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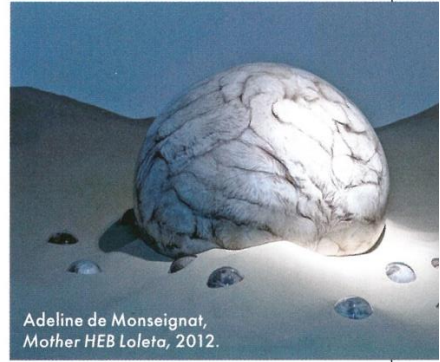
House WORK

By AIMÉE FARRELL

Creatives are eschewing the gallery and taking their art home with them



Grayson Perry's *A House for Essex*, 2014. Below left to right: Luca Frei, *Wounded Fruit*, 2012, from *The Influence of Furniture on Love*; Julia Leonard's house, with art from *Either Way LA*.



Adeline de Monseignat, *Mother HEB Loleta*, 2012.

company The Grantchester Pottery, who takes his lead from Roger Fry's bohemian Omega Workshop, creating usable Memphis-style ceramics and furnishings from dinner sets to tables.

The comfort of home also plays a central part in the work of Adeline de Monseignat. For her latest solo exhibition, *Home*, at Mayfair's Ronchini Gallery, the French artist recreates her childhood bedroom by duplicating its dimensions inside the gallery, borrowing everything from awnings to bed sheets from the Monaco apartment where she grew up. "I often go to exhibitions and feel alienated by the subject matter. Home is so universal; it speaks to us all. But the more you explore it, the more unfamiliar it becomes."

At the same time, far from any stark white gallery space, Grayson Perry renders the familiarity of home fantastic with his latest project, for *Living Architecture*. With its copper-clad roof and harlequin-tiled exterior, *A House For Essex*, conceived together with London architects FAT, is a jewel-box dwelling as remarkable as any doll's house; Perry is decorating the interior with tapestries and ceramics for an imaginary tenant called Julie. This fairytale folly will be available for short lets from spring 2015. □

The desire to create one's own sanctuary is a universal truth. So it's no wonder that the emotional pull of home is compelling artists and curators to abandon the whitewashed walls of the gallery space and either set up shop at home, or recreate the warmth and ease of home within gallery walls.

"As galleries get bigger and bigger there's a move to more intimate, informal settings," says Megan Piper, the influential London dealer and founder of public sculpture walk *The Line*, who occasionally exhibit her nine-strong stable of artists in her Mayfair home. "Curators are becoming more creative about the way work is shown, whether that's a pop-up in an outdoor space or a small-scale show in their living room."

Take, for example, LA curator and artist Julia Leonard, who opens the doors of her Echo Park house for monthly art flashes.

"I've always been a little allergic to the idea of four gallery walls and the agenda that comes with that," she explains of *Either Way LA*. Beyond those walls, artists are encouraged to collaborate and experiment, provoking, Leonard believes, "a different, more personal output".

Home is both the setting and the subject of the latest display at Wysing Arts Centre in rural Cambridgeshire. Lotte Juul Petersen and Giles Round are co-curating a group show not in the centre's award-winning contemporary gallery space, but the handsome timber-framed farmhouse that's usually home to artists-in-residence. *The Influence of Furniture on Love* sees every room in the 17th-century dwelling turn gallery, with specially commissioned artworks from a bed to a library by previous inhabitants, including Turner Prize winner Laure Prouvost. "It's not just an exhibition about the house, but for the house," says Round, the co-founder of decorative arts



Megan Piper of *The Line*, with photographs by Julieta Schildknecht.

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