



## Five minutes with... Kate Bryan

To celebrate the diverse art on offer across the Houses, we caught up with our head of collections to get an insight in to the works that grace our walls

### What does a normal day look like?

I count myself lucky that I don't have a typical day. I'm either in the Houses meeting artists or I'm spending time in their studios, which is the great privilege of my job.

### What gets you up in the morning?

Yoga. Regardless of where I am, I always have my travel yoga mat with me.

### And what keeps you awake at night?

I sleep really well. I don't stress about work, I'm not precious about it. I really do enjoy what I do.

### What's the best piece of advice you've been given?

Research, research, research. I was told this in my first job in the art world – when I was PA to the director of the British Museum. I got the job because I had done loads of research, even though the role didn't require it, and it has proven time and time again to be the thing I always need to do.

### What do you love about working at Soho House?

I love having conversations with the staff, learning anecdotes about the Houses, hearing their take on the art collection and finding out which pieces people talk to them about most.

### Early bird or night hawk?

Early bird. When I go out in the evenings to gallery events, I'm always gone by 9.30pm. The only way you can survive in the art world is if you are not interested in drinking or partying.

### Town or country?

I always thought I was a town person, but as I get older I crave the countryside. I've just been to Soho Farmhouse – it is so restorative.

### What are you proudest of this year?

The art dinner I threw at The Ned for the Vault 100 collection which comprises 100 artists – 93 women and seven men – to inverse the FTSE 100 CEO ratio. Seeing all those badass women being celebrated at The Ned felt like such a triumph.

## ART HOUSE

Our head of collections, Kate Bryan, shines a light on a standout piece of Soho House art



**MAN FALLS**  
by Charming Baker

### WHO

British artist Charming Baker's evocative paintings look at the boundaries between the figurative and narrative. His work employs animals as metaphors, design motifs as staging devices and drilling, shooting or scratching to interfere with the painting's surface.

### WHAT

This large-scale drawing shows Baker's confident yet somehow vulnerable draughtsmanship. *Man Falls* suspends drama in one single moment; we forever anticipate the crash of the body to the earth. Despite the impending accident, the artist presents the horse and the rider almost as one – it becomes impossible to see where one begins and the other ends.

### WHERE

The largest work in the collection at 76 Dean Street, *Man Falls* greets members as they enter the reception of the House. Seen in this transitional space it can be read in a variety of ways – foreboding, dramatic, a universal truth or a slapstick intervention.