



Hogan's winter wonderlands

The Portman Estate's enchanting squares get their moment in the spotlight as resident Eileen Hogan's snowy scenes go on show at Browse & Darby, says writer Lucy Douglas

THE PORTMAN ESTATE'S picturesque squares – Bryanston Square, Manchester Square, Montagu Square and nearby Edwardes Square – are the subject of an exhibition by London artist Eileen Hogan currently on show in Mayfair.

Hogan, who was born in London in 1946 and studied at Camberwell and the Royal College of Art, has brought together pictures from the series in which the green spaces are all snowclad, adding another layer of envelopment to the already enclosed squares.

"Snow is so rare in London and I find the experience dreamlike," says Hogan. The exhibition, entitled *Edges and Enclosures*, is the first solo exhibition at Browse & Darby for the Kensington-based artist, and features pieces from three different series of her work.

At its heart, the exhibition takes the viewer through Hogan's images depicting the city's garden squares covered in snow in the depths of winter. "The images are of landscapes I know well, many from the almost daily walk to my studio, which takes me through Hyde Park, Kensington Gardens, Holland Park and Edwardes Square," she explains. "What I saw was transformed by the suddenness of the snow."

It is these images that caught the attention of

Browse & Darby director Charles Bradstock, who says Hogan's *Edwardes Square* painting is his favourite in the "wonderful" exhibition. "Having long been an admirer of Eileen Hogan's work, we were thrilled to have the opportunity to put on an exhibition," he says. "Hogan was taught by Euan Uglow, Anthony Fry and Robert Medley at Camberwell in the 1960s, all of whom we show at Browse & Darby, so her work is at home in the gallery."

Edges and Enclosures, which will run until October 2, takes the viewer beyond London as well, opening with pieces from Hogan's collection of landscapes from Little Sparta, the garden of Scottish poet Ian Hamilton Finlay near Edinburgh, built up over 16 years of visits. "I was drawn to the beehives because of the particular sort of space in which they sit," she says of the garden feature that forms the subject of the exhibition's opening piece, *Imagined Beehives in Snow*.

The most recent works featured in the collection bring us back to London, with the industrial images of Trinity Buoy Wharf in the Docklands and, more intimately, into Hogan's own bedroom through the reflective and powerful images in her *Self-portrait Through Wardrobe* series. "[These paintings] capture brilliantly the sense of a person you can gain through their clothes – each garment having its own story to tell," says Bradstock of the personal pieces.

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ABOVE: QUEEN CAROLINE'S TEMPLE, RIGHT: EDWARDES SQUARE,
OPPOSITE: BRYANSTON SQUARE