

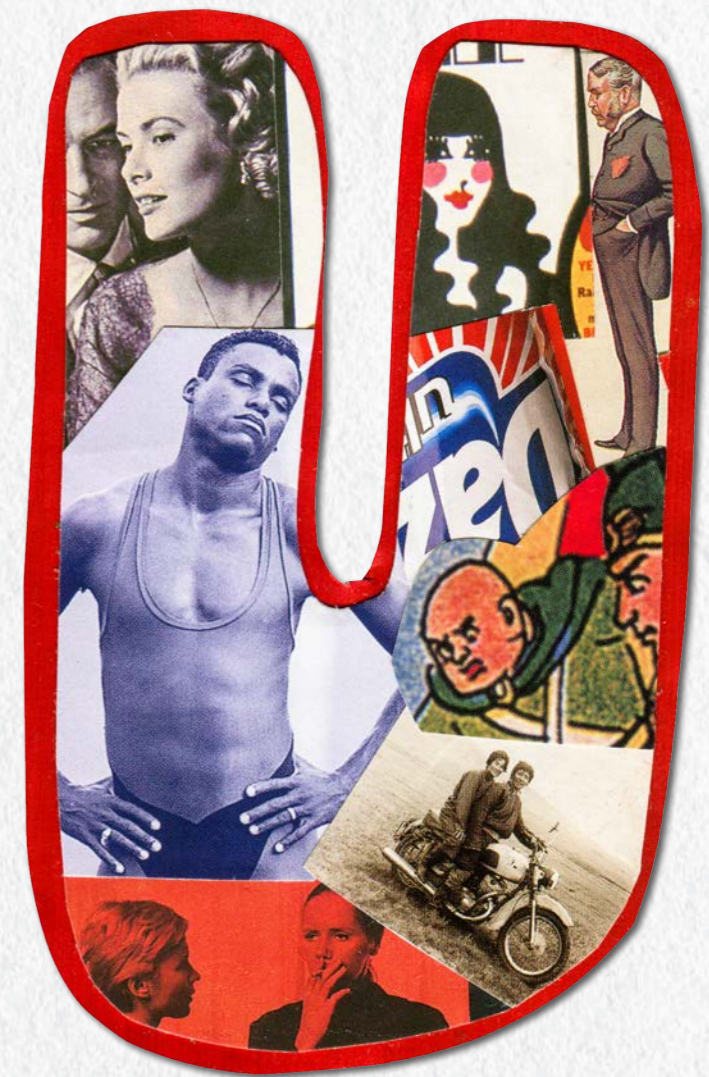
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JENY
HOWORTH



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JENY

Howorth's artistic North London upbringing provided early exposure to what was happening in British culture and she was encouraged to be creative.

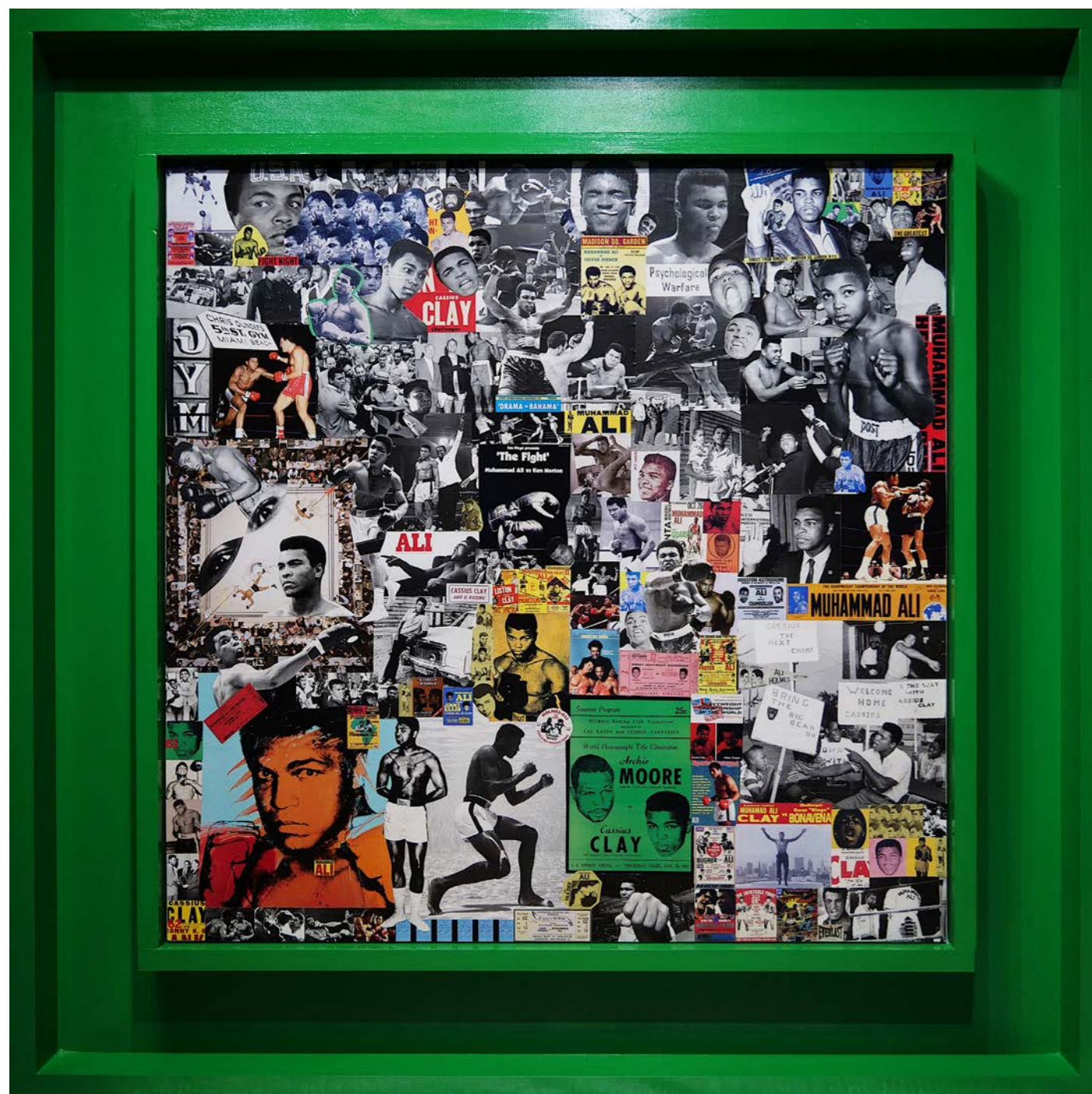
Later through her career she was surrounded by art directors, fashion editors and photographers and within this likeminded group achieved recognition as one of the most successful British supermodels of her generation.

Alongside her professional work Howorth was obsessively collecting images from books and magazines and she started to build the montages which capture her life, loves and influences. Howorth's works of art are like time capsules. They hark back to a time when young people read and collected all sorts of magazines, ripped out the pictures and stuck them on to bedroom or study walls.

Appropriating artwork, collecting and listening to music was a shared generational activity much as social media is today.

The examples of collage, viewed in museum exhibitions was appropriated into British pop art making and was a contemporary visual language. Pasting up your choices you freely join a tribe. It was an agreeable pastime for an internet free youth who unwittingly would leap from an industrial world to electronic future, when house music exploded upon the night club scene. Jeny has taken that memory base and the behaviour of a generation and immortalised it into these iconic, splendidly boxed collage works.

Exhibition statement by Serena Morton



Clay, 2018 | Collage
102 x 102 cm



Joker, 2019 | Collage
94 x 115 cm

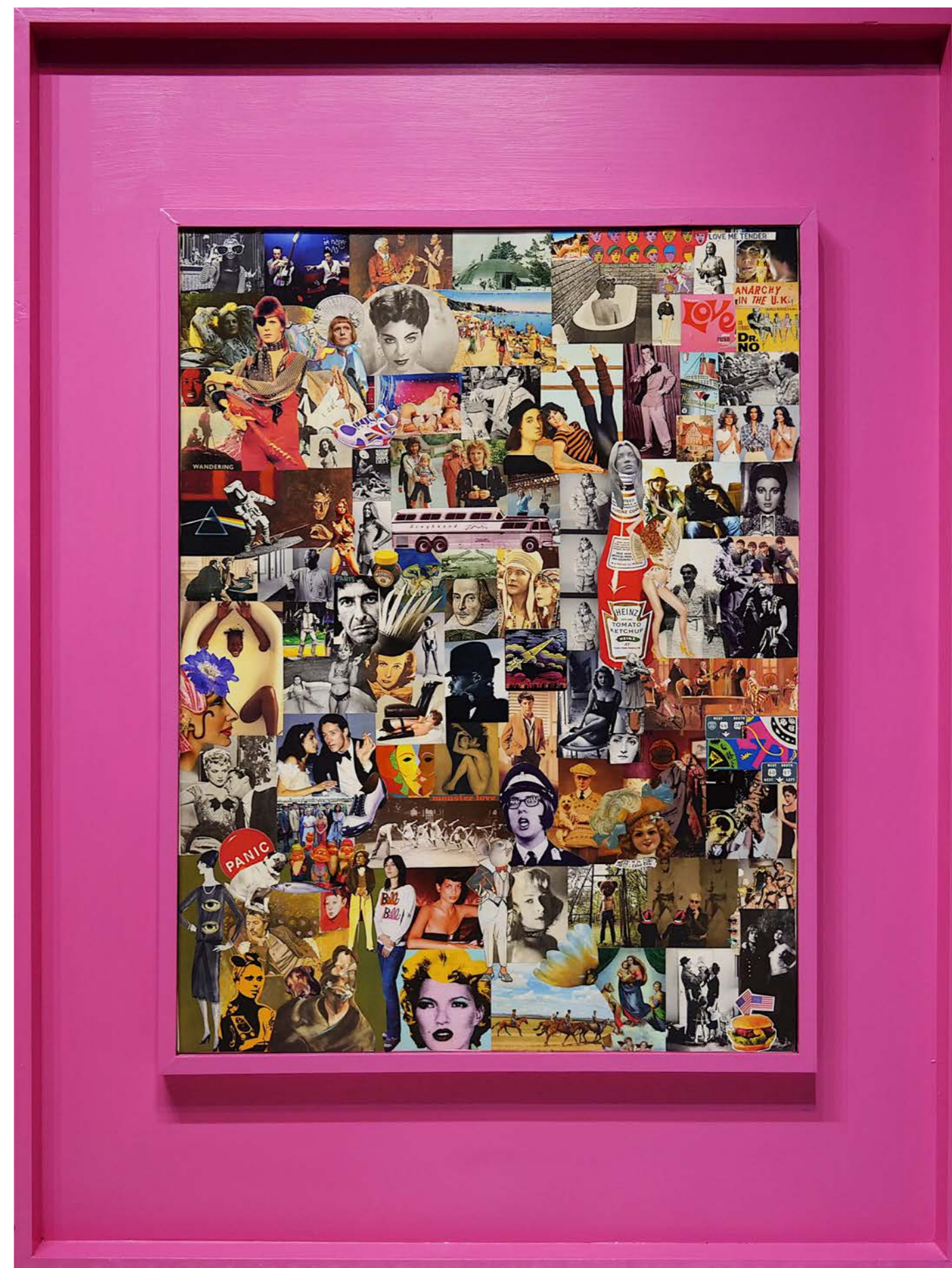


The Big Soul, 2019 | Collage
55 x 90 cm





Earls Court, 2017 | Collage
79.5 x 80 cm



Ketchup Kate, 2018 | Collage
80 x 60 cm

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Careful You Idiot, 2020 | Collage
81 x 81 cm



The Art of Noise, 2017 | Collage
74.5 x 74.5 cm



Dogs Home, 2018 | Collage
70 x 70 cm



No Diving, 2018 | Collage
70 x 70 cm



Million Dollar Marilyn, 2019 | Collage
61 x 61 cm



Oxford Circus, 2018 | Collage
50 x 50 cm



H, 2017 | Collage
102 x 102 cm



Rebel Rebel, 2019 | Collage
102 x 102 cm



Judy Blame Collage (study), 2019 | Collage
50.5 x 51.5 cm



Q&A

With Jeny Howorth
conducted by Serena Morton

What was it like where you grew up?

Wonderful – spent most days knocking about on Hampstead Heath, it was a great backyard.

Who was the greatest influence on you, within your immediate family?

Both my parents were extremely inventive people, something was always being made/created around me as a child growing up. Never a dull moment. Whether it was my mother sewing clothes for herself and I (never ever with a pattern) or popping down to Camden Arts Centre for pottery and sculpture classes.

My father always has a project on the go anything from making and designing furniture, (he made chairs and tables for the house), to silk-screening and photography – I always remember negatives and prints floating in the bath.

What were the best and worst things about places of learning you attended?

Didn't learn much at school, nothing there of interest for me. Outside the school environment was where my imagination was fed.

Again, having interesting and interested parents and friends. Best thing about school were my friends, skiing holidays and a particularly exciting train journey from London to Moscow when I was fourteen.

What do you wish they had taught you and did not?

Wish school had given me more confidence and freedom to express myself. I think most schools fail on this sadly. Wish they had not bothered to teach me Hockey and Netball. I could have been perfecting my pottery skills. What a waste.

Why did you make the move into fine art?

Purely timing I was busy doing other stuff.

Who are your mentors or influencers?

I don't have an influencer I have influences. My upbringing/ childhood parents, family and the people I've met on the journey through my life. People shape you; I am very lucky to have met some incredible ones along the way. Forever grateful to them all.

If you could have lunch with someone you admire, who would it be and where would you have it?

David Hockney in his garden in LA by the pool. Eating, chatting, smoking, drinking wine, and taking pictures. Idea of heaven. Allen Jones if David was busy.

How are you finding social distancing?

I'm a natural hermit so being isolated is not really an issue for me.

What did you have planned this year that has now been postponed?

Taking my grandchildren to see Big Ben and the Queen during Easter Holidays.

Where would you live if not in London?

I don't live in London but visit often. I live in Yorkshire and Wales. I'm happy with that.

If you weren't an artist what would you do?

Farmer or Gardener.

What makes you happy?

The sea, sunshine, animals, freedom and my friends and family.



Jeny in her studio
Photographed by Georgia Howorth

Clay, 2018
102 x 102 cm
£6,000 +VAT

Joker, 2019
94 x 115 cm
£6,000 +VAT

The Big Soul, 2019
55 x 90 cm
£6,000 +VAT

Judy Blame, 2019
82 x 82.5 cm
£5,500 +VAT

Danger, 2020
81 x 81 cm
£5,500 +VAT

Earls Court, 2017
79.5 x 80 cm
£5,500 +VAT

Ketchup Kate, 2018
80 x 60 cm
£5,500 +VAT

WTFFF, 2020
50 x 94 cm
£5,000 +VAT

Careful You Idiot, 2020
81 x 81 cm
£5,000 +VA

The Art of Noise, 2017
74.5 x 74.5 cm
£5,500 +VAT

Emergency on Planet Earth, 2017
74 x 74 cm
£5,500 +VAT

3D, 2019
70.5 x 55.5 cm
£5,500 +VAT

Dogs Home, 2018
70 x 70 cm
£5,500 +VAT

No Diving, 2018
70 x 70 cm
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Million Dollar Marilyn, 2019
61 x 61 cm
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Oxford Circus, 2018
50 x 50 cm
£4,500 +VAT

H, 2017
102 x 102 cm
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Rebel Rebel, 2019
82 x 80.5 cm
£5,500 +VAT

Judy Blame Collage (Study), 2019
50.5 x 51.5 cm
£4,000 +VAT

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Gallery opening times
Monday to Friday 10 - 5
Saturday 10 - 2

