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Newsletter 5 / April 2020

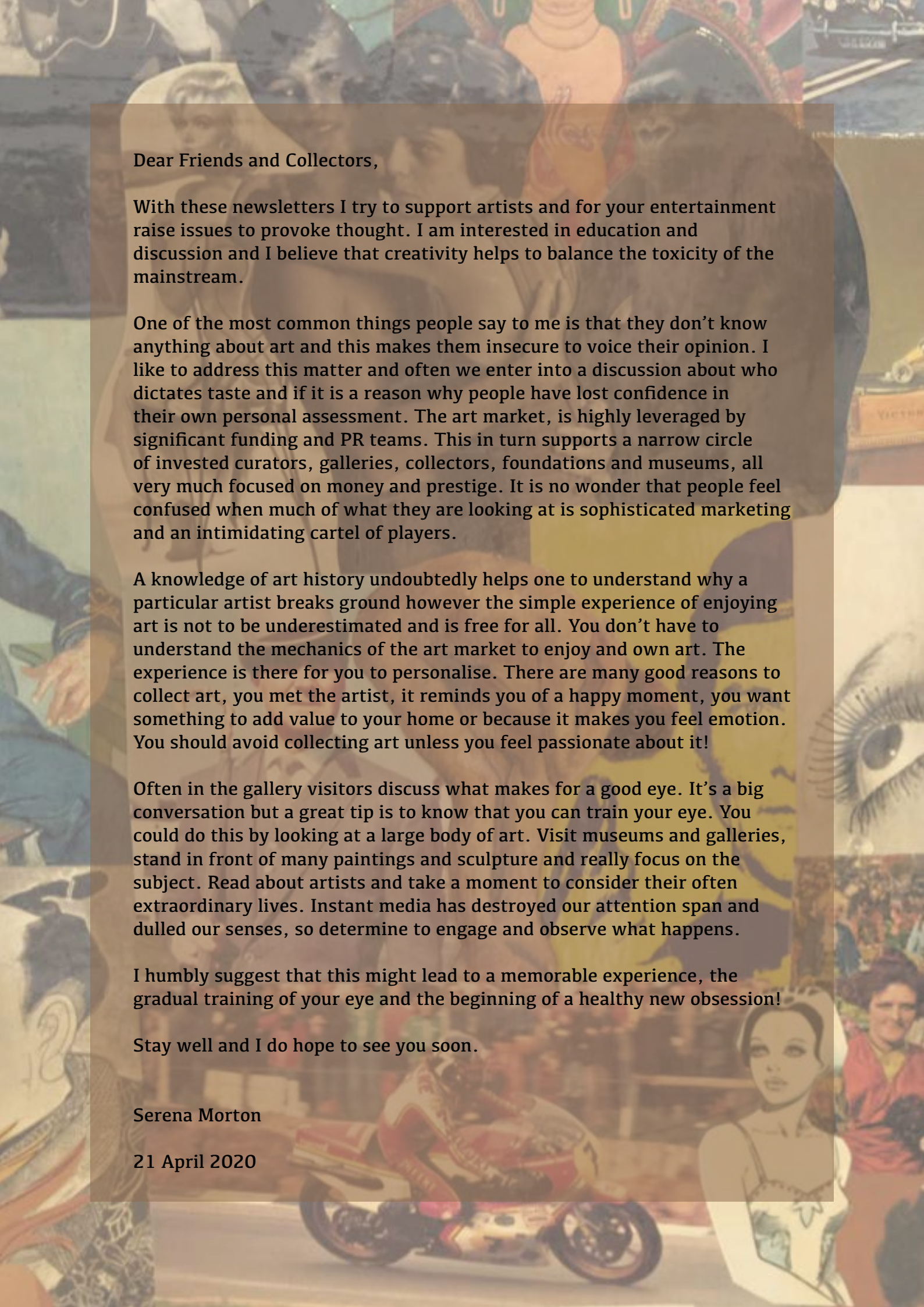
*Serena Morton*

LONDON

DESIGNED BY

*Amelia Earhart*





Dear Friends and Collectors,

With these newsletters I try to support artists and for your entertainment raise issues to provoke thought. I am interested in education and discussion and I believe that creativity helps to balance the toxicity of the mainstream.

One of the most common things people say to me is that they don't know anything about art and this makes them insecure to voice their opinion. I like to address this matter and often we enter into a discussion about who dictates taste and if it is a reason why people have lost confidence in their own personal assessment. The art market, is highly leveraged by significant funding and PR teams. This in turn supports a narrow circle of invested curators, galleries, collectors, foundations and museums, all very much focused on money and prestige. It is no wonder that people feel confused when much of what they are looking at is sophisticated marketing and an intimidating cartel of players.

A knowledge of art history undoubtedly helps one to understand why a particular artist breaks ground however the simple experience of enjoying art is not to be underestimated and is free for all. You don't have to understand the mechanics of the art market to enjoy and own art. The experience is there for you to personalise. There are many good reasons to collect art, you met the artist, it reminds you of a happy moment, you want something to add value to your home or because it makes you feel emotion. You should avoid collecting art unless you feel passionate about it!

Often in the gallery visitors discuss what makes for a good eye. It's a big conversation but a great tip is to know that you can train your eye. You could do this by looking at a large body of art. Visit museums and galleries, stand in front of many paintings and sculpture and really focus on the subject. Read about artists and take a moment to consider their often extraordinary lives. Instant media has destroyed our attention span and dulled our senses, so determine to engage and observe what happens.

I humbly suggest that this might lead to a memorable experience, the gradual training of your eye and the beginning of a healthy new obsession!

Stay well and I do hope to see you soon.

Serena Morton

21 April 2020



Jeny Howorth in her Studio.



Lulu

12th November 2020 - 12th December 2020

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

April 2020



Clay, 2018. Collage. 102 x 102 cm.

## Q&A with Jeny Howorth

Questions by Serena Morton to Jeny Howorth

### 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.

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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.

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I have influenced my upbringing/child parents family and the people I journey through you, I am very happy some incredible one way — forever





The Art of Noise, 2017. Collage. 74,5 x 74,5 cm.

**Click on the image to have access to  
Jeny Howorth Price List**





Emergency on Planet Earth, 2017. Collage. 74 x 74 cm.



Danger, 2020. Collage. 81 x 81 cm..



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