

Cob.

Press

JOSEPH GOODY

How To Spend It Interiors

House of the spirits: the magical afterlife of No 43

The flamenco dancer and artist Ron Hitchin lived in the same house in Hackney for nearly 70 years. It has now become the launchpad for a new interiors brand, Atelier LK

Aimee Farrell. Photography by Maureen M Evans OCTOBER 4 2021

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When Lisa Jones was invited to view a property for sale on her leafy east London street last autumn, little could have prepared her for what lay behind its pale-pink façade. Known as No 43, the former Hackney home of [Ron Hitchins](#) – the abstract sculptor, ceramicist, barrow-boy, one-time tailor and accomplished flamenco dancer – is a testament to a rich and colourful life that reveals itself room by glorious room. Over the course of close to 70 years, until his death aged 93 in 2019, Hitchins transformed the semi-detached Victorian villa into a living work of art.



The dining room, with a table by EJR Barnes, ceramic vase by Noe Kuremoto, and Atelier LK Collection Tobia & Altra Scarpa lamp. Olavi Hanninen dining chair and artwork by Joseph Goody © Maureen M Evans



Fred Rigby's Golden Ratio Desk is paired with a Louise Isaaman-Jones Tapestry Chair © Maureen M Evans

"Lisa has such amazing taste," says London-born Kean, who studied photography and art history before joining Firdale Hotels, where she worked as the head of design in New York. "I would get her advice on design pieces I'd found and she would ask me to look at the interior projects she was pitching for. Neither of us actually intended to get a design partner, it just sort of happened."

Much like her mother, a Trinidadian nurse turned art gallerist, Jones's route into interiors was somewhat less direct. After studying economics, she worked as a fashion buyer for [Browns Fashion](#) in London and then [Opening Ceremony](#) in New York. It was while renovating her first home on Shelter Island that her focus began to shift. She began obsessively sourcing pieces from across the US, igniting a fascination with 20th-century Scandinavian design that rapidly spiralled. "It got so out of hand that I had to start selling," says Jones, who established [@a_good_chair](#), sourcing and selling furniture and design objects first to friends and then decorators and collectors.

It's this blend of design and curation, mixed with Kean's instinct for layered, theatrical interiors – she's dubbed queen of the install – that makes their union as Atelier LK so interesting. "The common thread between our styles is a certain simplicity of form, and a richness of texture," says Kean of the studio's evolving look.

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FINANCIAL TIMES

04/10/2021



Kean and Jones in the dance studio at no. 43 © Maureen M Evans

The next, most closely watched phase of their project will be the transformation of No 43 into Jones's family home. "Ron is a huge inspiration for every single detail of the project," says Jones. "We want to be as sensitive to the way he lived as we can but we also need to live in it; it's not a museum."

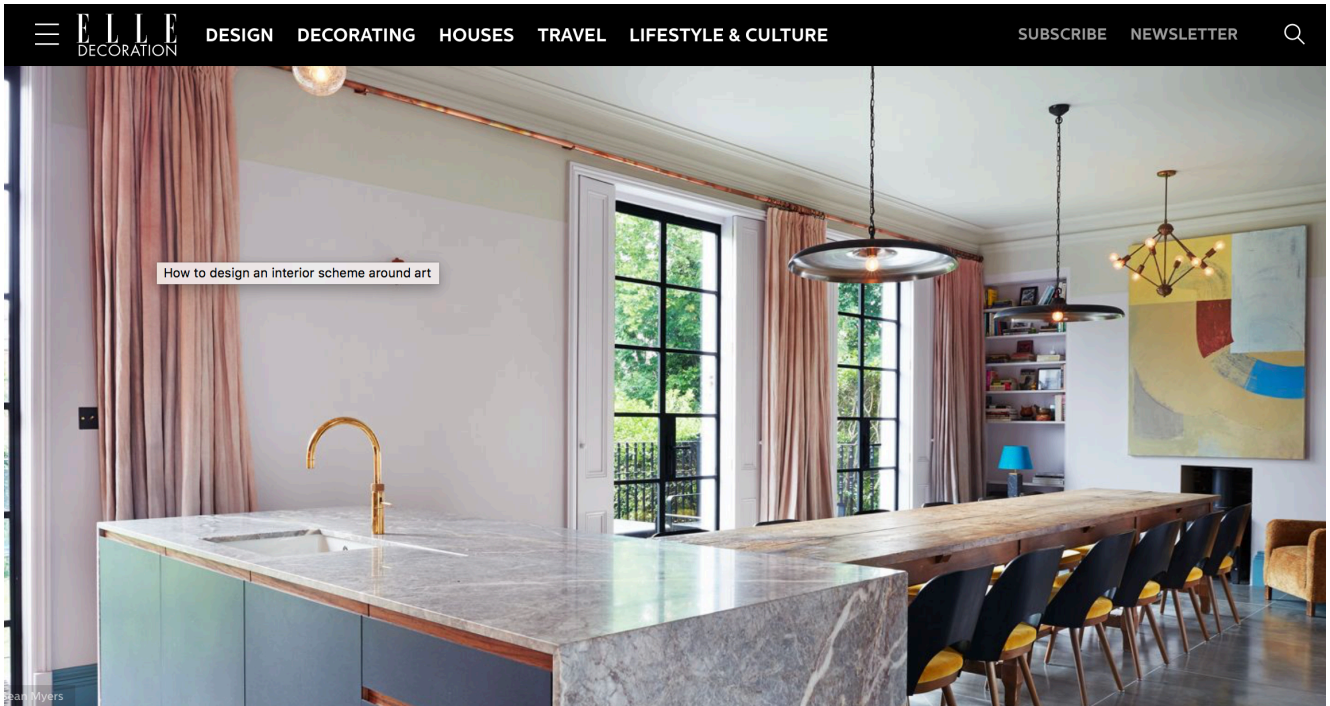
The palette will be pulled from the green, russet and gold patina of Hitchins' fibreglass panels and wall reliefs, and the dance studio will become a child's bedroom, with its 1930s Crittall windows and mirrored wall left firmly intact. Elsewhere, Hitchins' sculptural ode to Hepworth – which he dubbed "Barbara" – will be remounted, overlooking a garden room accessed by a pair of his fibreglass panel doors. One will lead to Atelier LK's studio, the other to a sauna. It's the kind of reassuringly quirky touch that suggests Hitchins' hand will be felt at No 43 for many more years to come.

No 43 is open to view by appointment until 15 October; book via info@atelier-lk.com. atelier-lk.com

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ELLE DECORATION

01/07/2021



HOW TO DESIGN AN INTERIOR AROUND THE ARTWORKS YOU LOVE

For these four interior designers, art is more than decorative. Here, they reveal the works that played muse to their favourite rooms



By PHOEBE FRANGOUL 24/08/2021

Like furniture and objects, works of art can give a home a unique personality and say something about their owners' lives and passions. Getting these elements to work together in harmony, however, isn't always easy.

We asked four acclaimed interior designers about how they have made art an integral part of the design of their spaces...

RACHEL CHUDLEY

Having studied at The Courtauld and then worked as a curator, Chudley places art at the heart of every interior she designs. For one Highgate villa, she played matchmaker between her clients and artist Joseph Goody

Art is one of the most integral elements of our projects. Our studio is made up of artists as well as designers so it's embedded in our work ethic. [Studying at The Courtauld Institute of Art] was a formative experience; being encouraged to look at paintings in a certain way has definitely governed how I look at a room.

Sometimes clients have their own art collections, so we work with what they have, but it works best when we include London's Cob Gallery, which is where I did my first curating. With the Highbury Hill project we took the clients to Cob to look at Joseph Goody's work. We chose the painting – *Line*, 2015, an oil on canvas– and then appropriated the whole dining room around it.

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ELLE DECORATION

01/07/2021



All the elements in the space, from the antique Irish farmhouse table, the reupholstered Eero Saarinen dining chairs and the art deco armchair, down to the vintage 1960s light fixtures and even the bespoke concrete flooring, is in conversation with that painting.

The really difficult part is choosing the paint colours; you don't want to ape the painter's work on the walls. I used bespoke paint by Donald Kaufman in slightly candyish, toned-down variants of the painting, so they're not fighting with it – they're lifting it up and communicating with it.

'Ask yourself: what are the qualities of the room that you love?'

When it comes to developing the space in terms of how you're going to use it, think about the harmony of colours, the contrast of materials and how those can work

together. Ask yourself: what are the qualities of the room that you love, what are the qualities of the art that you love and how can they complement each other? Tear out images from magazines and catalogues of what you think is going to go into that room and put them around the artwork so you have a visual of how it's going to look.

If you're wondering what you like, and don't want to make a mistake financially, go to end of year shows at the good art schools and support young artists. It leaves you freer to take a few more risks and go with your gut. If you love something and if you're buying from somebody who's at art school, you will give them the confidence to have a great career. rachelchudley.com



Welcome to our clash pad

Should you hang contemporary paintings on candy-pink walls? Absolutely, say interior designer Rachel Chudley and gallerist Victoria Williams. By Victoria Woodcock

PHOTOGRAPHY BY JAKE CURTIS

The National Gallery doesn't want them. The Musée d'Orsay did away with them in 2011. And when MoMA opened its renovated gallery spaces last year it followed suit, transforming its standard Super White walls with bluish-tinged Cabbage White, Sulking Room Pink and deep-blue Serge (among other hues) from Farrow & Ball. "It's no longer taken for granted that you need a white wall to pay reverence to an artwork," says interior designer Rachel Chudley, whose projects are typically laden with colour and dotted with contemporary artworks – often sourced through her friend and collaborator Victoria Williams, the director of London's Cob Gallery.

"An abstract painting inspired the entire colour scheme of this room," says Williams of a room in the Highgate home of photographer Lucy Tudhope and her music producer husband Adam – one of Chudley's latest projects. "Rachel worked with specialist paint-maker Donald Kaufman [who is also, conveniently, her father-in-law] to create the bespoke wall colours."

"INTERIORS AND ART SHOULD BOTH BE AN EXTENSION OF YOUR PERSONALITY"

The painting in question is by Joseph Goody, one of the emerging artists represented by Cob, whose work Chudley has in her own home. In the Highgate house, two of his colourful explorations of shape and form hang against cornflower-blue in the hallway, while a larger work dominates the dining area, its subtly two-tone pistachio and pale-pink walls offset with a pop of sea green on the skirting boards. "We created the three different colours to work with the painting," says Chudley of the space, which features a vast antique Irish farmhouse table, a brass-inlaid concrete floor and sweeping hand-dyed linen curtains in a dusky rose ombre. "The colours all reference the artwork without mimicking them," she adds.

Other Cob gallery artists make an appearance in the house. A picture from Jason Shulman's chromatic *Photographs of Films* series – created by setting the exposure time on his camera to capture the entire length of a film in one image – stands out against a whimsical Melissa White for Zoffany wallpaper in the living room.

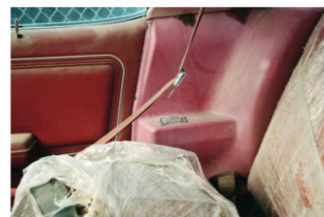
In the main bedroom, the colours of Lorena Lohr's stylised photographs of Florida dissolve into the pale-pink walls.

"Art should be an extension of your personality, as should your interior. The two have a symbiotic relationship," Williams says.

The latter could also be said of Williams and Chudley, who refer to each other throughout most of our conversation as "Nutty" and "Chud". "We met in our early 20s through a mutual friend, the playwright Polly Stenham, whom I went to university with," says Williams. "Back then we all lived together in Polly's house." In 2011, Williams and Stenham established Cob Gallery as an artist-led project space, which included pop-ups of Guts For Garters, the former Camden art-meets-design-meets-fashion store that Chudley set up with her friend Cassie Beadle – now the curator at Cob. The same year, the duo showed an exhibition titled *Anatomy Dinner*, which featured paintings



Victoria Williams (far left) and Rachel Chudley in the hallway of one of Chudley's recent projects in Highgate, with two works by Joseph Goody. Both Untitled, 2018, by Lorena Lohr



Top left: *Photographs of Films: Wizard of Oz* (1939), 2016, by Jason Shulman, set against wallpaper by Melissa White for Zoffany. Above: Untitled, 2018, by Lorena Lohr

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FINANCIAL TIMES

05/12/2020

DOUBLE ACT



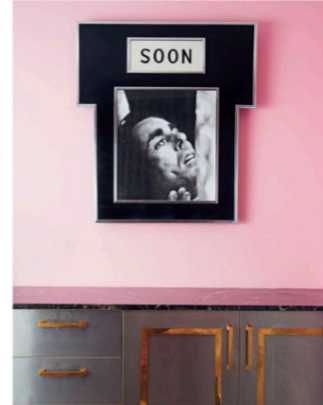
Above: *Eglantine*, 2020, by Cat Roissetter. Left: *Santa En Oracion*, 2017, by Alida Cervantes. Right: *Soon II: The Death of Pazu*, 2013, by Nina Moss Fowler. Below: Chudley and Williams with Joseph Goody's *Line*, 2015, set against a bespoke two-tone wall

of skulls and vintage Vivienne Westwood dresses, but also hosted a five-course meal where a starter of cold meats was served on the body of a naked woman before guests helped to prepare the main course by plucking and gutting partridges and pheasants.

If this seems a far cry from Chudley's current role as an interior designer, what remains is a sense of experimentation and fun. "It's a crazy combination," says Chudley, who studied art history at the Courtauld Institute. "When I became an interior designer, I didn't think this older part of my life would play a part, but actually all these layers influence your style. We think about each project as a creative endeavour – artwork and bespoke design is an essential part of the process."

One of Chudley's first projects after establishing her studio in 2015 was for the theatre performer and writer Rachel May Snider, where both the living room and kitchen were painted a show-stopping, candy-pop pink, with artworks throughout. She also rethought Stenham's Grade II-listed Bloomsbury home, and while the overall design is sensitive and somewhat stately, the artworks are charged with sensuality: a cyanotype portrait by Eloise Fornieles (a multimedia artist whose collective performance group is called *The Perverts*) sits between two sinuous panelled walls concealing secret bathrooms. A couple of John Kacere's cheeky, cropped photorealist paintings of women's bottoms – from Stenham's father's collection – peek above the door frames.

"Working with Rachel is much more collaborative than simply adding works to walls," says Williams. "Her clients spend time at the gallery, see our exhibitions and visit artist studios. One person, for instance, got really



excited by the work of Cat Roissetter, which looks a little like Japanese shunga drawings but very British. She had a show at Cob called *English Fifth*, which references her approach – she sluices paper with olive oil, works into it with graphite and basically really dirties it up." As well as owning a series of her drawings, the client has just commissioned Roissetter to make a stained-glass window that will be incorporated into the panelling of a doorway.

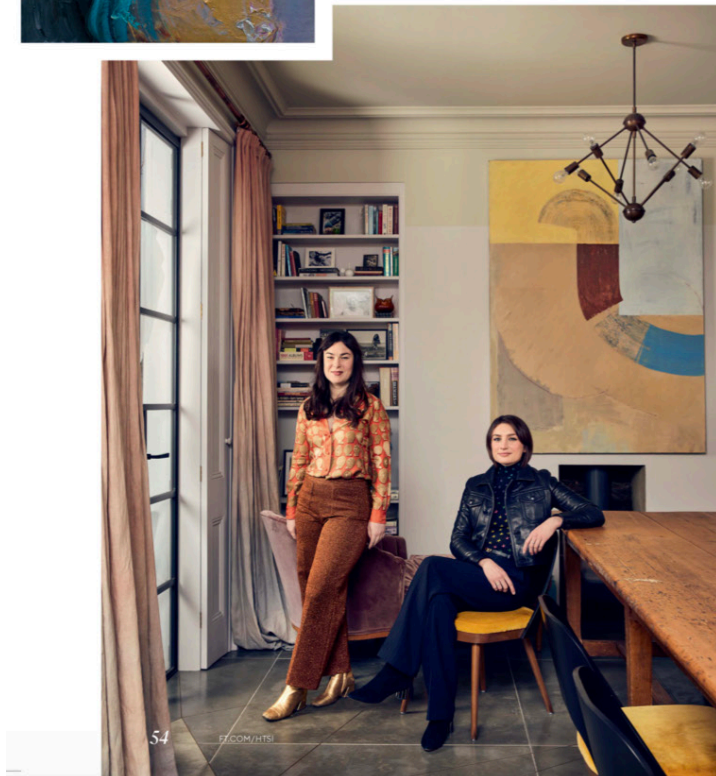
Chudley is also just completing her first project in the US – a double-aspect apartment high above New York's Fifth Avenue, whose owner "has the most incredible art collection of masterpieces". Due to the bright natural light throughout, his pieces can only be hung in one room, which has led to "a very exciting conversation with Victoria". The installation, meanwhile, will be managed by Chudley via Zoom. "It's a brave new world that I'm not quite sure I'm enjoying," she says. "It's just not the same as being in the room."

But while the crisis has brought about challenges for Chudley and her team – "I spent a lot of time searching for plaster on eBay. You just couldn't get hold of it. It was the interior design version of loo roll" – it has also sparked a "crazy interior design rush", says Chudley. "We've had more enquiries for new jobs during this period than ever before."

Williams, too, has found that thus far business has held steady, with Cob curating exhibitions specifically for online. "In April, we put together a show called *Escape Fantasy* by the American artist Frances Waite, who works in pencil," she says. "Her drawings are all about the apocalypse, so we thought that was nicely timed." This month, Cob is presenting Mexican artist Alida Cervantes' figurative paintings at online art fair *Untitled*, Art Miami Beach, while also releasing work from Tomo Campbell and Faye Wei Wei – whose paintings both feature in a just-finished Chudley scheme in London.

Where will their collaboration take them next? "Why don't we do a hotel together?" suggests Chudley, adding that she'd also love to bring more sculpture into her designs. "Cob has done lots of work with Meekyoung Shin, who makes the most insanely beautiful replicas of antique Chinese vases but made out of soap. I'm absolutely obsessed with her work." Williams would like to ramp up the sculptural scale further and "do a project that has land, so that we can go monumental outside". Now appears to be the time for big and bold. Chudley has found her clients more open to her wilder ideas. "It's that apocalyptic, end-of-the-world thing," she concludes. "People seem to be saying: 'What's the point of being modest?'" ■ HTS

cobgallery.com. rachelchudley.com



PHOTOGRAPHY COURTESY OF ALIDA CERVANTES AND THE COB GALLERY. COURTESY OF CAT ROISSETTER AND THE COB GALLERY. COURTESY OF NINA MOSS FOWLER AND THE COB GALLERY

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WALL STREET INTERNATIONAL

03/05/2018

ART

Joseph Goody

9 May – 2 Jun 2018 at the Cob Gallery in London, United Kingdom

3 MAY 2018



Joseph Goody, *Pale Slow Green*, 2017, oil on canvas, courtesy of Cob Gallery

This new exhibition of works by young London-based artist Joseph Goody finds a space between intention and conformity. Wide, abrupt brush strokes overlap and abut one another in large-scale works that are the result of a meticulous process of revealing and concealing.

In leaving the remnants and shadows of stripped away ornamentation the works are an honest reflection of their formation, almost minimalist in form yet indelibly linked to the process of their creation. The effect is an unusual and individual style combining the adversarial attractions of order, regularity and simplicity while at the same time resisting it with the wilful disorderliness of tactility, entropy and chance.

Absorbed by the idea of painting as a special kind of interaction between the maker and his audience, Goody's work invests the apparently austere with unexpected warmth. A graduate of Goldsmiths College and the Royal Drawing School, he sees his interest in the attractions of orthodoxy and regularity as a rejoinder to the often-heard association between painting and chaos.

Developing his own language of eloquence and economy, Goody's work engages its own process, implying a sense of narrative rather than straightforwardly offering it to the viewer. In its modesty and restraint, it challenges the viewer to become part of the activity of storytelling, acknowledging the inevitability of representation even when the idea of direct transcription from reality has been left behind. In these respects, the artist offers us a nuanced and considered body of work that toys with formalism while remaining attuned to accident and individuality.

Literature is significant among Goody's influences, and it makes sense that his affiliations should include figures like Jorge Luis Borges – a writer whose attentiveness to structure and intricacy has led to his style often being thought of as having an 'architectural' quality. This exhibition adapts the title of a 1912 short story by Franz Kafka. Composed of only two sentences, 'The Sudden Walk' or 'Der plötzliche Spaziergang' describes a man who, gripped by an abrupt sense of 'uneasiness', makes his way into the city at night. The story's critical attitude towards ideas of regularity and anxiety, order and disorder, translates smoothly to this exhibition, while Kafka's wider interest in the combination of elliptical logics with richly imagined spaces – castles, attics and cities – is germane to Goody's on-going work. As in Kafka's writing, it is in their negotiation between a sometimes oppressively ordered universe and a tangible sense of humanity that the works in 'The Sudden Walk' assume their emotive appeal.

Joseph Goody lives and works in London. He graduated from Goldsmiths, University of London, in 2011 and won the Neville Burston Award for Painting. He later studied at the Prince's Drawing School (now the Royal Drawing School) where he won The Patrons Club Prize in 2012.

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DAZED
02/03/2018

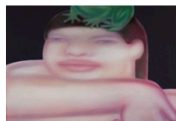
DAZED

This exhibition celebrates how our bodies are both repulsive and delightful

A group of artists respond to the human form in startlingly different ways

NEW WORK: FORM, SUBJECT, MATERIAL

14 IMAGES



Our relationships with bodies (our own and those of others) are central to our understanding of the private and the public world. The human form as allegory, as an expression of identity, and as a way of depicting our similarities and our differences, have continued to fascinate artists over time.

In the modern age – which looks toward a future of augmented reality – it's easy to feel adrift from a visceral aspect of the body. A new exhibition, titled *FORM*, showing at the Cob Gallery reminds us of the raw beauty – and oddness – of us humans.

NEW WORK: FORM, SUBJECT, MATERIAL is the first in a series of three exhibitions that will be shown at the north London space over the year. *FORM* is the debut show, and features 14 emerging international artists working across a number of disciplines, which include including painting, sculpture, photography, digital art and mixed media, to engage with the elemental, symmetrical and biomorphic aspects of form.

The trilogy's format is inspired by curator Richard Bellamy's programme at the Green Gallery in New York during the 60s. For five years, Bellamy showed the works of the artists that he believed were redefining what art was, and pushing it into new directions by using materials and forms in ways rarely seen before.

NEW WORK includes arts by Danish photographer [Asger Carlsen](#), who began his career working as a crime scene photographer but is now best known for his composite photographs of distorted human bodies. Carlsen digitally manipulates his subjects, rearranging, removing or duplicating limbs, faces and features until they become confusing but compelling sculptural forms. "[HESTER 10](#)" (2012) is characteristic of this recurring fascination with bodies and transforming the classical nude with a [Francis Bacon](#)-esque surrealism.

FORM: NEW WORK PART ONE

By Mark Westall • 16 February 2018
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FORM is the debut exhibition in a three-part series to run over the course of 2018. NEW WORK: FORM, SUBJECT, MATERIAL aims to exhibit selected groups of young, international multidisciplinary artists who bring distinct voices and striking approaches to these three fields of enquiry.

FORM is presented as a meeting of painting, sculpture, digital art, photography and mixed media works, examined through a dialogue between formal geometric structures and organic compositions. Explored throughout the exhibit is how these individual artists translate their subject matter and surroundings into the elemental, symmetrical or biomorphic. The exhibiting artists can be compared and contrasted through their differing contemporary engagements to form, not only through fabrication and rendering, but for their individual application of their unique artistic visual languages.

The three-part series format is inspired by a programme devised at Green Gallery, New York. Between 1960 and 1965, curator Richard Bellamy chose to exhibit the work of emerging artists who were redefining what art was, taking it into new directions, and using materials and forms in innovative ways.

Despite significant differences in practice and process, the works of Vanessa Da Silva, Katja Angeli, George Rouy, Asger Carlsen and Cristina BanBan all consider the human form as subject, whether it be through a more conceptual investigation or an overtly literal representation of the body. In part, Da Silva's sculptures, and Angeli's assemblages both examine and translate the human form in movement and specifically dance. The shape and form of these works are suggestive of the body in motion rather than explicit in the representation of the body itself. This is distinct from Rouy and BanBan, who subvert and modify natural human appearances. Their aesthetics forge a lineage to tropes reminiscent of early modernist movements, choosing to exaggerate the human form by means of heightening characterisations. Similarly, the otherworldliness appearance and deliberate distortion in form and pose of their subjects can be exchanged for metaphor or allegory.

Sif Norskov and Laurence Owen look to literature, including Folklore, early Mythology and Magical Realism as the foundations of their respective visual languages. Near recognisable objects and plant life are interchanged for the human figure throughout their compositions. Ambiguous in their placement, these shapes toy with what we perceive as the real and the imagined through planes of colour and forms that shift between representation and abstraction.

Pattern and abstraction are explored in the works of Dominic Beattie, Joseph Goody and Will Spratley. In particular, Goody and Spratley's works are comparable in their embrace of geometry and formal shape, yet polarising in artistic intention. Goody's methodical, process lead compositions question how materiality of paint can create a space that forgoes regularity and still resonates with emotional, and even figurative ideas. Goody's gestural abstraction becomes a vehicle for expression, where Spratley's sculptures urge us to consider the minimalist potential in everyday objects and surroundings. Spratley's wall-mounted constructions are, in fact, direct abstract conversions of items found in his bedroom, including renditions of a football shirt and a David Hockney art exhibition poster. In this display, a tension is cultivated between organic manual means of representation and the appearance of something machine-like or systematic. Meanwhile, Beattie's large scale abstract paintings concern the development of unique patterns and tie together the systems employed by both Goody and Spratley. Here, we see a lineage to tribal iconography, with geometric form applied to create an intense visual experience through the use of bold block colour and rhythmic outlines.

For Tristan Pigott, James Tailor and Realf Heygate, traditional painting resides at the heart of their practices. For all three artists, painting is the threshold to broader concepts, and all choose to push its limitations through their application of sculptural and digital accompaniments or counterparts. These expanded practices are direct challenges to notions of the artist hand, authenticity, perception and the medium itself. Tailor's large-scale freestanding work is formed from sheets of a material made from paint, encased in a dissembled easel, confronting the distinctions between painting and sculpture. Similarly, Pigott and Heygate subvert traditions of painting through the canon of still life and trompe l'oeil aesthetics. Heygate converts his highly detailed paintings of archaeological artefacts into digital 3D objects as a means to explore the conversion of two-dimensional images into virtual spaces, a challenge to archival lineage in a digital age. Pigott's unique brand of high realism figurative painting has recently evolved into sculpture. In its veristic details, 'Slipped Wink' toys with our immediate perception, but also bolsters Pigott's continued exploration of how human ego is translated into the inanimate object, such as a chair.

This approach to humanising the inanimate can also be viewed in context with Paloma Proudfoot's sculptures, that are often realisations of borrowed shapes reminiscent of typically manufactured objects such as the bowling pin. Her interferences provide the ceramic interpretations with a human-like tactility that borders on the uncanny and surreal. Furthermore, Asger Carlsen's photography utilises in-camera and post-processing techniques to interfere with the original image, creating unsettling images that sit uncomfortably within his candid, seemingly truthful world. Treating the digital image as raw material, his work erases the limitations of traditional photography and blurs the lines between photography, drawing, and sculpture. Carlsen's 'Hester' series was created by photographing nude models in his studio, then setting to work at the computer, methodically erasing and reconfiguring any semblance of human anatomy. The works are rendered as digital sculptures of otherworldly flesh and bone, and exist in large black and white prints. As an extension to this series, Cob Gallery is pleased to exhibit one of his 'Black Digital' works, which resembles a material mass; similar to a lump of clay, but on closer inspection is a composite of barely recognisable human forms.