
THE

PENINSULIST

WINTER EDITION 2019

Art & Culture

Original London pop artist Allen Jones on New York, Kubrick and rounding off his career with a huge new sculpture, on The Tide.

Entertainment

Fire in the hole! From pub hearths to suspended firepits, we run through the best places in London to enjoy winter flames.

Design

Take the scenic route with Cloud & Horse, Greenwich Peninsula's brilliant new set-design firm.

Health & Wellbeing

If you're sexually active, do you know how to stay HIV safe? Here's a few tips from some Londoners who do.



Mad to measure

Meet Mowalola Ogunlesi, the designer who wants you to cherish her clothes, and freak out in her new art installation.

Mowalola, image by Aidan Zamiri

The Design District is opening in September 2020,
with new workspaces for creatives. Here's what to expect:

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for ideas.***

*

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This Winter

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ART AND CULTURE

Truly, Madly, Deeply



Never a follower of fashion, the Nigerian-born designer Mowalola Ogunlesi wants to make clothes you love and keep like a classic album. Yet her new art exhibition at NOW Gallery is a bit more unsettling, she tells Lauren Cochrane.

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No longer the silent killer, HIV is something smart, sociable Londoners can deal with and still get on with their lives. We speak to the people helping to give HIV the finger.

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2020 Vision



Do you know this score? Meet the 20 individuals we think are going to change London for good in 2020. From chefs to athletes, artists to musicians, we're sure these individuals have what it takes to keep our city fun, creative and compassionate.

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Peninsulist Living



Prince's garbled but brilliant biography, a v.smart politics podcast (without any shouting), a new recipe and a peek inside the apartment of a green-fingered Greenwich Peninsula resident – they all feature in our regular round-up of life inspired by the Peninsula.

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The Peninsulist meets Allen Jones



One of Britain's original pop artists talks us through his early life in London, his time spent with art stars in 1960s New York, and what he was thinking about when he created his huge new sculpture, Head in the Wind.

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The Joy of Sets



The guys at Cloud & Horse used to work for Damien Hirst, but now they're building mind-bendingly bright stage sets for clients such as Love Island, Wallpaper* and Zandra Rhodes, from a warehouse on Greenwich Peninsula.

What kind of city are you living in? What do you like and not like about it? It was questions like these, posed by her Central Saint Martins tutor, that helped the young, Nigerian-born, London-based designer, and this issue's cover star Mowalola Ogunlesi realise her ambitions. Ogunlesi's bold designs and questing attitude remind us that London – a city that often seems overly structured and rule-based – can be reshaped according to some of its citizens' wills. The London-born painter, sculptor and first-generation pop artist Allen Jones experienced a similar level of liberation when he left the British capital for New York during the early 1960s. Read about his experiences and his huge new public work for Greenwich Peninsula, Head in the Wind, on pages 7-8. For complete control over your visual environment, take a look at Cloud and Horse's work – the Peninsula's slickest set designers are the subject of our feature on pages 11-12. And for insight into the brightest citizens, reshaping the city to suit their kind, leaf through our 2020 vision feature on pages 5-6. Whatever kind of Londoner you are, you'll find something to like.

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Truly, Madly, Deeply

The young, Nigerian-born fashion designer Mowalola Ogunlesi wants to make clothes that you love and keep like a classic album, yet her new art exhibition at NOW Gallery is a little more unsettling, as she explains.

WORDS BY LAUREN COCHRANE



Image by Aidan Zamiri

Mowalola Ogunlesi, the 25-year-old Nigerian-born fashion designer responsible for the new Silent Madness installation at the NOW Gallery, is not one to mince her words. Speaking to her for a little over half an hour, she opines on everything from how the fashion system is broken, to how the much-respected Central Saint Martins design MA didn't do it for her, to the double standard that the world has for white designers and designers of colour like her. A stop-in-your-tracks moment comes when discussing her headline-hitting dress with a bullet hole worn by Naomi Campbell in September. "The worst thing you could imagine happening to yourself is getting shot," she says. "That is how it feels most days for a black person moving through society and just trying to survive."

Bold statements and statement-making clothes are now part of the Mowalola brand. After completing a degree in fashion textiles, Ogunlesi left Central Saint Martins in May 2018. Her talent and drive saw her fast-tracked. She joined the talent initiative Fashion East run by Lulu Kennedy only months later, and there was a Mowalola show at London Fashion Week by February 2019. With established names like Roksanda Ilincic, Simone Rocha and Gareth Pugh previously coming through Kennedy's initiative, this is a big deal.

“...you don't need to go with what society wants you to be like.”

From the first outfit – a pair of skintight leather trousers in black and yellow, paired with the merest hint of a waistcoat on a topless male model – to teeny-tiny skirts paired

with leather knee-high boots, all in shiny leather of different colours, and an all-black cast of models, often with brightly coloured painted faces, it was clear Ogunlesi demanded attention. Spring/summer – with bright neon green fabrics, high-cut bodysuits and that bullet hole dress – continued on that journey. It was energetic, punk, celebratory and confident. "I want to make clothes you want to wear forever, that you cherish, that give you some kind of

into a collection every six months, it's not sustainable for my own mental health." Silent Madness, by contrast, is a project where self-expression can run wild. A passionate music fan, Ogunlesi saw an opportunity to stretch her creativity. Every visitor will be issued an MP3 player and headphones, with the ability to soundtrack their own experience, playing five tracks specially created for the installation. "They can skip through each track

say demonic energy – but maybe monstrous energy, the idea that you don't need to go with what society wants you to be like." This statement is followed by a mischievous high-pitched giggle.

Going with what society wants you to be like is a concept Ogunlesi has never had much time for. Perhaps that is down to an upbringing in Lagos where both of her parents were fashion designers, and keen for their youngest daughter to

seeing a man like that...he could be every man all in one, his idea of masculinity wasn't just one way."

Ogunlesi's point of view changed again at 12 – when she moved to Surrey to go to boarding school. She says it was advantageous because "I got to develop myself with art a lot more than I would have been able to in Nigeria because they just don't take it as seriously as they do here. That may be changing – thanks in part to Ogunlesi herself. "A lot of parents go up to my mum and they're like, 'How did your daughter do what she is doing? My daughter wants to do this'," she says. "That makes me so happy because things are changing, and they [parents of young people] think it is possible to be successful and do what you want to do."

While, ultimately, the art school experience wasn't everything Ogunlesi wanted, she created a community in the same way she does most things – under her own steam. Her valued network include Mischa Notcutt, who casts the Mowalola shows, Joey LaBeija, who creates the music, and Ib Kamara, who styles them. It is finding these people that ultimately allowed her to also find her own voice. Asked where her confidence hails from, she says "being in an environment that was loving. Following my own thoughts and wants has made me fearless in my work."

She also credits Reba Maybury, who taught her on that Central Saint Martins MA, with providing a new way of thinking. "She had these questions you ask yourself every day when you are trying to create. 'What kind of world are you living in?' 'What do you like and not like about the world?' 'How can you do that with what you're doing?'" says Ogunlesi. "They helped me realise what kind of person I was and how I wanted to communicate with people through my work." There is a lot more to come from Ogunlesi – and little doubt she'll keep asking those questions.

► **Silent Madness by Mowalola**
Ogunlesi is on show at **NOW Gallery, The Gateway Pavilions, Peninsula Square, Greenwich Peninsula, London SE10 0SQ**
6 December 2019 until 19 January 2020.



Image by Aidan Zamiri

power," says the designer. "I would love to do a collection and people enjoy it for four years, the same way as someone makes an album and people keep listening to that album." Notably, along with Campbell, musicians have taken to wearing her clothes – Skepta and Solange included.

Ogunlesi sees fashion as primarily a form of self-expression, and the current structure of the industry – where designers create a collection and show twice a year – is not right for her. "I don't want to just make clothes for money and keep producing when I don't have to," she says. "It's very emotionally draining to put so much of yourself

or go back to one or listen to one over and over again, it's really up to them," she says. "Each person can experience it in a different way."

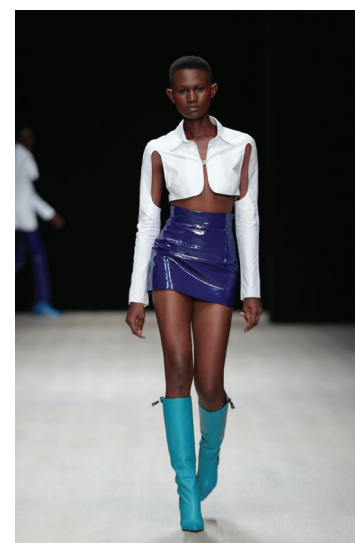
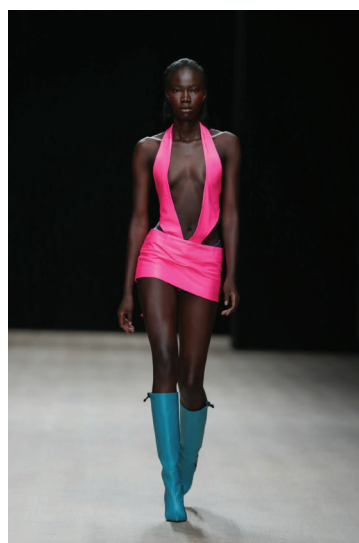
Silent Madness features the colour and energy seen in the two Mowalola shows so far. There are walls covered in fabric of her design, a "band" of mannequins dressed by her, and a series of films, which are a collaboration between Ogunlesi and director Finn Mactaggart. However, there's also a dark side, which is represented through the use of tar. "My world is celebrating life and love and self-love," she says "but I also just love darkness and – I don't want to

follow in her footsteps and know her own mind. "Whenever we would go out shopping, I would ask my mum, 'What do you think about this?'" she remembers. "She always used to say, 'What do you think?' It used to piss me off, but I realise she was trying to make me know what I like myself, which I later understood and came to love."

Ogunlesi's background was practically orchestrated to give her a unique vision. She grew up without wifi, with her only access to pop culture coming through MTV. Andre 3000 – the famously fashion-forward musician – was an early influence: "Growing up and



Mowalola Autumn/Winter 2019



2020 Vision

Do you know this score?

Meet the 20 Londoners we believe will make 2020 a vintage year.



Arlo Parks

This winter, curl up with the warming sounds of this young British R&B singer. Parks' pared-down, beautifully vulnerable songs are filled with great storytelling. Expect much more from this promising London teenager.



Sepake Angiama

The internationally acclaimed educator and curator – who has worked at the Hayward Gallery and Turner Contemporary, and was the curator of Chicago Architecture Biennial will become the new artistic director of east London's brilliant Institute of International Visual Arts (Iniva) in January 2020. Expect her to shake things up; Angiama's interests include sex, society and sci-fi.



Charlie Dark

This poet, DJ and public speaker might have made his name back in the 90s as part of the slo-mo hip-hop trio Attica Blues, but these days he's speeding up the city with Run Dem Crew, a capital-wide collective that brings people together through a shared love of running.



Tony Riddle

There can't be many lifestyle coaches that advocate the sacrificing of such modern conveniences as trainers, but Tony Riddle cast his aside when he ran from Land's End to John O'Groats. The self-styled "natural lifestyle coach" believes he can help others become stronger, more mindful and more deeply connected to nature in all aspects of life, from parenting to Pilates.



Greentea Peng

There's something deeply soothing about this south-east London singer's take on psychedelic soul. Not glitzy or brag-filled, but instead chilled and atmospheric, her music brings to mind late 90s greats such as Lauryn Hill – the perfect antidote to contemporary big-city pressure.



Ivan Blackstock

This British choreographer is wholly responsible for enabling street dance to step into the fine-art arena with his CRXSS PLAT-FXRM festival, which pairs the medium up with installations, digital artworks and films, as well as DJs, MCs and other musicians.



Tom Emerson and Stephanie Macdonald

The founders of 6a Architects won a RIBA award for their work on the South London Gallery building the Fire Station, and a Design of the Year nomination for their MK Gallery in Milton Keynes. We're even more excited about the two light-industrial buildings 6a are bringing to the Greenwich Peninsula's Design District.



Lee Tiernan

The humble flatbread and charcoal grill become powerful tools in the hands of Tiernan, founder chef of London's Black Axe Mangal. Here high and low influences – think smoked cod's roe and a contemporary take on the Findus crispy pancake – come together, creating some of the capital's most satisfying cuisine.



Emmanuelle Moureaux

This French-born, Toyko-based architect and artist has brought together Japanese screen-style interior design techniques with enchanting coloured elements to create beautiful engaging installations across the globe. Look out for her show, *Slices of Time*, inspired in part by the Greenwich meridian, at Now Gallery in spring 2020.



Mark “Lord Logs” Parr

If you enjoying the tang of great food cooked over fragrant wood and charcoal, then you’ve probably got this guy to thank. Parr’s London Log Company has found a delicious little niche, supplying high-grade natural charcoal and logs to some of the city’s best restaurants, lighting a fire under flame-grilled cuisine.



Dolan Bergin and Ajay Jayaram

Techno’s new-found position as the smart choice when it comes to clubs, rather than the preserve of shaven-headed men, is partly down to Bergin and Jayaram, two seasoned urban night-time professionals whose promotions company, The Hydra, is booking the world’s best DJs into the city’s smartest clubs.



Image by Joel C Fildes

Phoebe Eclair-Powell

She might be the daughter of comedian Jenny Eclair, but Eclair-Powell’s play *Shed: Exploded View*, a non-linear examination of domestic violence, is more likely to move you to tears. The script just won the prestigious Bruntwood prize, the UK’s biggest national competition for playwriting.



Yuri Suzuki

What’s that sound? Could it be the uncompromising creativity of this Japanese-born artist, inventor and designer, whose crazy aural creations and installations continue to delight and beguile the capital’s curious? Catch his show, *Sound in Mind*, at the Design Museum until 2 February 2020.



Molly Thompson-Smith

You might not expect to find great climbing talent in central London, yet this 22-year-old climber is heading to the 2020 Olympics in Toyko, when the sport makes its debut at the games. Thompson-Smith first chalked her hands at the Westway Climbing Wall close to her house, on her seventh birthday, and has been scaling the heights ever since.



Emma Breschi

Scouted via Instagram, she’s modelled for Vivienne Westwood and been signed to the same agency as Naomi Campbell, yet this Londoner of Filipino-Italian descent still finds time to campaign on causes close to her heart, such as Love Not Land-fill, a pop-up fashion drive encouraging shoppers to dig into the second-hand rails to come up with style.



Krept and Konan

Not many British hip-hop duos make it out of their 20s, but Casyo “Krept” Johnson, and Karl “Konan” Wilson are proving just how good grown men sound with a mic in their hand. Add a headline show at The O2 arena, a south London dessert restaurant, *Crepes & Cones*, and their musical outreach Positive Direction Foundation, and it really does look like the city is theirs.



Ian Hart

If one distiller is adding just a little more flavour to London’s newfound love of gin, it has to be Ian Hart’s *Sacred Spirits*. This family-run, high-end distillery, based in Highgate, uses vacuum distillation – dropping the pressure, rather than heating the liquid – to create more nuanced drinks.

The Peninsulist Meets

Allen Jones

To mark the installation of his new public sculpture, Head in the Wind, Allen Jones, one of Britain's original pop artists, talks about Stanley Kubrick, 1960s New York, and why artworks can be a bit like children.

WORDS BY ALEX RAYNER



Allen Jones, image by Giles Smith

There's a nice circularity to Allen Jones's new public artwork, *Head in the Wind*. That's not just due to the beautiful, swooping locks of the silhouette's head, but also because the work inadvertently shares its name with a much earlier piece by Jones, made 60 years earlier, back when he was a student in London. During the intervening decades, the artist has found fame as a British pop pioneer, won the admiration of fellow creatives such as the director Stanley Kubrick, and tried himself in another great art-world metropolis, New York. Read on to discover why he believes '*Head in the Wind*' bookends his career.

“
I can remember going ice skating in Central Park with the likes of Roy Lichtenstein
”

The name of your new, large, public sculpture on Greenwich Peninsula, *Head in the Wind*, shares its name with a very early picture [reproduced on p9-10] you made at Hornsey Art College. Could you tell us about that earlier work?

I recently found it by chance, I made it in 1959. It's remarkable to see how it's bookending my career, but it confirms something I've always

believed: that is within everybody there is a notion of completeness, which is unconsciously operating. Anyway, you can see Picasso and [fellow cubist] Georges Braque in there. That's the sort of stuff I was learning about at Hornsey Art College. There was one teacher of mine whose work looked as though it had been made in the 20th century, and I drew on that. I suppose I was learning about how subject needs a graphic presence. And I still like the picture now. I was amazed to see it, not least because of the title.

You not only went to college in London, you also grew up in the city. What are your earliest memories of the British capital?

My family lived in west London, in Ealing. My first memories date from World War II. I remember the guns firing in the park, as they had an anti-aircraft emplacement there.

We also had two Canadian soldiers billeted in our house; I remember they would come off shift duty and leave their Enfield rifles in the hallway. Those guns were taller than I was. For birthdays and days out, we would go into the city, catching the underground, from Ealing Broadway to Marble Arch, where the city really began. It was a glamorous place. My parents also used to take me to museums. They weren't very interested in the arts, but they realised I had a talent for drawing, so we would go to the Science Museum and the Natural History Museum.

You moved to New York soon after graduating from college. How did that city compare with London?



Dancers, 2014 (painted steel, 23' x 13' / 7m x 4m)

It was fantastic. I had just got married, and we lived in the Chelsea Hotel. I can remember going ice skating in Central Park with the likes of Roy Lichtenstein. There was no doubt about it, New York was the centre of the art world

“
Artworks can be a bit like children; they grow up and become their own entities.
”

back then. Going to New York was important, because it was the place where you could test yourself. I think that the European tradition from the Renaissance onwards didn't sit so heavily on them. They didn't have that weight of seeing the world in that way.

Later, you got to know one famous New Yorker, Stanley Kubrick, when he tried to commission your works for his film, *A Clockwork Orange*.

Yes. I never met Kubrick face-to-face, but we spoke on the phone. He'd seen an exhibition of mine [featuring sculptures of women worked into tables and chairs] and he asked if he could use the

sculptures in his new movie. I took advice and I was told they'd get trashed. I offered to design something for them, but that didn't work out; basically, he thought I'd do the work for a credit, but no monetary fee. However, I gave him my blessing to use the idea. I mean you can't copyright an idea, can you? The strange thing is, a few years later, my gallery received a call from Gianni Agnelli [the head of Fiat], saying he was interested in one of my table sculptures. I said we didn't have any. He said, 'Oh no, the white ones' and that he'd seen them in the Italian film studios, Cinecittà. Well, I never made any white ones, so he must have come across the old *Clockwork Orange* props.

So your latest artwork is on a new piece of London, on Greenwich Peninsula. Tell us more?

The primary thing about the *Head in the Wind* location is that some people would have to live with it outside their apartment or office window, whereas for the passer-by might catch just a fleeting glance. To have something that would have some meaning from a distance helped establish the work's size.

Also, you have to let these pieces go eventually, too. I made a pair of 4m-high works for a street in Hong Kong. At this moment, the developers have pulled the buildings down and they're extending the street. They've contacted me to ask if they can change the colours of the works. It's odd to have these kinds of discussions about something you've worked very hard on; but if they want to paint them yellow, they can paint them yellow. I think the colour change, like the *Peninsula*, won't violate the piece. Artworks can be a bit like children; they're yours, but they grow up and become their own entities.



Head in the Wind (The Tide, Greenwich Peninsula sculpture), 2019 (steel, 28' x 45' / 8.5m x 13.7m)



Head in Wind



allen jones. 59.



Promotional images for Kirkby Design's Underground Vol.II fabric collection, featuring Cloud & Horse sets

The Joy of Sets

From music videos to fashion shoots, cinematic dream sequences to striking retail displays, we talk fantasy illusions with set builders Cloud & Horse from a humble warehouse on Greenwich Peninsula.

WORDS BY ALEX RAYNER

Ben Randall, the co-owner of Cloud & Horse, is intimately familiar with the work of Greenwich Peninsula's famous former resident, Damien Hirst. So familiar, in fact, as he used to help create some of Hirst's better-known artworks.

"I was in the butterfly studio, making the paintings formed from butterfly wings," recalls the British set designer. "You'd design these grids, have some freedom as to what colour you'd put in, though Damien would specify the dominant colours, too. The guys in the pill studio were upstairs, working on the pharmaceutical art."

Randall's time in the fine-art world came in handy when he switched from butterfly canvases to creating props and backgrounds for Cloud & Horse, the set-fabrication business he runs from Greenwich Peninsula with his business partner, Sean Wild.

The firm has made everything from a phony Trojan horse for Steve Coogan and Rob Brydon's TV series *The Trip*, through to music video backgrounds for recording artists such as Jungle, Tinie Tempah and Rizzle Kicks, photoshoot backdrops for publications including *Dazed & Confused*, *House & Garden* and *Wallpaper** magazines, and set-ups for brands like Tom Dixon, Love Island, Adidas and Zandra Rhodes. At a time when so much visual crea-

tivity is digitally mediated, Randall says there's something deeply satisfying about having to create scenery

"You give him a piece of canvas, 20ft by 12ft, and a day, and he'll recreate any scene: hill, sunsets, houses, anything."

that looks convincing to the naked eye with little more than paint and carpentry tools. "It can be really

rewarding," he says, "though it can also be a bit funny to put a week or two's work into something and it can be at an event for three hours."

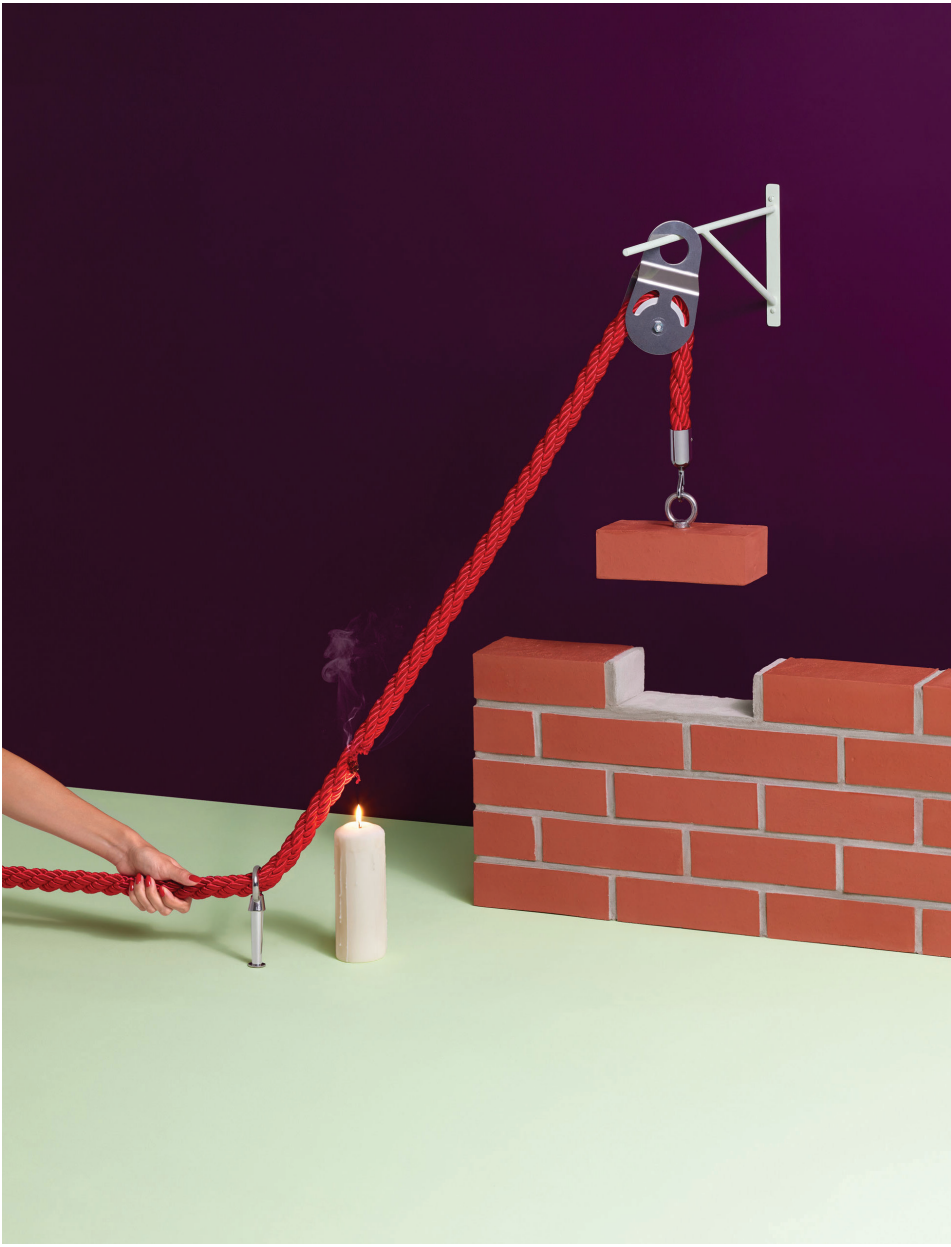
In the past, Cloud & Horse have created entirely convincing Victorian living rooms – complete with wooden flooring, fireplace and ornate coving – only to see the set-up photographed for a few seconds.

The shelf life of the finished product, though, has little influence on its quality. Ben and co take great pride in employing people such as the renowned scenic artist Tommy Jolliffe, who was worked on productions such as the 2002 Bond film *Die Another Day*, World War II drama *Band of Brothers*, and Harry Potter and the Prisoner of Azkaban. "He's amazing, but expensive," says

Randall. "You give him a piece of canvas, 20ft by 12ft, and a day, and he'll recreate any scene: hill, sunsets, houses, anything."

Yet, while the briefs often call for the creation of the most fantastic, far-flung settings, Cloud & Horse are quite satisfied with their local *mise en scène* on Greenwich Peninsula. "You've got the winners from the Design District Space X *Dazed & Confused* competition here, there are university students around, and there's even a golf range on your doorstep," Randall says. "It's great. There's always someone around." Within that vibrant, creative background right on the banks of the Thames, Cloud & Horse blend in perfectly.

►cloudandhorse.co.uk



Coutts x Kyle Bean



Huawei x Porsche Design



Promotional images for Kirkby Design's Underground Vol.II fabric collection, featuring Cloud & Horse sets

At Home on The Peninsula

Theatrical agent Harriet Kingdon loves Greenwich Peninsula's safe walkways, as well as the wild opportunities her balcony affords.



Images by Tim White

Harriet Kingdon is living in something of an urban jungle. Or that is what one of her friends told her, when they visited Kingdon at her unexpectedly verdant Lower Riverside apartment on Greenwich Peninsula.

"I really like indoor plants," she admits, "it has got a little bit out of control. Even now it's really quite wild out on the balcony. I just need to remember to water them, otherwise they really aren't going to survive."

Thankfully, the wildlife at her and husband Rob's place stands in marked contrast to the very ordered world that lies immediately beyond her front door. Kingdon is a theatrical agent, working in the West End of London for Olivia Bell Management, a company that has placed actors in Netflix dramas such as *Top Boy*, terrestrial TV shows such as the BBC's *Strictly Come Dancing*, and on the capital's stages, in productions such as *Hamilton*. Enjoyed the young British actor Thomas Doherty in the Sky/HBO mini-series *Catherine the Great*? Then you have Kingdon and her colleagues to thank.

"As part of my job, I have to see a lot of theatre," she says. "That means I end up coming home late at night." A few years ago, back when she

lived beside Wandsworth Common, those long, dark walks home were the source of some anxiety for Kingdon, as the streets in her part of south London weren't especially well illuminated or welcoming. Now, thanks to the Peninsula's layout, any nocturnal trip from North Greenwich underground station to her door is a far less stressful experience. "There is just one, straight path," she explains. "It's really well lit. I like living in a place where they've thought about things like this."

Kingdon moved into Greenwich Peninsula four years ago as a first-time buyer and has grown to appreciate the area's sense of community ("We went for a drink with one of our neighbours in the Pilot pub recently") as well as its proximity to the river, and its design aesthetic. She and her partner have kept the decor in her home relatively neutral with pieces partly inspired by the minimal, monochrome look of her wedding, which took place earlier this year – to give her property a look unique to them. In all, it's a handsome, well-ordered and hopefully well-watered bower of contemporary, urban domesticity. Yet, given the Peninsula's transport connections, Kingdon is never far from work, or the wilder reaches of the city. "From here, I can get on the Jubilee Line, and I am in Soho in a few minutes," she says.



Peninsulist Living

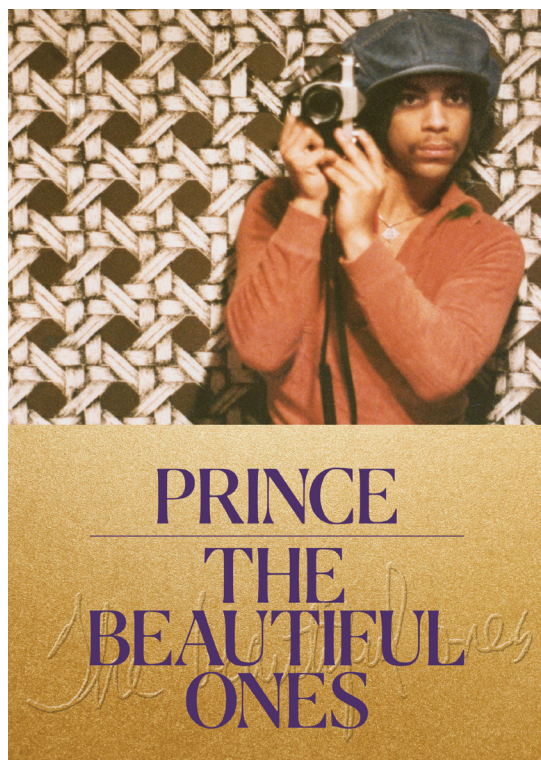
Go deep on the latest political developments, and remember one of the world's greatest recording artists in this season's media picks.

Talking Politics



Think the level of political debate in Britain has hit rock bottom? Then prepare to be enlightened. Talking Politics is chaired by David Runciman, professor of politics at the University of Cambridge, and covers the deep, knotty problems entrenched in today's politics, from social media to climate change, with wit and agility. There's plenty of Brexit and Trump in there, too, but this weekly podcast never descends into hectoring, heavy party politics or unthinking dogma. Instead, listen out for highly incisive guests, such as the author John Gray, the economist Thomas Piketty, the novelist John Lanchester, as well as Runciman's equally capable regular co-host, Professor Helen Thompson. It's the perfect way to stay informed and enlightened, without becoming enraged.

Prince, The Beautiful Ones



When Prince played his 21-show residency at The O2 arena on Greenwich Peninsula back in 2007, it seemed like just another feat of showmanship for a recording artist who – bar the occasional bum album – could outcompose and outperform more or less all his contemporaries, and was destined for years of continued success. The musician's death in April 2016 brought hidden troubles into the public eye. Now Prince's book – part memoir, part photo and lyric-sheet scrapbook, with extended contributions and editing work from the singer's putative biographer Dan Piepenbring – digs deeper into those highs and lows. It examines the recording artist's incredible back catalogue, his esoteric spiritual beliefs and his troubled upbringing. The Beautiful Ones might not be a simple cover-to-cover read, but it does deepen your appreciation for one of pop music's true greats.

Roasted Tomato Soup

Lynette de la Vega, the Australian-born architect and co-director of Mama Fuego, shares her failsafe winter warmer.

"The part I love about living as an Aussie in London is that I finally get to embrace the seasons," says Lynette de la Vega, co-director of Greenwich Peninsula's new café and bar. "This tomato soup recipe is on the top of my mind when I think about the cooler months."

Ingredients:

- 2 kg of vine-ripened tomatoes, halved
- 1-1.5 heads of garlic, whole, unpeeled
- 2 tablespoons olive oil
- Sea salt, cracked black pepper
- 750ml chicken stock
- 2 teaspoons sugar
- For the toastie – sourdough, cheddar cheese, salt, olive oil.

Method:

Heat the oven to 180°C. Place the tomatoes and garlic on baking trays lined with non-stick baking paper. Drizzle with olive oil and sprinkle with salt and pepper. Bake for 30-40

minutes until soft. Take out of the oven and allow to cool slightly.

Make the toast in a sandwich press or in a pan until the cheese has melted.

Squeeze the garlic flesh from its skin and process in a blender with the tomatoes and any juice from the baking trays until it reaches soup texture. Add to a saucepan with stock and sugar on medium heat for 5 minutes, stirring occasionally. To serve, ladle into bowls or mugs and top with a basil leaves and a swig of extra virgin olive oil. Serves 4-6.



Testing Relationships

Once a frightening social spectre, HIV is becoming far more manageable. To mark World Aids Day, we meet Londoners working hard to kick the disease out of our social lives for good.

WORDS BY ALEX RAYNER



Image courtesy of Prepster

Dr Will Nutland can remember a time when the unspoken rule with regards to HIV testing, was pretty much: don't ask and don't tell. "Twenty-five years ago, when I first started working in this field, there was a debate as to whether it was a good idea to test at all," says Nutland, a doctor of public health who lives in east London. "That was because if you got a positive diagnosis, there wasn't much you could do."

You might well remember that period, from the early 1980s, when the disease was discovered, through to the late 1990s, when reliable treatments came into use. Grappling with a terrifying, unstoppable, shame-inducing killer, early victims of HIV and its associated condition, Aids, would have been lucky to eke out a couple of extra decades of life, and were often shunned by friends, family members, employers and loved ones, and even some medical professionals. Those not directly affected, but still keen to go out and party, couldn't escape the disease's

spectre either, since the perceived threat infection and social stigma were never far away.

How much difference a few decades make. As Nutland and his colleagues at Prepster prepare to mark the 31st World Aids Day on 1 December, they know well that HIV treatment has come of age. Prepster is a London-based advocacy group that works hard to prevent HIV spreading, partly by informing those at risk about pre-exposure prophylaxis (PrEP for short), a course of medical treatment that prevents people from contracting

the disease if they're exposed to HIV, in much the same way as you might take malaria tablets before flying out for a holiday in Kenya.

These medicines, available on the NHS, in combination with other treatments and measures, mean HIV, once a death sentence, is now about as manageable as something like diabetes. The long shadow it once cast over our social lives is beginning to lift.

"If someone is exposed to HIV and they're on PrEP, not only can they not pick up HIV," says Nutland, "also, they can't pass it on."

Yet this is not the only way the spread is being stopped. Those with HIV, receiving the proper treatment, can also lower risks. They won't be cured, but by using drugs that not only stop the virus from attacking their own body, but also those they come into contact with, "There's a double benefit there," explains Nutland.

In fact, he says people with HIV getting the correct care may not only live long, full lives; they could well have a longer-than-average life expectancy, "because, if you're going in for six monthly HIV



Image courtesy of Prepster

check-ups, you're likely to have other problems picked up," says Nutland.

What's more, sexual contact with these well-treated individuals – whose condition is so well-controlled it is classed as "undetectable" – might be safer than sleeping with an untested partner.

"I would say having sex with someone who is undetectable is by far safer than having sex with someone who hasn't been tested," argues James Barr, a London comedian and co-host of the podcast *A Gay and a NonGay*.

Barr does not have the disease, and he takes PrEP, uses condoms and is regularly tested to protect himself and others from

infection. Too young to remember the Aids crisis of the 1980's, he has interviewed older figures in the gay community, such as the actor John Benjamin Hickey, star of the recent West End hit *The Inheritance*; Barr also recalls something the author and former editor of *Attitude* magazine Matt Cain once said: for gay men having sex, it felt as if "there's death in the room".

"With new medication and medical advances in the fight against HIV, that's hopefully changing now," says Barr.

This happy reversal is partly thanks to organisations such as the Terrence Higgins Trust, which,

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”

since 1982, has been working to end the transmission of HIV in the UK. The Trust says that around one in

twelve people living with HIV do not know they have the virus, which of course makes the likelihood of them passing it on much higher.

Towards the end of November, during National HIV Testing Week, the trust launched its campaign to "give HIV the finger", with a number of public figures, such as This Morning's Dr Ranj and the DJ Fat Tony, demonstrating how quick and easy it was to submit a blood sample, either at a clinic or via a free home-testing kit, though a simple finger prick.

Early detection and treatment, combined with the prudent use of PrEP, and, of course condoms,

"means we've got two of the most effective tools in preventing HIV that we have ever seen," says Nutland.

While this is no cure, at a microbiological level Nutland and co can see progress being made. Socially, the picture can be a little more mixed. It can be off-putting to reveal your HIV status on dating apps for example, even if you are undetectable and so unable to pass the disease on.

"There are other longstanding problems, too. For example, I know of cases of people who have issues when they disclose their HIV status at work," says Nutland. "Compare that to diabetes. With the latter, you're much less likely to be supported, rather than stigmatised."

The comparison feels both dispiriting and encouraging. To think of the disease as equal to diabetes would have been a distant fantasy thirty years ago; however, changing the wider perception, treatment and behaviour around HIV remains a challenge.

Nevertheless, the prospect of no new HIV cases – once a dream – is now, theoretically, within reach. This once most antisocial of social diseases could be banished from our social lives for good.

► For more on PrEP, see prepster.info. For more from the Terrence Higgins Trust, see tht.org.uk. HIV testing is provided to anyone free of charge on the NHS; contact your doctor to find out more, or see nhs.uk



Image courtesy of the Terrence Higgins Trust



Image courtesy of Prepster

Hearth felt

From cafes to bars, pubs to restaurants, raise a toast to some of London's finest fireplaces.

WORDS BY STEPHEN WORTHY

Here's something you never see when walking into a bar – an open fire with absolutely no one around it. We've been gathering in front of fires for a natter for 1.5 million years, which is when academics believe that humankind first began interacting with the naked flame. At first, fires provided warmth and light, the flames helping ward off unwelcome visitors of the animal kind, its smoke deterring insects. But then, as meeting places for a community, fires began to provide a social function. Simply put, without the communal fire, languages are likely to have developed differently and more slowly. Granted, evolutionary theory is unlikely to be

at the forefront of our minds when huddled around a fire. But many of the same qualities that attracted our ancestors remain pertinent – though these days, animals are encouraged to curl up around the hearth with a bowl of water and a Bonio rather than be moved away. An open fire not only provides comfort, they are multi-sensory experiences. Researchers at Southeastern Louisiana University say they become a focal point when you are with friends, drawing you in, enhancing conversation, helping to prevent distraction from any outside stimulation. With winter beginning to bite, we've collected five of the best bars, eateries and cafes in which you can fire up conversation or just hunker down and bask in the warm glow.

Temper, WI, WC2

The streets of central London have been attracting London's night-time bon vivours for centuries. The key to success here, always, has been to put on a bit of a show – Temper does that in spades. The restaurant has two spots in the West End; one on Mercer Walk in Covent Garden, and another situated in a Broadwick Street basement in Soho. Both major on meat and open-fire cookery. And before you feel guilty about all that carnivorous fun, bear in mind that Temper source all their cattle directly from farms, and butcher them in-house, which, the restaurant group says, leads to less food waste, and cuts down on meat consumption. The flames are pretty impressive too: the Soho restaurant has a six-metre fire-pit, while the Covent Garden branch's glowing coals are just as impressive. Grab a seat in either restaurant, and you're right at the heart of the operations in this carnivore's idea of heaven, to feed your eyes and your stomach, as well as thaw out after mooching around icy city streets. A long central firepit is the fuel for Temper's chefs to do an endless dance of the grilled steaks, as well as providing a mesmeric visual focus. Trust us – it's strictly no jacket required here.

► 25 Broadwick Street, London W1F 0DF; 5 Mercer Walk, Mercers Yard, London, WC2H 9FA





Mama Fuego, SE10

There's a kitsch, stone-and-wood panel, 70s vibe going down at Mama Fuego, the sister establishment of Covent Garden's charming Aussie/Argentinian coffee and cocktail house, Abuelo. As the name suggests, fire burns at the heart of this all-day riverside eatery tucked behind The O2 arena. "Fires create a lot of atmosphere, immediately creating this feeling of being super cosy," says Mama Fuego's co-founder, Cloe de la Vega, of the circular fire pit at the centre of the ground floor Sunken Lounge and upstairs fireplace in the Triangle Bar. Inspired by Antipodean homesteads and the highly social aspect of Argentinian asados (barbecues), Mama Fuego is part Aussie 'Milk Bar', part cocktail, part foodie paradise. Be careful though, says Cloe – the upstairs combination of velvet sofas that feel like they are swallowing you whole and the dancing flames of the fireplace can have a highly relaxing, almost soporific effect.

►10 Cutter Lane, London SE10 0XX



The Gun, E14

This sprawling, Grade II-listed Docklands pub has plenty going for it, and not just its views across to the emerging Peninsula, to the looming presence of The O2 arena. There's its decor, which doubles as a military history lesson, and head chef Matt Colk's British-leaning menu that includes a range of 45-day aged Hampshire rare breed steaks. But tucked away in the snug, musket-festooned Gun Room is an open fire that provides warmth and light on frozen nights by the Thames. Lord Nelson, who used to live up the road, was a regular at The Gun – upstairs in the River Room he carried out illicit meetings with his lover, Lady Emma Hamilton. Rather than flames of passion, bag yourself a chair in the Gun Room and encounter a blaze of a rather more sedate kind.

►27 Coldharbour, Docklands, London E14 9NS



The Plume of Feathers, SE10

When it comes to keeping the fires burning, few pubs have as much experience as The Plume of Feathers. Nearly 330 winters have come and gone since it was built in 1691 to slake the thirsts of coach travellers on their way to and from Kent. Today, it serves the dog walkers and strollers from Greenwich Park, which you'll find behind the beautiful old wall right across the road. It's a CAM-RA-recommended establishment, so you're guaranteed a decent pint of beer, and there's a menu of pub faves delivered in generous portions – they're big on burgers here, like the Police Escort, served with stilton and portobello mushroom. And then there's the fire in the dining area, roaring away during the winter months. For freezing/rain-soaked patrons and their hounds, there's a portable heater on hand to help dry you both out if the fireplace has been commandeered.

►19 Park Vista, Greenwich, London SE10 9LZ



The Pelton Arms, SE10

Greenwich is at the centre of the world, both geographically and temporally. Walk down Pelton Road, past Georgian terraced houses, towards The Pelton Arms – a solid and inviting-looking corner pub near The Cutty Sark – and you may feel like you've wandered back in time. The Pelton is the antithesis of Mama Fuego. This is no architect-designed glass palace with views over the Thames; it's just the sort of lively, inviting neighbourhood hangout that London is so rich in. And just like Mama Fuego, you can curl up with a drink on velvet-covered seats by the fireside. Board games, dominoes and bar billiards carry on the trad pub theme – but, fireplace aside, it's the Pelton's status as a live venue, where blues, ska and R&B dominate, that further elevates its status as hidden Greenwich gem.

►23-25 Pelton Road, Greenwich, London SE10 9PQ



Peninsula Directory

Here's our guide to what's happening on the Peninsula this winter.

At The O2

An epic nightclub, a bowling club and home to one of the biggest arenas in Europe – here's what's on at The O2.

- 30 November
The Chemical Brothers
- 1 December
Elvis in Concert – Live on Screen, with the Royal Philharmonic Concert Orchestra
- 3 December
Jim Jefferies
- 5 December
Krept & Konan
- 7-8 December
Capital's Jingle Bell Ball
- 9-10 December
An Evening with Michael Bublé
- 13-14 December
Pete Tong Presents Ibiza Classics
- 17-20 December
Rod Stewart
- 21 December
Alter Bridge
- 26 December-5 January 2020
Disney on Ice celebrates 100 Years of Magic
- 25 January
Slipknot
- 28 January
25th National Television Awards
- 1 February
Kaiser Chiefs and Razorlight
- 2 February
Jonas Brothers
- 7-9 February
Strictly Come Dancing
- 21-22 February
The 1975
- 25 February
Lana del Rey
- 29 February
The Script
- 1 March
The Original Harlem Globetrotters 2020

**Dates correct at time of going to press*

Saturday 7 – Sunday 8 December 2019, The Tide, Peninsula Square

SAMPLE



Greenwich Peninsula's crafty market is back in time for Christmas. This time around, The Tide, the Peninsula's linear park, will host SAMPLE. Expect plenty of brilliant, independently produced fashion, homeware and other crafts, great food options as well as a choir, an illuminated avenue of lights and a special helter-skelter.

greenwichpeninsula.co.uk/sample

Thursday 19 December 2019, Mama Fuego

Mama's Drag Hosted Live-Music Night



Yas Queen! Mama Fuego is breaking down gender stereotypes, and raising the roof, with this drag-hosted live music night. The bar and restaurant promises a variety of turns, from singers to spoken-word performers, all backed up by a DJ and introduced by a fabulous drag queen. Also watch out for specially discounted Grey Goose cocktails to get you in the mood.

mamafuego.co.uk

Wednesdays, Market Table, 14 Cutter Lane, Ardoa, 16 Cutter Lane

Wine & cheese Weds; G&T Masterclass

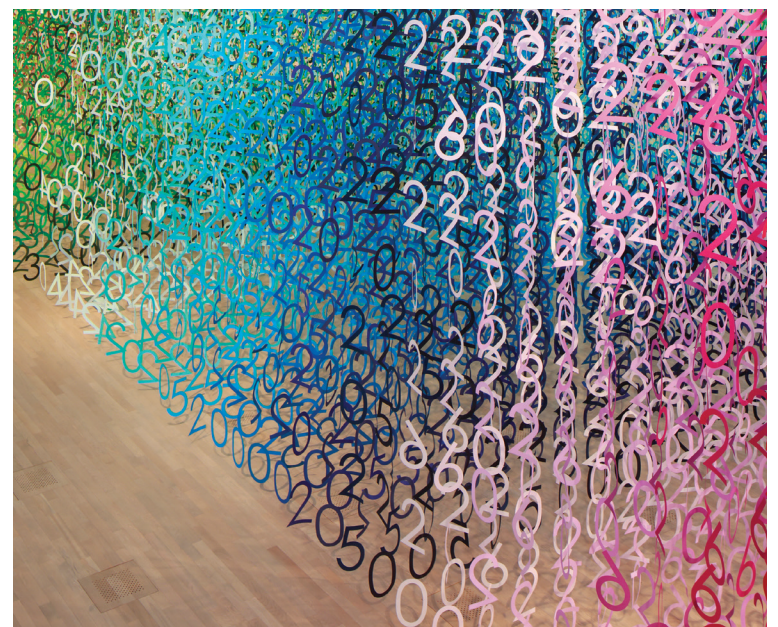


Widen your drinking choices a little this holiday season, courtesy of the Peninsula's restaurants. Hit Market Table every Wednesday night to try out a specially prepared wine and cheese flight; meanwhile, at nearby Ardoa, Theodore Gin will be hosting a G&T masterclass on Wednesday 4 December.

ardoabyvinothecompass.com, markettablenewlondon.com

Tuesday 4 February 2020, Now Gallery

Slices of Time opening



Come to the opening night of Now Gallery's new exhibition, Slices of Time by the French-born, Tokyo-based architect and artist, Emmanuelle Moureaux. This colourful, thought-provoking installation uses the Greenwich Meridian as its starting point, to examine both personal and universal themes of time and dates. Can't make the opening night? Don't worry – the whole show runs until 17 April 2020.

nowgallery.co.uk

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greenwichpeninsula.co.uk