusive to watchmaking. Chanel, for example, now has an annual Métiers d'Art catwalk show that serves as a walking, breathing celebration of its network of artisan partners, while in typical French style, there is the Institut National Métiers d'Art in Paris, which exists to safeguard and pass on to the next generation crafts as diverse as lampshade making and floral composition.

In watchmaking, the traditional *métiers d'art* include hand-engraving, miniature painting, gem-setting and enamelling – which is sub-divided into *cloisonné*, where the pattern is marked out in fine gold wire, with the cells in between filled with layer upon layer of enamel that is fired at different temperatures, and *champlevé*, which requires the engraver to incise the metal of the plate to form the design, with the hollows being filled with enamel one colour at a time. Then there's the original art – miniature painting on enamel, which is thought to date from 1620 to 1630 and requires the miniaturist to outline the design on a surface that has been enamelled on both sides. The colour is then built up gradually using finely ground enamel that has been mixed with essential oil. Each shade is fired after every application with the softest shades being applied last. It is a balancing act between fire and paint, with one wrong blast of heat having the power to erase the whole design – the skill required to render these works of art on canvasses measuring no more than 40mm is something very few possess.

A NEW DAWN

One of the greatest enamellers working today is Anita Porchet. A diminutive French woman with a touch of Coco Chanel about her, she

PERFECT

has remained independent, working out of her brush-cluttered workshop in Corcelles-le-Jorat in Switzerland, but her skills are commandeered by some of the biggest names in the industry, from Piaget and Patek Philippe – she painted the latter’s Dawn on the Lake watch to commemorate the brand’s 175th anniversary – to Vacheron Constantin, for whom she recreated in miniature Marc Chagall’s ceiling of the Opéra Garnier in Paris, a project that took her three months to complete.

However, as in demand as Porchet is now, there was a time when even she was wondering where her next dial was coming from. Despite having ridden a steady wave of popularity, by the 1970s decorative dials were not at the top of either brands’ or customers’ watch wish lists. Quartz watches were driving a demand for futuristic function rather than historical romanticism and most of the skills needed to create these dials were nearly extinct. When Porchet went to study in Geneva in the 1980s, enamelling wasn’t a course option so she had to coax a former tutor out of retirement to teach her. This situation continued until 2007 when Vacheron Constantin kick-started the current decorative resurgence, with its Masks collection launched at that year’s Salon International de la Haute Horlogerie Genève (SIHH).

MODERN TRADITION

The four limited-edition designs featured laser-cut and hand-rendered masks, representing Oceania, China, Mexico and Africa, that were replicas of those found in the Barbier-Mueller Museum in Geneva, as well as hidden poems engraved on the dial using a process called vacuum metallisation – a technological procedure that sprays the gold letters on the sapphire so they can only be read when the light hits them at a certain angle. This was *métiers d’art* but reinterpreted for a new era.

“*Métiers d’art* has been part of the Maison since its very early years,” explains Christian Selmoni, Vacheron’s artistic director. “That said, the Masks collection was developed at a time when haute horlogerie was particularly creative with disruptive designs and the use of new materials. Following the 250th anniversary of the Maison, where we

presented very complicated timepieces, we wanted to demonstrate our creative approach in another field, so we unveiled the Masks collection during SIHH 2007.” Suddenly, decorative arts were back on the watchmaking menu but brands weren’t confined by the traditional crafts that had held sway in the previous century. These dials were blank canvases to fill in any way they wanted.

PRESERVING THE CRAFT

One name that really embraced this challenge was Hermès. Under the creative direction of Philippe Delhotel, there’s been everything from Anita Porchet’s delicate brushstrokes to straw marquetry. Delhotel even managed to convince France’s oldest glassmaker, Les Cristalleries de Saint-Louis, to create a *millefiori* dial for its Arceau. “Usually the craftsmen working on a bigger scale are hesitant to make their craft work on a much smaller scale for a dial,” says Delhotel, when asked how he managed to convince the artisans at Les Cristalleries de Saint-Louis to make a glass dial. “This was the case of the Arceau Millefiori in 2014, where the crystal dials came from a paperweight design. When I visited the manufacturer, I suggested this idea to the craftsman. He looked at me thinking I was making a joke. After a while, I was able to convince him to try it and he saw this opportunity as a new challenge.”

So popular is *métiers d’art* now that Cartier has recently put the art back in its name by converting an 18th-century farmhouse into a five-storey paeon to watchmaking’s more decorative delights. From *champlevé* and *cloisonné* to the more unusual crafts of *plique-à-jour* – where the design is traced out in gold thread for a stained-glass effect – or *filigree* – which dates back to 3000 BC and creates patterns using platinum or gold wires that are twisted then hammered flat – it has all been gathered under this one roof, with the express purpose of ensuring these more esoteric techniques are around for a few more decades yet. “Most of the craftsmanship now involved in our creations no longer exists, so we had to recreate it,” explains Pierre Rainero, Cartier’s image and style director. “It is our preoccupation not only to bring beautiful objects to our clients, and to the





ARTYA TOURBILLON WITH BUTTERFLY WING DIAL COURTESY OF ARTYA

public, but also to keep this craftsmanship alive for as long as possible, so our objective is to keep craftsmanship alive beyond the next 20 years.”

While safeguarding traditional methods is vital, the other thing that is breathing new life into *métiers d’art* dials is a stretching of the boundaries of what can be done on a 40mm circular canvas – a pioneering spirit that is coming from houses that are historically not watchmakers. There’s Chanel, which has been mining its couture contacts, namely the legendary embroiderer Lesage, to render scenes from Mademoiselle’s famous folding Coromandel

screens in thread, or Dior, which has used lace, feathers and even micro-sliced mother of pearl to bring to vivid life the world of its eponymous founder.

And now you have iconoclastic new brands such as ArtyA, which uses gold marquetry and feathers, and Romain Jerome, which lovingly recreates pop culture icons such as Super Mario in enamel, which are blending *métiers d’art* tradition and the 21st century in bold and exciting ways. In design terms, at least, that’s a long way from a hunched Huguenot sitting at a candlelit workbench.



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Zip fleece, jumper and trousers,
all by Christopher Shannon





THE ARTIST


Photographer: Ben Harries

Stylist: Tanja Martin

Model: Liam Gardner at Select Model Management

*Grooming: Kim Roy at One Represents
using Original & Mineral and Clinique*

Stylist's assistant: Lauren Mitchell



Green crew-neck jumper by
Calvin Klein at Mr Porter;
black roll-neck sweater by
John Smedley; black cropped
trousers by Burberry at Mr Porter;
ring (worn throughout), model's own



Black anorak by Prada at Mr Porter; cream zip-neck jumper by Maison Margiela at Mr Porter; black and white tartan shirt by Off-White at Browns Fashion; black cropped trousers by Burberry at Mr Porter; socks by BOSS; black logo shoes by Christopher Shannon



Blue coat by Private White V.C.; blue checked hooded shirt by Balenciaga at Selfridges; blue roll-neck sweater by Calvin Klein at Selfridges; indigo patchwork jeans by Alexander McQueen at Browns Fashion

Chambray jacket by Private
White V.C.; roll-neck sweater
by John Smedley; tartan patch
jeans by Dries Van Noten
at Harrods





Purple v-neck check
pattern jumper by
Dries VanN oten
at Browns Fashion;
red roll-neck sweater
by John Smedley;
blue trousers by
Gucci at Mr Porter

BL

220m +
SUNNET BM

220m + SUNNET
x2

Mustard coat and pink
sweater both by AMI;
black zip hoodie by BOSS





Camel graffiti jacket by Neighborhood at Browns Fashion; denim jacket by Givenchy at Browns Fashion; navy roll-neck jumper by Private White V.C.; cropped jeans by Gucci at Browns Fashion; socks by Falke; black boots by Blundstone

OBJECTS OF DESIRE

Photographer: Andy Barter • Stylist: David Hawkins



Rose gold perpetual calendar pocket watch, circa 1874,
by Patek Philippe, available at Somlo London



Victorian royal topaz and diamond necklace set in silver on gold, available at [Susannah Lovis](#)



Solar ceramic vase with hand-carved sgraffito decoration by Gregory Tingay

Dead Man's Patterns – Memento Mori Skull,
collage sculpture made from brown paper bespoke
Savile Row patterns, by Hormazd Narielwalla



Spiritus II, handcrafted
in Britannia silver
by Theresa Nguyen





Crescent table lamp by Lee Broom, available at Heal's

CASTING CALL

As a major exhibition of Rachel Whiteread's sculpture opens at Tate Britain, David G. Taylor celebrates a polymath who believes art can "change the way you think and are"



English artist Rachel Whiteread once declared: "I don't want to make 'plop' art – sculpture that just gets plopped down in places." She's the subject of a retrospective exhibition, which runs at Tate Britain from September 12 until January 21, where visitors can celebrate 25 years of her reactive work and find out why the first woman to win the UK's annual Turner Prize remains one of Britain's most important contemporary artists.

Linsey Young, curator of Contemporary British Art at Tate Britain, puts Whiteread's contributions in context: "Rachel is one of the leading sculptors of her generation, who has pursued the development of her work with an unrelenting vision since leaving art school. She has pioneered new ways of working with materials such as resin and has worked on a huge range of scales, from the modest to the monumental."

Strangely, among all of her multifarious monuments and sculptures, Whiteread is probably best known for her most transient work, demolished by the council

just weeks after its completion. Her 1993 Turner Prize-winning entry, *House*, was a huge concrete casting of a three-storey Victorian former family home – 193 Grove Road in Bow, on the edge of east London's Mile End Park. When the building's crumbling exterior was peeled away, it left behind a beautiful, otherworldly, soft grey casting of a kind of phantom house complete with the spectres of its former windows, architraves, fireplaces and staircases.

To admirers, the ambitious piece spoke eloquently of memories, humanity and impermanence. Radical for its time, the artwork prompted much debate along the 'is it or isn't it art?' kind. The late art writer Brian Sewell of London's *Evening Standard* newspaper joined a chorus of critical disapproval when he dismissed it, rather harshly, as "another example of meritless gigantism".

"The piece was confrontational. It was in the street, it wasn't polite, and it wasn't a memorial," Whiteread later commented. "People reacted so

strongly to it. There was even a debate in parliament about it. I knew it was going to be controversial, but I hadn't anticipated how controversial it would be."

Through multiple photos, video and documents, visitors to the exhibition at Tate Britain can find out more about the legendary *House* project – one that, ironically, turned Whiteread into a true household name. Though unique and unadorned, it's hard to see why the piece proved quite so shocking at the time. Unabated by the polarising furore, Whiteread held her nerve and went on to forge an illustrious career, primarily based around her signature castings of architectural and domestic objects and places. Whiteread found that by preserving the negative spaces in things left behind, she was able to, as she puts it, "invert people's perception of the world and reveal the unexpected."

GHOSTS OF THE PAST

Born in London in 1963, Whiteread's obsession with casting can be traced back to her art degree at Brighton Polytechnic. Despite enrolling on a painting course, Whiteread spent most of her time in the sculpture studio making 'sandcasts' of everyday items such as spoons, captivated by how much their 'spoon-ness' was altered by the process. "I made paintings at first, but got frustrated with the edge of the canvas," she told *The Independent* newspaper. "For my degree show I cast bits of old drainpipe and squashed cans."

An MA degree in sculpture at the famous Slade School of Fine Art in London soon followed and it is there that Whiteread honed her signature style with pieces such as *Shallow Breath* (1988) – a cast of the space underneath a bed. Resembling a human rib cage, it's one of the pieces, she told the BBC, that provided an "exorcism of emotion" following her father's death. Her career breakthrough, however, was with her 1990 sculpture *Ghost*, cast from the parlour room of a house on Archway Road in north London – a bit like the one she grew up in – which was bought by Charles Saatchi and exhibited along with other works by Whiteread in his first Young British Artists (YBAs) show in 1992.

Alongside Damien Hirst, Jake and Dinos Chapman, Fiona Banner and Tracey Emin, Whiteread emerged on to the arts scene in the late 1980s and early 1990s as one of the hardest-working members of east London's pioneering Young British Artists movement. She still resides in the area with her husband and fellow sculptor Marcus Taylor and their two sons. Interestingly, the Tate is billing the new exhibition as "the most substantial survey to date", so why have we had to wait quite so long for a retrospective show this comprehensive? One of the more self-effacing artists of her circle, Whiteread already hinted at the answer to this herself when she told *The Guardian* newspaper: "I think the difference between me and some of the other YBAs was that I was ambitious for the work, and not ambitious for myself."





To date, Whiteread's most famous pieces have included *Untitled Monument* (2001), an inverted resin casting of Trafalgar Square's fourth plinth; *Embankment* (2005), when she filled Tate Modern's Turbine Hall with 14,000 white polyethylene casts of old boxes; and 2000's concrete and steel Holocaust Memorial at Judenplatz in Vienna. Cast from shelves lined with untitled and unattributed books, it was designed to symbolise the untold stories of the lives of countless Austrian Jews who were exterminated by the Nazis during the Second World War. The stark piece, which cleverly manages to be both monumental and heart-stirring, is poignantly known as the 'Nameless Library'.

DOMESTIC BLISS

The works on show in Tate Britain's vast 1,500m² gallery space this autumn range from casts of hot-water bottles, windows, doors and the undersides of chairs, to the large-scale *Untitled (Room 101)* (2003) – a casting of the BBC Broadcasting House room said to have inspired the Room 101 depicted in George Orwell's dystopian novel *Nineteen Eighty-Four*. However, do watch out for three of curator Linsey Young's personal favourites, which include *Untitled (White Slab)* (1994) – a work made of rubber that is cast from a mortuary table which the artist found in a scrapyard. "The artist has spoken about the very physical process of taking these human-sized works out of moulds, of the fact that you almost need to wrestle them out," says Young. "For me, that says a lot about her character and resolve."

Line Up (2007-08), a vibrant collection of brightly coloured toilet roll tube inner, is another of Young's choices for the exhibition. "I'm very interested in the way that Whiteread handles the domestic environment," she says. "She has cast baths, stairs, rooms, a whole house, but she is always happy to return to smaller subjects to explore detail and often colour." A sculpture receiving its exhibition debut at the show is the third of Young's handpicked selection of Whiteread works. *Wall (Apex)* (2017) is a brand-new papier-mâché work. "Without giving too much away," Young says, "humble materials have been transformed into large-scale sculptural works made from shredded material from the artist's studio, old floor plans, magazines and letters."

What would visitors be surprised to learn about the artist, I ask Young as a parting shot? "Rachel is a great asker of questions and a fantastic listener," she says. "It's hard to get through even a short meeting with her without divulging something personal about yourself. I think you can get a sense of this, and her interest in the traces people leave in the world, in her work."



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LISTENING TO NATURE

Sculptor Rowan Mersh handcrafts majestic works of art inspired by the organic beauty of seashells. Lois Bryson-Edmett explores his meticulous process



Thousands of seashells arranged by hand into hypnotic, concentric patterns – the intricacy of Rowan Mersh’s work only becomes evident when seen up close. “If there was a theme, I guess it would be a celebration of the materials I have the pleasure of working with,” says the artist, reflecting on the delicate sculptures he creates. Having graduated from the Royal College of Art in 2005 with a master’s degree in Mixed Media Constructed





Textiles, Mersh has since translated his passion for texture and pattern into sculpture, using layers of paper-thin windowpane oyster shells and undulating waves of tusk-shaped dentalium shells, to name two of his preferred materials. “I try to use the inherent qualities and characteristics of the shells. It’s about listening to the materials because they are already doing something, and working with that.”

Responding to the natural architecture of each shell enables Mersh to create sculptures that appear almost to have grown organically, sprouting from walls or twisting up from the ground. A sensitivity to the architecture of natural forms means his pieces instinctively recall patterns found in nature, from the scales of a fish to the concentric folds of a flower’s petals, at once familiar but also reinterpreted in a new context.

A HUMAN QUALITY

The creation process of each of Mersh’s artworks mimics that of natural growth, as each piece slowly comes to life under the artist’s hand. The first of Mersh’s *Dreamcatcher* series – a lace-like web of sliced turritella shells – took 22 weeks to create, requiring hours of patient application by the artist. “The pieces are gigantic chunks of my life,” says Mersh of his process. “The headspace you’re in when creating the work can be the most enjoyable place in the world, but also the most difficult.” This hands-on approach to his work renders each piece a deeply personal essay, shaped by the experience of its creator. “If I’m having a good day, I tend to produce more elaborate marks, and when I’m not, I find I produce very tiny, intricate patterns – it’s very expressionist,” Mersh explains.

The role of this personal touch in shaping the character of each piece is also reflected in the materials themselves, which Mersh believes are made more beautiful by their unique character. “Every shell has a subtle variation to it,” he says. “The work gains a sort of quality from each shell being slightly imperfect – a kind of human quality you lose when you work with a man-made material. There’s a beauty in the uniqueness of the natural material that becomes apparent when you use it in multiples.” It’s this organic quality that Mersh believes his audience can relate to. “I think that subconsciously people have an affinity with the pieces because it’s easier to have a connection with something that’s not absolutely perfect,” he explains.

ELEVATING THE EVERYDAY

Despite the irregularities in his materials, Mersh’s sensitive and intuitive arrangement of the shells helps to create a captivating visual harmony,



showcasing the often-overlooked beauty of a natural by-product. The laborious hours spent crafting each piece imbue Mersh's work with a mesmerising level of detail; on the one hand, extraordinary for its intricacy and complexity, and on the other, relatable by its use of such a familiar, commonplace material. Elevating the everyday to the position of something precious runs as a theme throughout the artist's work. By harnessing natural, ordinary materials to create something complex, beautiful and extraordinary, Mersh encourages new perspectives on objects we interact with regularly.

One of the most touching interpretations of this theme lies hidden within the soft, shimmering waves of thin oyster shell discs that form Mersh's fragile circular wall piece *Placuna Pro Dilectione Mea* (2016). "That piece was a diary," he explains, recalling its creation. "Many of the shells have been etched with

messages that I wrote for a loved one who went away. We were apart for two and a half months, and every day I would engrave one of the shells with a small message for her." In this way, a common experience of separation becomes enshrined as a precious work of art and a permanent tribute to a transient emotional state.

For Mersh, the potential to continue this celebration of natural materials and forms into other areas is limitless and something he is already exploring in his work. "I'm looking at minerals at the moment," he explains. "Some types of stone are essentially fossilised shell, so there's a logical transition into rock and stone from this point too."

Like his work, Mersh's artistic direction is set to develop naturally. "Up until now I've gone where the wind has taken me," he says. "Who knows which way it will blow next?"

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THE BIG FRIEZE

As more than 160 of the world's leading contemporary galleries prepare to descend on Regent's Park, Sam Rogg finds there's something for everyone at this year's Frieze London art fair



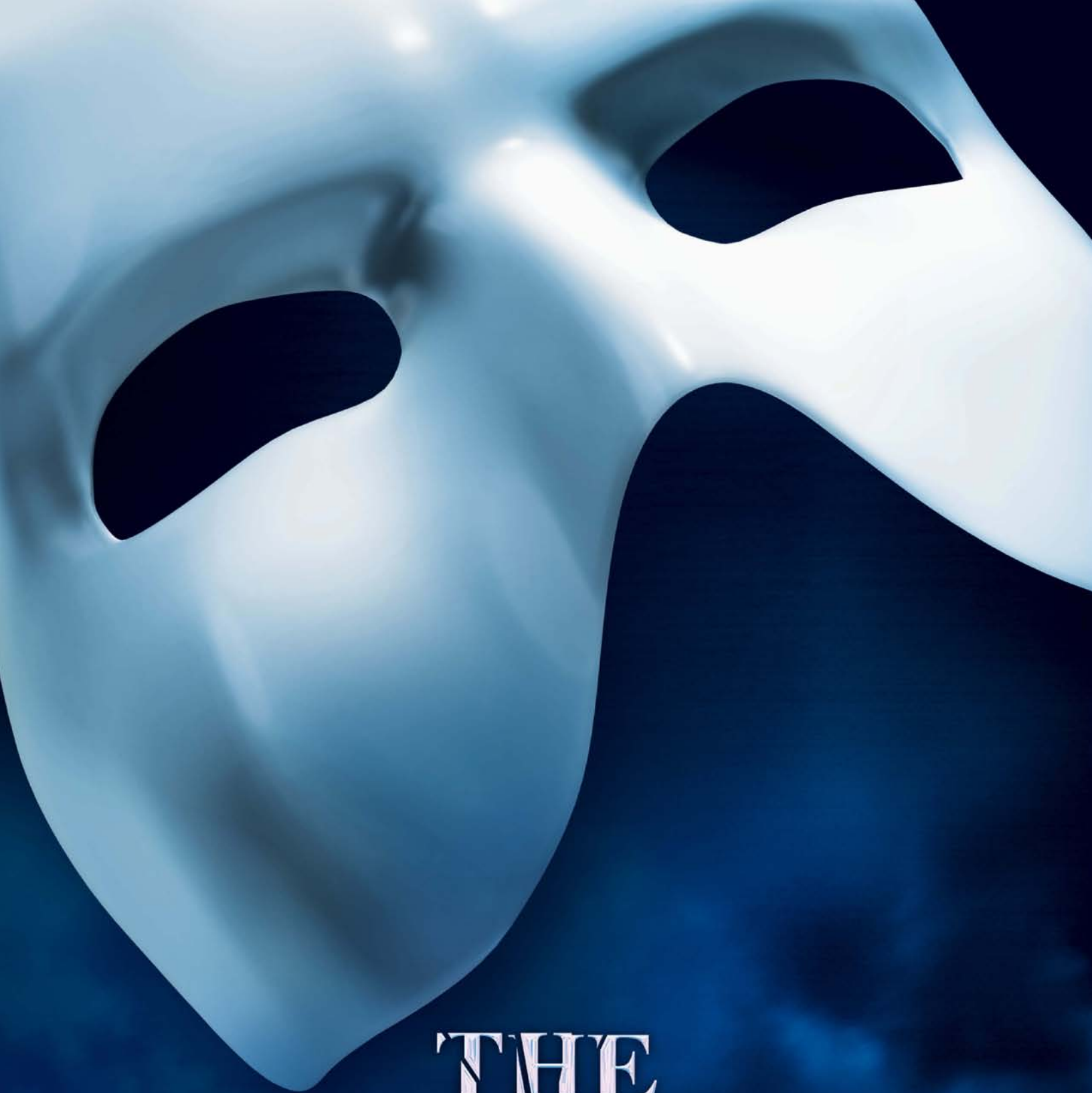
Every autumn since 2003, a remarkable thing happens in central London: enormous sculptures by leading 20th-century and contemporary artists from around the world spring up across the flower-lined lawns of Regent's Park. Featuring more than 20 new and significant works, this year's selection includes a major installation by French artist Bernard Venet and a headless figure by Magdalena Abakanowicz who lived through the Nazi invasion of Poland. Unveiled in July and running until October 8, you might think you've missed the best time (and weather) to view this al fresco exhibition, known as *Frieze Sculpture*. But as its name suggests, it isn't until the world-famous contemporary art fair Frieze London returns (October 5-8) that you can enjoy all that the display has to offer and much more.

Now in its 15th year, Frieze London continues to attract the most exciting galleries from across the globe, including Blum & Poe (LA), Gallery Hyundai (Seoul)

and London's Hauser & Wirth, with a focus on living artists who actively engage with visitors in a bespoke temporary structure in Regent's Park. "The list of exhibitors for Frieze London is stronger than ever, signifying that Frieze Week in this city continues to be a vital hub for international galleries," says Victoria Siddall, director of Frieze Fairs.

This is the fair at which to see the biggest names of the past 17 years, with an equally dazzling Frieze Masters fair (20th-century and earlier works) that runs alongside the main event. Young galleries and emerging artists are not overlooked, while film and performance-based works are also given a platform. New this year, *Sex Work: Feminist Art & Radical Politics* is a thought-provoking gallery paying homage to the legacy of radical feminist artists. Serious art collectors and those looking to pick up a prized piece will enjoy a Frieze Bespoke tour tailored to their interests and budget, and led by an independent art specialist.





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THE CULTURE DIARY

APOLOGIA

To November 18

The Tony and Emmy Award-winner Stockard Channing – best known for her role as Rizzo in the 1978 film *Grease* – will this month tread the boards in a revival of *Apologia* at Trafalgar Studios. *Apologia* is Alexi Kaye Campbell's third play and follows Kristin, a liberal art historian who has recently published her memoir. At a birthday party in Kristin's cottage, cracks in her relationships start to show as her friends and family begin to question her achievements and whether they were worth the sacrifices she made.

Trafalgar Studios,
14 Whitehall, SW1A 2DY.
0844 871 7632. www.trafalgar-entertainment.com



SCYTHIANS: WARRIORS OF ANCIENT SIBERIA

From September 14

The challenging frozen terrain of ancient Siberia gave rise to a powerful nomadic tribe whose horseback skills and use of deadly weapons were greatly feared – the Scythians. Their way of life is being explored at The British Museum this autumn through archaeological discoveries dating back more than 2,500 years, which have literally been frozen in time. Clay death masks decorated to resemble the tattooed faces of the deceased are among the intriguing exhibits.

The British Museum,
Great Russell Street,
WC1B 3DG. 020 7323 8000.
www.britishmuseum.org



CÉZANNE PORTRAITS

From October 26

Despite his status as one of the most influential artists of his generation, Paul Cézanne's portraits have remained an overlooked aspect of his artistic career. Now, a new exhibition at the National Portrait Gallery is shedding new light on his accomplished portraits, bringing together 50 paintings from across the world. Exploring the prominent visual themes of Cézanne's work, as well as the evolution of his style and method across his career, the exhibition provides a rare opportunity for portraiture fans.

National Portrait Gallery,
St. Martin's Place,
WC2H 0HE. 020 7306 0055.
www.npg.org.uk

THE EY EXHIBITION: IMPRESSIONISTS IN LONDON

From November 2

During the devastation of the Franco-Prussian war of the 1870s, artists were driven across the English Channel where their new life among the British art community sparked an exciting wave of creative output. Featuring works by Monet, Tissot, Pissarro and many of their contemporaries, *Impressionists in London* at Tate Britain explores the Franco-British relations that spawned some exceptional work, inspired by the energy of the capital.

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THE ART OF EATING





Beatrice Squires considers how the capital's restaurants are embracing the theatre of dining by creating dishes that are works of art

The acclaimed cookery writer Diana Henry once said: "The expression 'you eat with your eyes' is a cliché, yet clichés exist for a reason." Regardless of how delicious food tastes, if it lacks finesse, it simply isn't as appealing as a beautifully presented dish. This is more than just a theory.

An experiment published in 2014 in the journal *Flavour* (reviewed by scientists, not chefs) gave 60 people exactly the same ingredients in three dishes: a 'neat' arrangement, a traditional tossed salad and one that had been constructed to look like the Kandinsky painting, *Painting number 2001*. Both before and after consumption, the Kandinsky-inspired dish came out top for complexity, artistic presentation and overall enjoyment, and the testers said they would be prepared to pay twice as much for it in a restaurant than for the other versions. It's hardly surprising, then, that London's best chefs have long been aware of the power of presentation – the plate becoming a blank canvas for swooshes of jus, intricate structures and nature's colour wheel of ingredients, rendering their creations almost too good to actually eat.

ART ON A PLATE

Colour is in fact one of the defining features of Peruvian food, with brightly hued vegetables, sauces and edible flowers often assembled to reflect the art of the culture. Nowhere is this more apparent than at chef and restaurateur Martin Morales' restaurants, including Senor Ceviche and Casita Andina in Soho. Inspired by his roots and Peruvian 'picanterias' – traditional family-run restaurants frequented by the local community and travellers – the interior is a tasteful yet fun mishmash of bright colours, woven textiles, traditional knick-knacks and specially commissioned artworks.

Just as pleasing to the eye – if not more so – is the food, lovingly created by Morales and executive chef Vitelio Reyes, who was previously at Michelin-starred Peruvian gem, Lima London. Each plate – whether traditional ceviche, lamb sweetbreads with coriander, dark beer sauce, carapulcra potatoes and peanuts, or watermelon and black quinoa salad – is a dynamic mixture of components that almost 'jump out' at you.

Yet there's much more to these dishes than pretty presentation, says Morales, with their appearance inspired by the heritage, tradition, creativity, textiles and beauty of Cusco in the Andes of Peru. "The design of our dishes at times replicates a textile weave or embroidery, whereas the colour often reflects the muted earthy tones of quinoa and maca, or the bright textile tones of rocoto chilli," he explains.

Undoubtedly, there has been a big trend for 'humble' ingredients in the past few years with many hot new London restaurants championing the vegetable above all else. Aside from price point and our heightened environmental consciousness, with a variety of shapes, colours, textures and tastes to play with they certainly make for a versatile medium. One new restaurant to capitalise on this is Perilla in Stoke Newington.

Head chef and co-founder Ben Marks has drawn on his experience working at Claridge's and Noma to create a seasonal menu that gives classic European ingredients a modern twist. Fried duck egg and chopped mussels with parsley is delicate and almost whimsical to behold, with the mussels taking on a completely different and – unusually for shelled mussels – attractive appearance. BBQ mullet with grilled radicchios and basil is a simply presented plate of whole barbecued fish scattered with fresh basil and radicchios, yet it's somehow dramatic. Even the butterhead lettuce and herb salad looks as if it has been arranged with the skill of a florist putting together a beautiful bouquet.

FOOD THEATRE

It's interesting to consider that in many restaurants now, the artistry goes beyond the plate – the 'theatre of eating', so to speak, being a factor. Magpie, a stone's throw from Regent Street, is the latest project from James Ramsden and Sam Herlihy, co-founders of the Michelin-starred Pidgin in Hackney. Like Pidgin, Magpie celebrates modern British produce, but this time Ramsden and Herlihy wanted to switch things up, creating a system whereby diners select their small plates from a traditional dim sum-style trolley.

"It seemed like a fun and novel approach to our current eating-out habits," says Ramsden. Renowned chef Adolfo de Cecco is at the kitchen's helm, producing small plates such as mackerel crudo with blueberry kosho and fennel pollen, with swirls of dark purple jus, pops of green and that beautiful shimmering mackerel skin combining to resemble an edible abstract painting.

Evidently many restaurateurs are now pushing the boundaries of what it means to eat out, creating a novel experience that blurs the lines between reality and fantasy. Ever since Tom Sellers opened Restaurant Story on Tooley Street, close to Tower Bridge, in 2013 he has won rave reviews for his imaginative menu, earning a Michelin star within just five months of opening. With a modern approach to British classics, Sellers' menu features the likes of



crispy cod skin with cod balls and bread and dripping – ‘normal’ enough until you realise that the candle on your table is to be eaten (yes, really) because it is actually the beef dripping to go with your bread.

This technical yet fantastical approach to cooking is nothing new to Heston Blumenthal, whose creations are like something from *Alice’s Adventures in Wonderland*. Two Michelin-starred Dinner by Heston Blumenthal, at the Mandarin Oriental hotel in Knightsbridge, is no exception. The menu – “a celebration of historic British gastronomy” – features recipes that have been inspired by ones dating as far back as the 14th century, which are mind-blowing in their originality (because eating was one of the few entertaining pastimes then). Together with chef director Ashley Palmer-Watts, Blumenthal has come up with a meticulously planned menu including Meatfruit (c.1500), a chicken liver mousse created to look like a mandarin orange, and Topsy Cake (c.1810), sponge soaked in sherry and brandy. Incidentally, these are two of the world’s most Instagrammed dishes.

EAT WITH YOUR EYES

From one form of entertainment to quite another, social media has become one of the most powerfully influential mediums, with apps such as Instagram having the potential to drum up an unprecedented amount of business. One restaurateur who quickly

clocked on to the power of the picture-sharing platform is Leonid Shutov, his achingly stylish Bob Bob Ricard in Soho recently having undergone a redesign. The brief? To make the restaurant more ‘Instagrammable’. And that it is, with its unmistakable Art Deco logo, patterned Japanese wallpaper and, of course, those famous ‘Press for Champagne’ buttons at every table. As for the menu, that too has been given much thought. The beetroot and goat’s cheese gateaux looks as eccentric as it sounds, a fanciful arrangement of pink beetroot discs and sprigs of lamb’s lettuce on a perfect little round cake fit for Marie Antoinette.

Another Instagrammers’ obsession, Sketch in Mayfair has been so breathtakingly designed it is a work of art in itself. Everything from the ‘millennial pink’ David Shrigley room (featuring the visual artist’s work), to the futuristic egg-shaped lavatories, is fairytale-like. The food is a fundamental cog in the wheel of the overall aesthetic – afternoon tea, for example, is a towering selection of hand-cut sandwiches (think Norfolk goose egg and mayonnaise), immaculate scones, cakes and, of course, those painstakingly created petits gâteaux including blueberry and vanilla choux.

Whether a result of rising expectations or social media, we are obsessed with the way things look. And thanks to the fiercely competitive skill and creativity of some of our best chefs, food is no exception. It seems our eyes are bigger than our stomachs.



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CHOP AND CHANGE

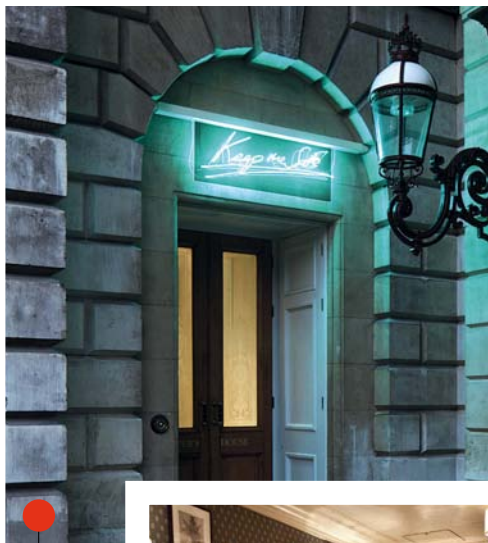
Showcasing emerging artists alongside innovative chefs, Carousel is more than just a restaurant. Lois Bryson-Edmett samples the experience

The rising popularity in recent years of dining pop-ups and supper clubs has offered an exciting challenge to the traditional restaurant format. In London, a more flexible approach to dining has begun to flourish, with a host of upcoming chefs showcasing their work in unlikely locations across the city, using locally sourced, seasonal produce to craft experimental menus. It was with this new energy in mind that cousins Ollie, Will, Ed and Anna Templeton founded the innovative Carousel in 2014 – a restaurant in the heart of Marylebone that does more than just serve food, but also provides a flexible creative space for art exhibitions and workshops, as well as a regularly changing platform for talented chefs on the rise.

Split across three floors and a plant-filled courtyard, Carousel's bright, industrial space is the perfect blank canvas for its constant evolution. Upstairs, meanwhile, plays host to everything from calligraphy and terrarium-making classes to pottery and reflexology workshops; the adjacent gallery space showcases works from innovative artists from around the world. In the kitchen, an ever-changing rotation of guest

chefs gives diners the chance to sample everything from Nordic to Israeli cuisine from one week to the next. All that remains consistent is a commitment to fresh food and a relaxed atmosphere in which to enjoy it, with long wooden tables and an open kitchen giving the sense of a friendly dinner party.

The daily lunch menu curated by Ollie shifts seasonally but retains an emphasis on unfussy cuisine and natural flavours. A pool of creamy Tunworth cheese is complemented perfectly by the tang of a pickled elderflower salad, while soft cubes of cured sea trout are a highlight, piled with soy-marinated peas and topped with chopped shiso leaves. Halved cherries with goat's yoghurt and crunchy granita provide a refreshing conclusion to a diverse menu. Constant change gives Carousel a natural momentum, with guests floating in and out for a glass of wine and a few small plates at the bar, or returning downstairs from a workshop to feast together. The result is unpretentious and welcoming, creating an exciting cultural hub that pushes the boundaries of what a restaurant can be.



THE KEEPER'S HOUSE

Situated in the corner of the Royal Academy's courtyard, The Keeper's House was built in the 1870s, designed as a central London home for the Academy's Keeper – a coveted role that has endured to this day. Walls are adorned with a range of works by Royal Academicians such as Grayson Perry and Tracey Emin, while the menu features seasonal dishes created by executive chef Oliver Coullaud. As you pass through the glass atrium, keep an eye out for the Academy's students at work in their studios.

Burlington House,
W1J 0BD. 020 7300 5881.
www.royalacademy.org.uk



DEAN STREET TOWNHOUSE

Work from 50 key contemporary artists line the walls of this Soho eatery, in an impressive collection to rival most art galleries. Pieces from names such as Damien Hirst, Peter Blake and Francesca Lowe hang on subtly explicit wallpaper designed by Jonathan Yeo, which at a distance appears innocently decorative, but up close reveals a saucy secret. An all-day menu of classic British food features dishes such as Sussex lamb with gooseberry and watercress, rib-eye steak and the obligatory fish and chips.

69-71 Dean Street, W1D 3SE.
020 7434 1775. www.deanstreettownhouse.com

CHUTNEY MARY

Founded in 1990, Chutney Mary was instrumental in bringing authentic Indian cuisine to the capital, and retains its title as one of the finest destinations for sampling an authentic taste of India. The restaurant recently extended its weekend brunch menu and live jazz to Sundays, while on the walls you'll find specially commissioned paintings by contemporary Indian artists and sepia enlargements of drawings created in the 19th century by travelling Russian artist Prince Aleksei Dmitrievich Saltykov.

73 St. James's Street,
SW1A 1PH. 020 7629 6688.
www.chutneymary.com

THE MAGAZINE

Housed in Zaha Hadid's swooping futuristic extension, the Serpentine Sackler Gallery's contemporary restaurant serves Emmanuel Eger's light but bold menu, with dishes such as halibut, wild mushrooms and hazelnuts, and Dingley Dell pork belly with chipotle relish. For some culture, pair your meal with a visit to *The Touch That Made You*, an exhibition of the work of Norwegian photographer Torbjørn Rødland, on from September 29 to November 19.

West Carriage Drive,
Kensington Gardens,
W2 2AR. 020 7298 7552.
www.magazine-restaurant.co.uk



VISITLONDON.COM
OFFICIAL VISITOR GUIDE



LONDON'S AUTUMN SEASON

With the changing of the seasons comes an abundance of new and diverse exhibitions across London's eclectic galleries. This autumn boasts one of the most varied and rich programmes yet – from a graffiti icon to pioneers in sculpture



BLOCKBUSTERS

There's no shortage of big-name solo shows this season. For the first time, the National Portrait Gallery presents Cézanne's portraits while next door at The National Gallery, you can marvel at how van Eyck's *Arnolfini* portrait established a radical new style. Later, immerse yourself in Matisse's studio as treasures from his workspace go on display at the Royal Academy of Arts.

MODERN MASTERS

Brush up on some of the 20th-century's most influential artistic luminaries. Arriving at the Brutalist beauty that is the Barbican this September is *Basquiat: Boom for Real*, the first full-scale exhibition in the UK of the American artist Jean-Michel Basquiat. Alternatively, chart six decades of work by living legend Jasper Johns at the Royal Academy of Arts, including his iconic flag and targets.

SCULPTURE STARS

Tate Britain celebrates the distinctive sculptural work of Rachel Whiteread, one of the UK's leading contemporary artists, while the Sir John Soane's Museum, a spectacle in itself, presents 12 new sculptures by Marc Quinn inspired by the unfinished surroundings of the exhibition venue (this closes on September 23). Plus, be sure to take a trip to Regent's Park – the home of *Frieze London* – before *Frieze Sculpture* ends on October 8.

CITY ESCAPE

Go beyond Zone 1 for some truly fascinating shows and galleries. Head straight to Peckham to Flat Time House – the studio home of the late British artist John Latham (look out for the giant book emerging from the window). Keep venturing south for the Horniman Museum and Gardens, where the exhibition *Pani* examines the complex relationship between the people of South East Asia and water.

Explore London's Autumn Season and download the www.visitlondon.com/app.
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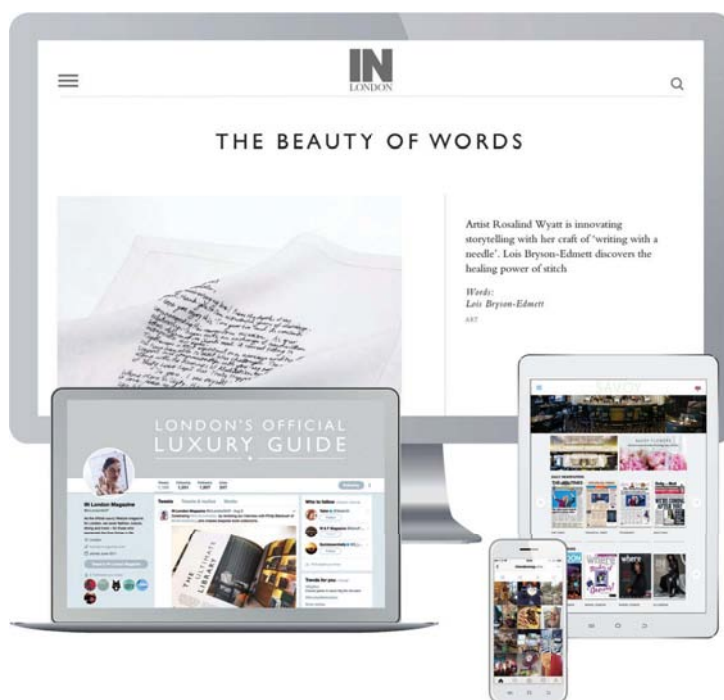
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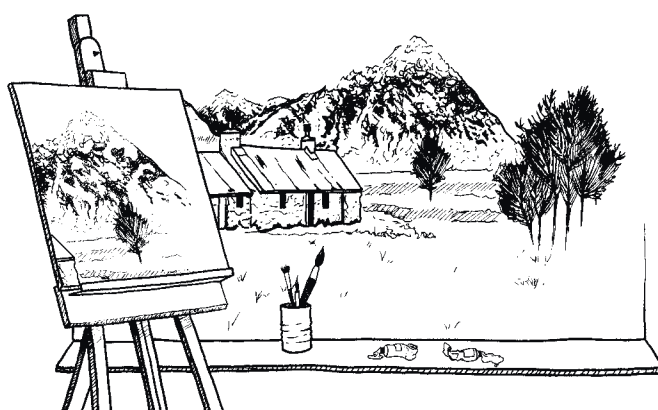
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INSPIRE

Why aesthetes should retreat to the
Scottish Highlands this season



INSPIRE

Kathryn Conway discovers that the majestic Highlands of Scotland serve as the perfect destination for an artistic retreat



Hauntingly beautiful, dramatic and wildly rugged, the Scottish landscape has captivated the hearts and minds of artists, writers, poets and composers for generations. Sir Walter Scott was inspired to write his poem *The Lady of the Lake* after holidaying in The Trossachs, J.M.W. Turner took sketching tours of Scotland and captured the power of nature with his atmospheric depictions of the waterfalls on the River Clyde (*The Falls of Clyde*, 1801, and *Falls of the Clyde*, 1840), and Felix Mendelssohn's tempestuous overture *The Hebrides* is the perfect ode to the surging power of the sea around the island of Staffa and its famed Fingal's Cave. Come autumn, Mother Nature conspires to add a touch of magic to the region's already beguiling vistas – trees are awash with seasonal colour, sunsets blaze a purplish hue and the wildlife is a hive of activity. Put simply, there is no better time to indulge in a Highland adventure, particularly for those with an artistic passion to unleash.

Karen Beauchamp knows this only too well. A trained architect and noted wallpaper designer – she was the brains behind Cole & Son's Archive

Traditional collection and the company's collaborations with Fornasetti and Vivienne Westwood while serving as its creative director – Beauchamp turned her attention to canvas and paint in 2011. A move from London to Scotland was facilitated by her daughter choosing to go to university in Glasgow and it wasn't long before the two of them were, as Beauchamp herself notes, "shopping for a new home".

The Arts & Crafts property in Tarbert on the west coast of Argyll that Beauchamp and her daughter uncovered – a former hunting lodge built by the White Horse Whisky dynasty's Peter J Mackie – couldn't have been more perfect for someone looking for a creative hideaway. Beauchamp theorised that others, too, might benefit from all that the house and surrounding area had to offer.

"I wanted to share this place with people – its glorious views, its pretty walled garden and spectacular surrounding landscape," says Beauchamp. "The notion of an art and design holiday, particularly as there weren't many artistic retreats on the west coast of Scotland, seemed like the perfect enterprise."

So, following the conversion of the attic space into a light-filled studio, the Whitehouse Studio was born.

EN PLEIN AIR

Unlike some retreats which rely on outside tutors and hotels or self-catering accommodation to teach and house guests, Beauchamp does it all: leading courses, putting up guests in her home and indulging their every whim with her convivial hospitality. "This is an artist's house, it's full of inspirational things. It's also a house dedicated to art, so it offers a totally different environment from other holidays," she says. "I'm involved in absolutely everything and our guests appreciate that I go that extra mile – they often say they feel nurtured, which is lovely to hear." As the house can only accommodate a maximum of eight people, Beauchamp's retreats are deliberately small, providing ample opportunity for one-to-one tuition.

This autumn, from October 1–7, Beauchamp will lead a Creative Landscape Art course, combining studio sessions with time out into the field, *en plein air*, in order to, as Beauchamp says, "unravel the

intricacies of colour and shape to form an image."

While vivid and appealing to any lover of pencil or paint, Beauchamp reveals that the landscape surrounding the studio doesn't adhere to one's traditional picture of Scotland. "We're more coastal here," she says. "Tarbert, for instance, is a traditional fishing village with wonderful vernacular architecture. There's also the Crinan Canal, which as a totally unmodernised Victorian canal is very special." One of the highlights of Beauchamp's course is a boat trip to the Isle of Gigha.

At seven miles long and just a mile wide, this tiny Hebridean island is home to secluded bays and beaches that look out on to turquoise waters to rival those of the Caribbean. "On a good day, when the sun is shining and the sky is blue, there are few better places to sit and paint," says Beauchamp. "It can be quite a challenge detaching yourself from being a tourist and turning yourself into an artist. But, on Gigha, one can eliminate the irrelevancies and focus on the thing you want to paint – a fishing boat moored in the bay, an interesting rock formation



or amazing flora and fauna, for instance,” Beauchamp adds. In short, anyone stuck in a creative rut is sure to find the necessary inspiration here. But, Scotland doesn’t just provide a wealth of opportunity to paysagists alone; those behind the lens also find that they are in their element here.

THROUGH THE VIEWFINDER

Colin Prior has been photographing Scotland’s wild places for decades. Garnering an international reputation for his panoramas, his passion has not only taken him around the world but has also seen him win awards, write books and, most recently, become the subject of a TV documentary about his attempt to capture three iconic mountains in north-west Scotland. “Living in Scotland provides access to some amazing wild places,” comments Prior. “People may use the term ‘wilderness’, but there’s no real wilderness in the world any more. Wilderness to me is more a state of mind. I prefer the term ‘undisturbed places’ and it is these undisturbed places that we visit during many of my workshops.”

Prior began offering workshops as the democratisation of photography grew, a development that has inevitably proved to be a double-edge sword for professional photographers like Prior. On the one hand, images are now freely available, fulfilling a demand that once could only be provided by those skilled enough in the art of great photography, but as digital camera technology advances, more and more people are seeking instruction on the compositional

skill and technological expertise required to take exceptional photographs. “Of course, there is no doubt that some people have a natural ability to see a shot – which is innate – but in photography there is a lot that can be learnt and people do improve,” says Prior.

The numerous repeat clients that Prior sees attending his workshops perhaps demonstrate the appetite for learning, and they are spoilt for choice when it comes to the photographic opportunities they are presented with. This October, Prior is hosting a five-day trip to Glencoe (October 11–15), and another to Assynt and Coigach (October 18–22). Both are designed to take advantage of the relatively short autumn period when, as Prior notes, “the Scottish landscape is at its finest.” Even on an overcast or wet day, which some people may view as a write-off in photographic terms, “there are some locations that come into their own when it’s been raining,” says Prior. “There is also the opportunity to photograph what I refer to as the ‘intimate landscape’. These tend to be much more intimate images showing the relationships between elements in a small area.”

One of the many highlights of the trip to Assynt is a pre-dawn climb up Stac Pollaidh. “The colours that come up behind the mountains are absolutely amazing,” says Prior. “We’re there when the rut is on and when you’re standing up there and you can hear the stags roaring in the moorland beneath, you can feel the hairs on the back of your neck standing on end. It’s a wonderful experience and one that my clients never forget.”

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JOURNEY TO A MASTERPIECE

Take a trip to Constable Country and immerse yourself
in the scenery that inspired one of Britain's greatest artists



London is a wonderful city, but there is so much to explore beyond the capital's limits that it would be churlish not to do so. Just a two-hour drive from the capital, on the border between Essex and Suffolk, lies a slice of bucolic English countryside that was once home to John Constable, the artist whose sweeping brushstrokes formed such celebrated works as *The Hay Wain* and *The Cornfield*. Some of the views of Dedham Vale captured by Constable in the early 19th century remain remarkably unchanged, making for a fascinating escape for any art lover.

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A designated Area of Outstanding Natural Beauty, Dedham Vale is fêted for its stunning landscape and the picture-postcard village of Dedham lies at its heart. While you admire the main street lined with Georgian houses, it is worth pulling in at the Boathouse Restaurant if you are feeling peckish (closed Mondays) before swinging by The Munnings Art Museum (open until October 29), situated in the former home of artist Sir Alfred Munnings and now an ode to his work.

From here, follow Castle Hill down to the A137/Harwich Road and on to the B1352 to take in Mistley and Manningtree, pretty villages that boast impressive views out across the River Stour, before following signs to Flatford. Here one finds the setting for Constable's *The Hay Wain* (1821) and there is something beguiling about standing where Constable once stood, paintbrush in hand. Managed by the National Trust, Flatford Mill, Willy Lott's House and Bridge Cottage are all star attractions and tours are held every day at noon and 2pm. It's then a leisurely drive back to London whereupon 4x4 Vehicle Hire will collect your car from your designated drop-off point – road trips made simple.

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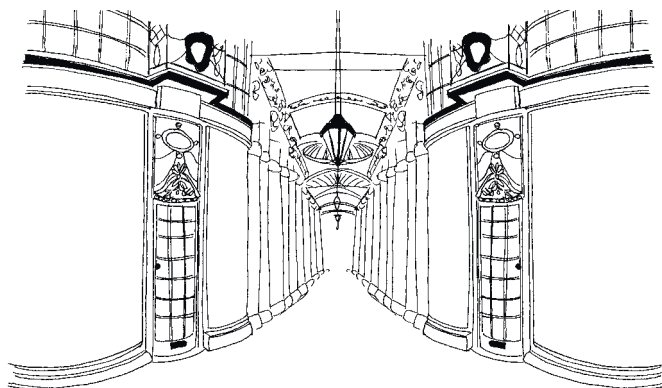
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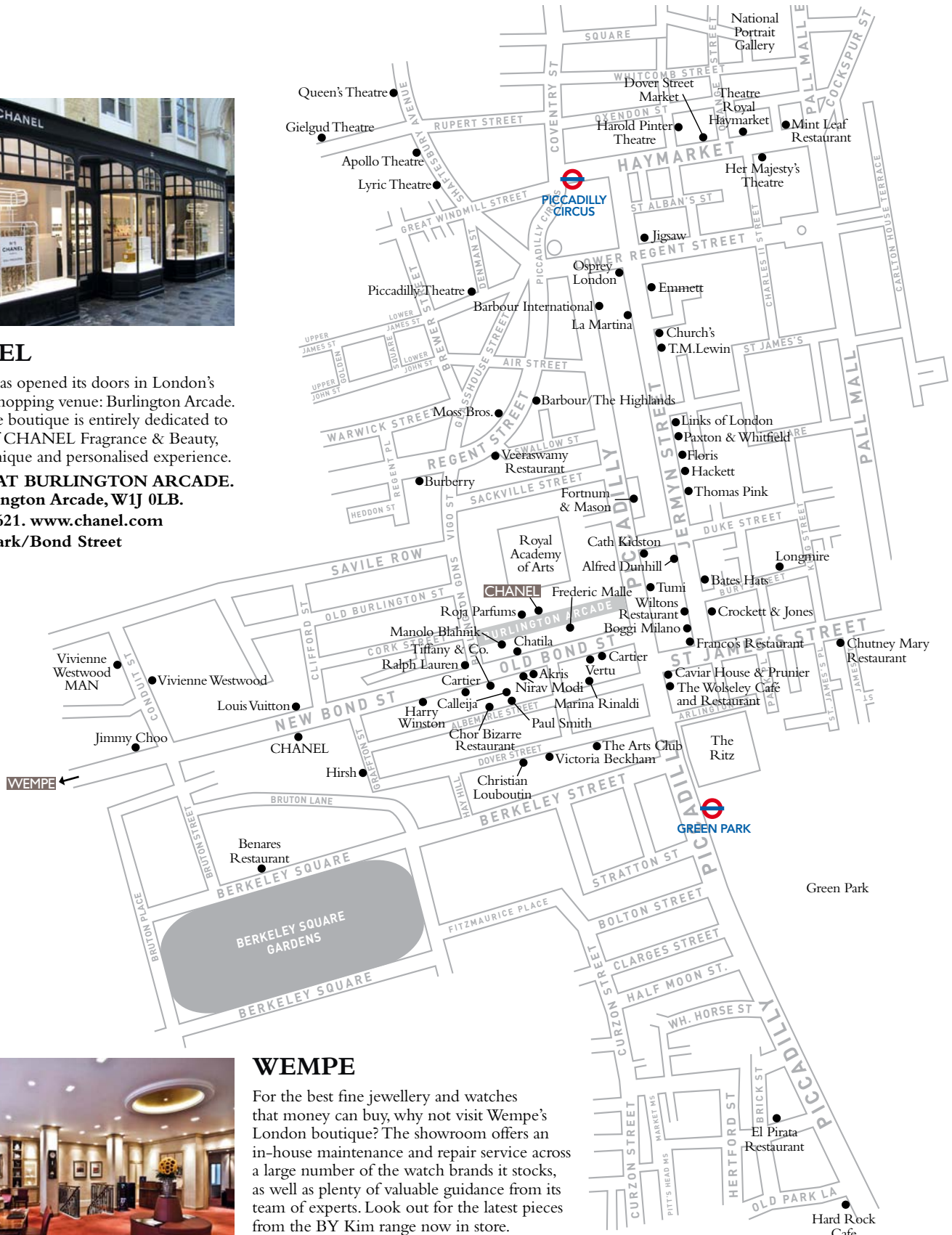
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🚶 Green Park/Bond Street

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🚶 Bond Street

MAPS REGENT STREET | W1



DOVER STREET MARKET

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18-22 Haymarket, SW1Y 4DG.

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🚶 Piccadilly Circus



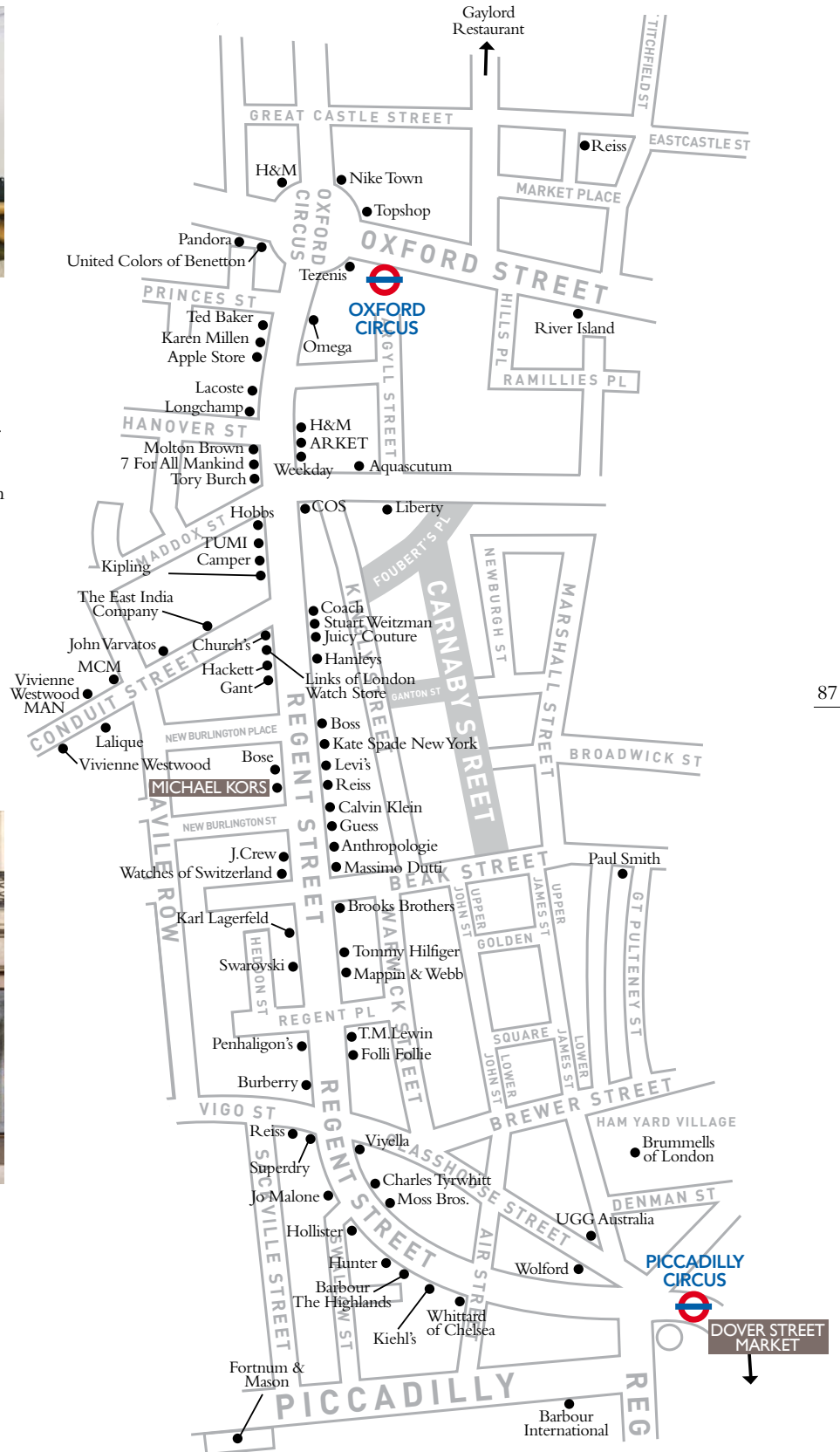
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🚶 Sloane Square



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020 7581 7037.

www.watches-of-switzerland.co.uk

🚶 Knightsbridge

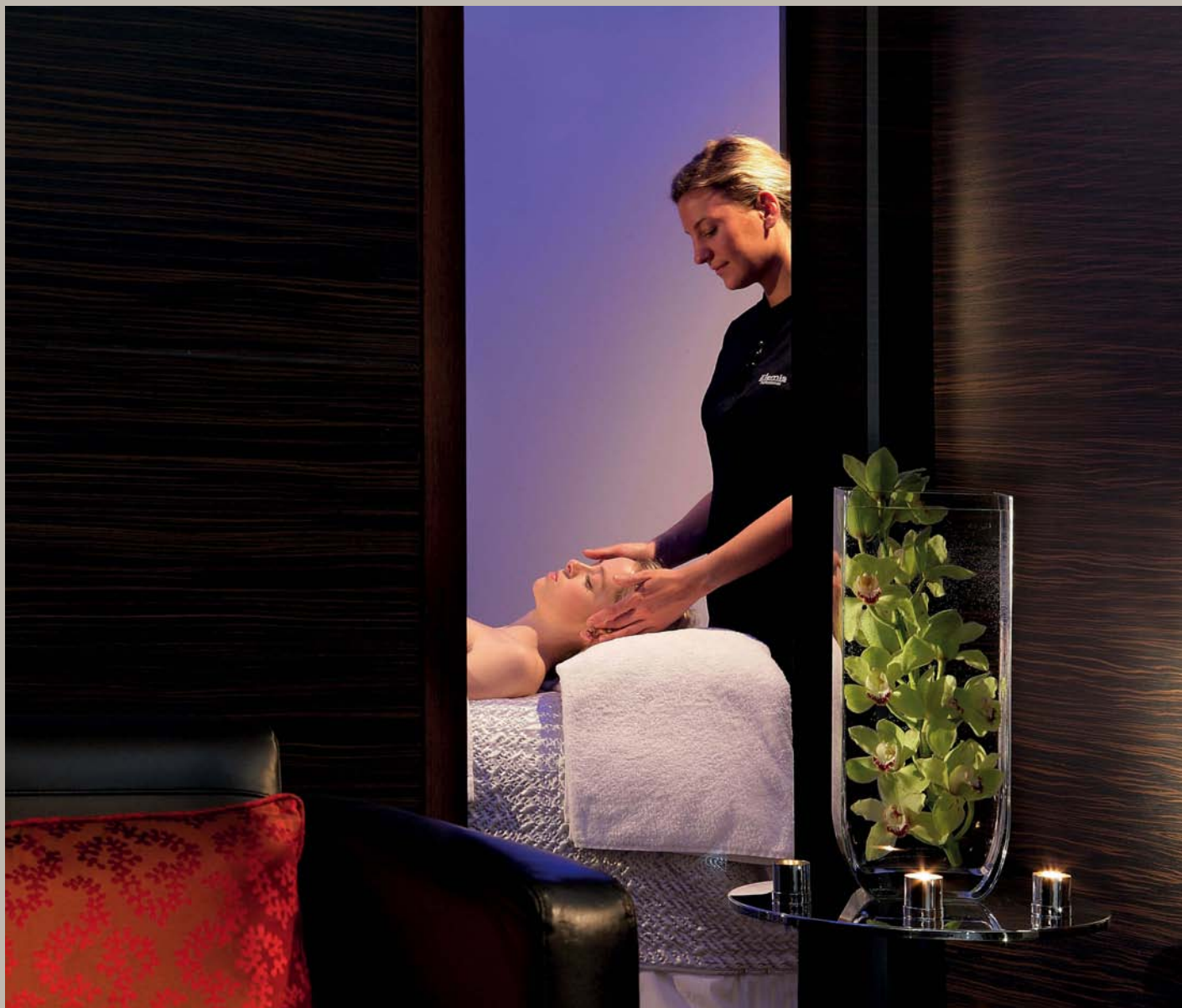
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MAPS COVENT GARDEN | WC2



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Covent Garden

90

MOUNT STREET & SURROUNDING AREA | W1



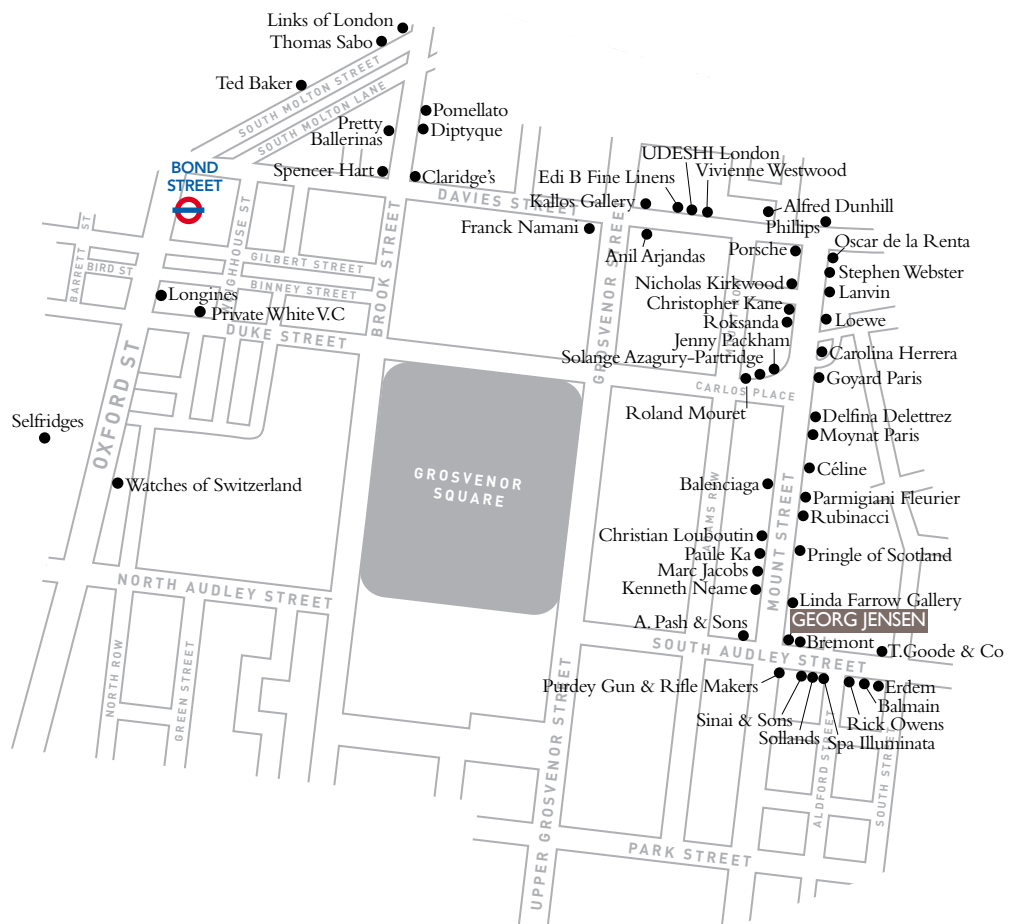
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Founded by the eponymous Danish silversmith in 1904, Georg Jensen has an illustrious reputation for quality craftsmanship and understated design, earning the brand a Danish Royal Warrant, as well as collaborations with Zaha Hadid and Marc Newson. Discover the jewellery collection marking 50 years of collaboration with iconic silversmith Vivianna Torun at the Mayfair boutique.

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020 3824 8430. www.georgjensen.com

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Georg Jensen is a Danish design house renowned for artistic boldness, superior craftsmanship and creative collaborations with some of the foremost designers of the past century – and today. Founded in 1904 by master silversmith Georg Jensen, its collections include silverware and flatware, fine jewellery, watches, accessories and a home collection. Visit the Georg Jensen flagship store located at 89 Mount Street for a complimentary glass of Champagne and to discover iconic Scandinavian jewellery, watches and homeware.

www.georgjensen.com



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www.johnlewis.com/our-shops/oxford-street

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A FEAST FOR THE SENSES

For a refined dining experience with panoramic views of the capital,
Oblix is the perfect choice



Rainer Becker has created an inspiring dining experience at Oblix Restaurant and Bar. Serving stunning cuisine in a relaxing yet sophisticated setting, Oblix is located on level 32 of The Shard and has views across the cityscape of London below.

The restaurant offers guests a contemporary twist on a variety of global dishes, while the lounge and bar has a set-priced alternative to the weekday business lunch, alongside a selective à la carte menu.

Paying homage to the capital city and its vibrant boroughs, guests can experience an Oblix twist on a British classic with the London Afternoon Tea. Served in the lounge on weekdays, guests can sample ingredients sourced from local purveyors of the

finest-quality produce, from duck egg and truffle mayonnaise sandwiches from an artisanal family butchers in Islington, to freshly baked scones with jam from Hackney, and sweet delights such as sea buckthorn and meringue tarts from further afield in East Sussex. An exceptional selection of fine teas is also available for guests to choose from.

For those seeking an iconic dining and drinking destination overlooking the capital's breathtaking skyline, Oblix offers live music in the bar and lounge on Friday nights, from 9pm to 1am, and an array of culinary-inspired cocktails.

Oblix's dedication to detail and refinement, coupled with the ultimate London view, results in an utterly unforgettable dining experience.

Oblix, Level 32, The Shard, 31 St. Thomas Street, SE1 9RY. 020 7268 6700.
www.oblixrestaurant.com

EL PIRATA

London's finest classic Spanish tapas bar and restaurant. According to two leading restaurant critics: "El Pirata offers me everything I look for in a restaurant. Fine food, excellent choice, comfortable surroundings, marvellous service and a bill at the end that doesn't give me indigestion!"... "A feast of tasty dishes. Starting with cold tapas, we nibbled huge prawns, juicy chorizo and ham, seafood and Russian salad. Then we received an array of hot tapas dishes which kept coming. Mmmm!" Add to this its award-winning wine list, and you will appreciate what makes this one of the capital's finest tapas bars and restaurants, as evidenced by the accolades it has received from three renowned guides, *Zagat*, *Harden's* and *Square Meal*.
Mon-Fri 12pm-11.30pm, Sat 6pm-11.30pm, Sun Closed.

5-6 Down Street, W1J 7AQ.
020 7491 3810/020 7409 1315.
www.elpirata.co.uk
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Mango Tree, situated in the heart of Belgravia, offers exquisite Thai cuisine and world-renowned hospitality in a modern and stylish environment. Its innovative yet classic cuisine is made from the finest ingredients. Enjoy genuine Thai dishes from the four main culinary regions: rich and mild dishes from the north, spicy food from the east, mild, Chinese-style dishes from the central region, and hot and spicy food from the south.

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46 Grosvenor Place, SW1X 7EQ
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PARTING SHOT



THE HATED FLOWER BY REBECCA LOUISE LAW, ORIGINALLY EXHIBITED AT THE CONINGSBY GALLERY, LONDON, IN 2014. © REBECCA LOUISE LAW

British installation artist Rebecca Louise Law creates captivating site-specific sculptures that highlight the beauty of natural change. Fresh and dry flora change shape and colour over the course of their display, providing not only an arresting visual experience, but a conversation about the life cycle of natural materials and the beauty of decay. Law is exhibiting a giant installation of 375,000 dried flowers at Royal Botanic Gardens, Kew from October 7-29, inspired by the ancient Egyptian funeral garlands preserved in Kew's collection.



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