

ELLE DECORATION

NOVEMBER 2025

Artful design

WHY
HOME
IS THE
ULTIMATE
CANVAS

*Dreamy sleep
essentials
& the rise of
XL beds*

*Become
an expert in
collectible
furniture*

*The most
desirable
debuts from
Brit talents*

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ELLE focus

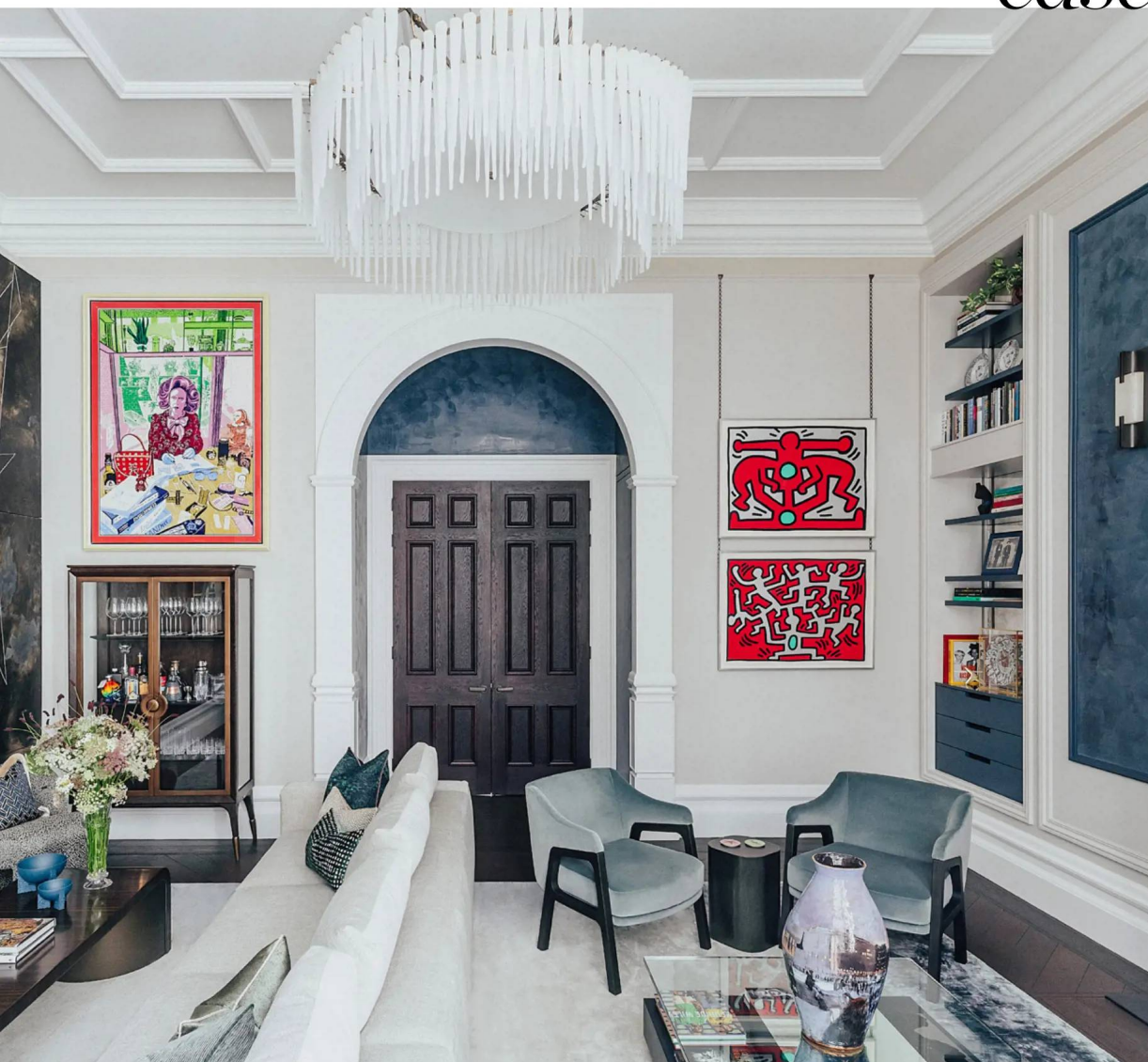
DECORATION

ART & DESIGN

As two of the world's most exciting art fairs return to the capital – Frieze London (15-19 October) and PAD London (14-19 October) – we're delving into the intersection between the home and masterpieces of every type. There's a report on what's hot right now in the world of collectible furniture, expert advice on curating and a glimpse inside gallery-like interiors

In The OWO apartment belonging to Trevor and Gary Burgess, a specially commissioned mural by Luke Edward Hall echoes the languid lines of Lord Leighton's sculpture *The Sluggard*. The armchair is Moroso's 'Doodle'





Portrait Gary (seated) and Trevor Burgess
Living room To the right of the doors hang two screenprints from Keith Haring's 'Growing' series, while above the cocktail cabinet is Grayson Perry's *Vote For Mel* woodcut. The main wall is clad in a bronze-hued gesso
Detail Keith Vaughan's *Fishermen and Bathers* hangs against a background of faceted, inky-blue polished plaster

The queer collection

A museum-worthy selection of works by LGBTQIA+ artists adds another layer of meaning to this home in a historic setting

Trevor and Gary Burgess started collecting queer art 20 years ago. Their first 'serious' acquisition was an encaustic by Martin Klein – 'a shimmering silver work in wax,' Trevor recalls. 'At the time,' he says, 'we were a young couple working very hard, and that piece represented hope, beauty and the idea that art could be a companion through life's chapters.' The couple – a former investment banker and luxury-real-estate partner – hail from Florida and have homes around the world, but are putting down roots in London while their daughter Logan attends boarding school. They chose a spectacular apartment inside The OWO Residences by Raffles in Whitehall as their base, and set about filling it with art. These works continue to reflect the family's story; above their bed hangs Hernan Bas's *House Training (South American Blue Flamingo)*, 2016. 'For us, it captures the feeling of raising our daughter – two men navigating life together while helping her prepare to some day spread her wings in an increasingly complex world,' explains Trevor. 'It's playful, poignant and deeply personal all at once.' ➤



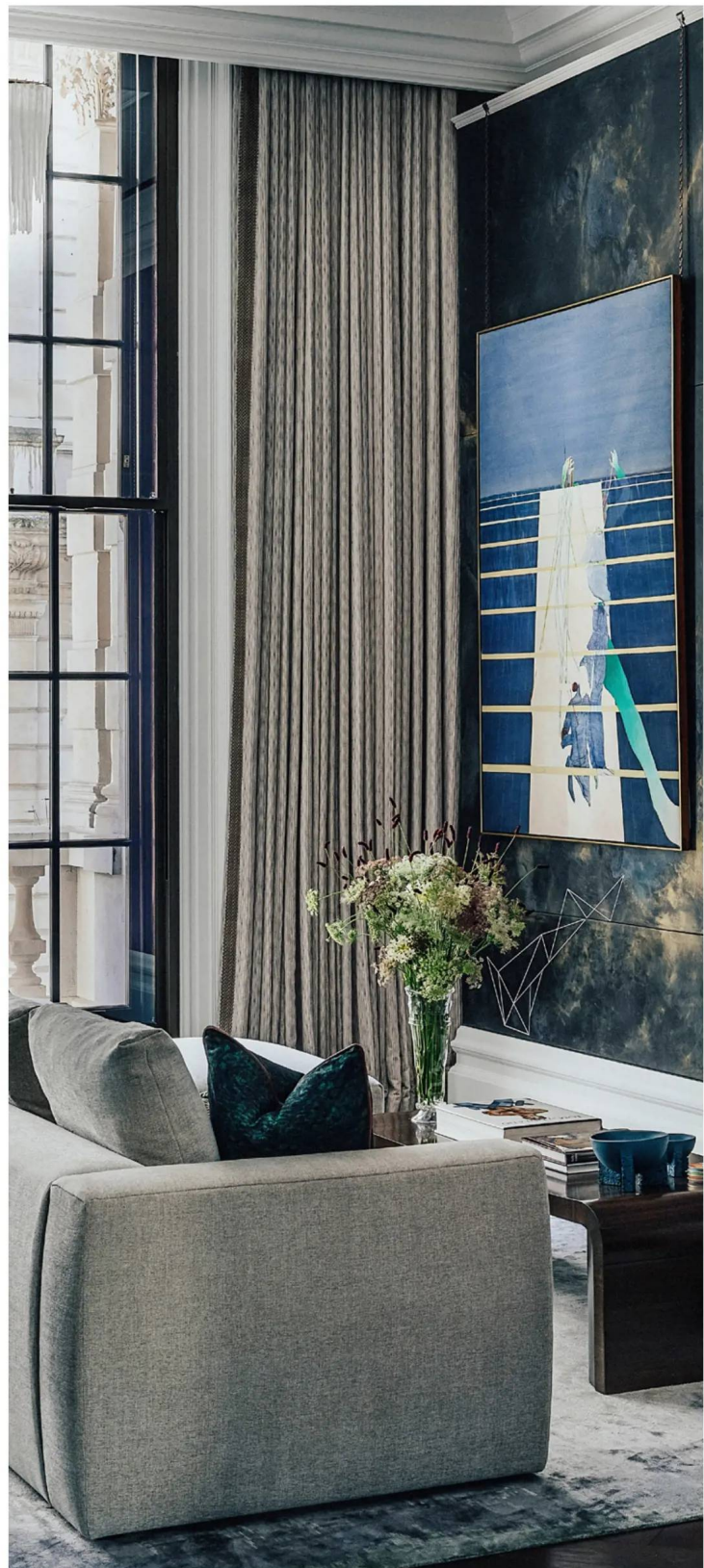
WORDS: PHOEBE FRANKGILL. PICTURES: FISHERMEN AND BATHERS, 1951. © 2025 THE ESTATE OF KEITH VAUGHAN. ALL RIGHTS RESERVED. DACS, VOTE FOR MEL 2023 WOODCUT © GRAYSON PERRY. COURTESY THE ARTIST AND VICTORIA MIRO GALLERY. GROWING, 1988 SERIES, THE KEITH HARING FOUNDATION © 1992-2025



Living somewhere with such a rich history – the Old War Office served as Winston Churchill’s headquarters during WWII – could have been daunting, but Trevor and Gary saw it as an opportunity. ‘Placing our collection here is about adding another chapter to that story,’ says Gary. ‘We wanted the art to hold its own against the building’s grandeur, while highlighting the essential role queer artists play in British art and cultural history more broadly.’ To achieve that, they turned to interior-design studio Angel O’Donnell – who had already worked on five residences in the building – and their longtime art curator Georgia Stoneman of Stoneman Collins.

The studio’s co-founder and creative director Ed O’Donnell explains how, after meticulously working out the interior design and architecture, they asked Georgia to carefully source pieces that complemented each space. ‘Everything was considered – colours, shapes, textures, dimensions – and it shows.’ The installation was nerve-jangling; at one point, artisan plasterers, joiners, scaffolders and electricians were on site, while curators and insurance brokers assessed world-class rarities, alongside a sculptor who had flown in from Madrid to oversee the hanging of his six-foot-long mobile. ‘How everyone kept their cool is beyond me,’ Ed recalls, adding: ‘We had to be super-vigilant, cordoning off sections with tape and making it abundantly clear just how precious these pieces are.’

An invisible energy fizzles between works such as the Keith Vaughan above the living-room fireplace and the Patrick Procktor opposite. ‘While they share tonal similarities, the magic lies in learning that Vaughan was a tutor at the Slade School when Procktor arrived as a student in 1958,’ Ed says. ‘Now, here they are looking at each other, mentor and protégé, in a space we designed.’ Their circle included Francis Bacon and Cecil Beaton – whose works hang in the guest bedroom. ‘It breaks me out in goosebumps thinking about it,’ he adds. Living with art of this calibre is ‘both grounding and energising’, asserts Trevor. ‘What you see every morning or pass each evening can feel entirely different depending on where you are in your own life. That shifting relationship is part of the joy of collecting.’ angelodonnell.com





'We wanted the art to hold its own against the building's grandeur, while highlighting the role queer artists play in British art history'

Dining area Gilbert & George's *Total pops* behind the dining table. Overhead is the 'Lenox 5 Globe' chandelier by Astraeus Clarke
Living room In a corner hangs *Drowning* by Patrick Procktor
Bedroom Hernan Bas' *House Training* (South American Blue Flamingo) hangs over the bed. Nearby are Andy Warhol's *Queen Elizabeth II* and Michael Craig-Martin's *Self-Portrait* (Purple)
Seating area A mural by Luke Edward Hall works beautifully with Lord Leighton's sculpture *The Sluggard*. The chair is the 'Doodle' by Front for Moroso ➤

