#FORTNUMSXFRANK
CONTENTS

John Virtue

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Truffle season, game season, the festive season and now the ART season.

It's usually our passion for amazing food and drink that gets us excited at Fortnum’s, but the arrival of our annual art collaboration with the formidable and charismatic art collector Frank Cohen is now an undeniable source of immense excitement too.

This year, Fortnum’s x Frank presents an incredible body of work, many previously unseen, by the distinguished modern British artist John Virtue. We’re proud to say this is the first time since 2005 that such an extensive body of work by Virtue has been seen in London.

On first observation, Virtue’s monochromatic works stopped me in my tracks. Abstract impressions of England on land and at sea, they invoke a sense of drama and provide a provocative juxtaposition to the iconic colours and gilt of our Piccadilly home.

Impeccably curated once again by Robert Upstone, former director of The Fine Art Society and head of modern British art at Tate, the show takes us on a journey through Virtue's responses to the landscapes in which he has lived and worked — including an extraordinary and dramatic group of pictures of the North Sea. Within the works chosen, the viewer is also challenged to see beyond the paint to make out other landmark sites, such as London’s St Paul’s Cathedral, London Eye and The Gherkin.

Fortnum & Mason is all about creating a sense of pleasure. While we usually focus on foods that taste amazing, it’s undeniable that the sensory experience of our store is enhanced through art. It is after all, why former owner Garfield Weston used to collect pieces for the store on his lunchtime strolls. We hope that you take as much pleasure in these artworks as we do.

Ewan Venters
CEO of Fortnum & Mason, September 2018
John Virtue is one of the most extraordinary artists working in Britain today. Since 1978 he has pursued a singular and unique course of work in direct response to the English landscape. Virtue has stated:

‘Locations, each one taking about seven years: I stay about that long in a location. And everything has been monochromatic. I see that as being the most true, economical, exact way to record the sensations of the day.’

Virtue’s practice originated from his repeated walks in Lancashire and the extensive pen and ink drawings that he made along the way. These he began to formulate into large-scale tessellated paintings, with groups of drawings laid down on board in the studio and then worked over dynamically with acrylic, ink and shellac to produce a vibrating assemblage that hovers enigmatically and compellingly somewhere between figuration and abstraction.

The intention is to communicate the distilled sensation of his experience, rather than in any way to record topography. In this way his works retain links to the emotive qualities of minimalism and to abstract expressionism, two modern movements – one tautly controlled and constrained, the other gestural – to which Virtue was first exposed on a scholarship to America when he was just 16.

Similarly, the monochrome rendering of his artworks emphasise their abstract quality, and he has worked using only black and white for 40 years. All colour is suppressed, focusing our attention on the form and expression of these complex pictures and intensifying our experience of the gestures.

Yet Virtue is also attuned to the achievements of painters from past centuries, and the validity of their own expression. He speaks passionately of the intersecting art and life of Rembrandt, and of his excitement viewing Delacroix. The sublime
landscapes of the English masters Turner and Constable hold a great connection for him, artists who similarly sought not to simply record the landscape they saw but instead to give an account of the sensations of their experience of it. This was a modern concept, not a rendering of how things looked, but the more abstract sensibility of how they felt. Virtue’s early pen and ink works partly respond to the visionary intensity of Samuel Palmer’s Shoreham period, the grand English tradition of transcendent immersion in the landscape and the purity of its use as spiritual expression.

Virtue is an intensely disciplined and hard-working artist. Shut in his plain, windowless studio in an industrial unit he works each day from 8:00 a.m. until 4:00 p.m. without distraction. Friday is the day on which he undertakes the walk in which he records his experiences and responses.

Virtue has lived in Lancashire, Devon, London, Liguria, Tuscany, and Norfolk, and in each of these places there has been a specific route that must be followed. It is the same walk, repeated each week, a repetition he has described in terms of the successive performance of a ritual: a ritual that even in itself is a means of expression. It is also an embodiment of tenacity and grit, with what is a long walk undertaken whatever the temperature or weather conditions and which cannot be rescheduled. An anchor around which the rest of the week revolves.

Virtue has described how, when he made his first walk on going to work in Norfolk in 2009, he started in brilliant sunshine but, as he made his way out to Blakeney Point along the exposed narrow spit of shingle that vanishes straight into the North Sea: he reached the dramatic end amid a violent, disorientating storm in which it was almost impossible to see.

The walk is a journey and, the ongoing accrual of finished works that result from it, is similarly a progression or diary of experience that elsewhere Virtue has described as ‘an armature for the whole psychological area in me’. It is a record of his experience of the landscape rather than his journey through it.

In North Norfolk, Virtue lives overlooking the sea, rising at 5:00 a.m. to view the sun appearing over the waves. The sea became a new source of fascination – its endlessly shifting, limitless form, the subject of an extraordinary sequence of large paintings originally conceived to mark the equinoxes – and perhaps their associated restless, shifting tides – but which now have grown more extensive.

These are pure paintings, painted directly onto linen in gestures of paint that echo and transform the smack and spray and swell of the sea itself – and the impact of this elemental force on our perception. They are as much about how we feel and respond to the experience of the ocean, as they are – in any way – about how it looks.

At the heart of this exhibition is a group of early paintings that Virtue created in the 1980s and 1990s, and which have remained unseen for nearly 30 years. It is an enormous privilege to show them now to new audiences at Fortnum’s.

Robert Upstone
Curator of Fortnum’s x Frank
AN INTERVIEW BETWEEN ROBERT UPSTONE AND JOHN VIRTUE

‘A ritual is an absolute necessity for me, a compulsion to go and do this’
People often think creativity comes from inspiration, and that’s true — but it’s also very hard work, with an immense amount of self-discipline and application.

JV: Yes. I recently told a filmmaker friend — ‘What do you think Monday morning’s like in my studio?’ As human beings who work, Monday mornings are the same. First of all, it’s impossible what you’re doing — whatever you’re pursuing is impossible. That makes it very worthwhile. And I don’t actually think that’s just quixotic, I think that’s the raison d’être.

‘I don’t know about inspiration. You do have moments where it seems like magic, but they’re very rare. You can’t depend on them. You can’t sit around waiting for magic. You work through a process...’

I don’t know about inspiration. You do have moments where it seems like magic, but they’re very rare. You can’t depend on them. You can’t sit around waiting for magic. You work through a process and actually, what one’s trying to do, isn’t what you’re trying to do — because the subconscious is where it’s all coming from. How on earth do you access that because we don’t understand it, we’ve no idea how that works. Notwithstanding Freud etc., we haven’t a clue!

I suspect, the more you try consciously to do something, it is that moment where — in exasperation — you do something totally random and ridiculous, that helps you to access what you don’t understand. The perfect example is de Kooning talking about how, you start off, and you’re painting away just how I’ve described, and then you panic. Once you slide, once you slip, you get a glimpse.

However, the only thing I’ve learnt after all these decades is, if you don’t turn up, nothing’s going to happen.

If you’re stuck out where I’m stuck, you’re just sending bottles from a desert island.

Do you think the isolation you have in North Norfolk is necessary for your art?

JV: To me, and I can only speak for my practice, it’s totally necessary, and more so as I go on. Chatting to you, I’m being quite gregarious but my life is very singular. I don’t socialise, I have a very strict way of working and I just lock myself in my studio. That starts at 8:00 a.m. and I finish at 4:00 p.m. and I paint right through, and that’s what I do. Except for Fridays, when I go on this walk.

Fridays, I walk from a place called Cley next the Sea, from the car park at Cley to Blakeney Point which is a 13km round trip. You go out on the shingle spit and you go right out to the sea. It’s like Robert Smithson’s Spiral Jetty, but it’s been straightened out slightly. And I make all the drawings for my work which go back to the studio.

So to answer your question, it’s not so much isolation that’s needed, as solitude. I just like the silence.

There’s a seriality in repeating the same walk every week. Is that experience, which is different every time, a sounding board against the different you that is there every time?

JV: Well, each time you go it’s a different ‘you’ that’s turning up. The ‘you’ that started this in May
2009, is not the ‘you’ who’s doing this tomorrow. It’s an entirely different ‘you’. Biochemically it’s an entirely different ‘you’, cells change. But what I think, is that the repetition deepens the understanding of mortality.

‘Probably the most real experience of all these walks is the first one. But this is the repetition of a ritual. I think this isn’t habit, this is a ritual.’

It’s about mortality. There is a perfect metaphor really – there’s a vanishing point at Blakeney where you could quite literally vanish into the sea. I remember the first time I went there, there was a huge storm. I started off in sunshine in Cley and by the time I got to Blakeney Point, I did not know where I was going.

Probably the most real experience of all these walks is the first one. But this is the repetition of a ritual. I think this isn’t habit, this is a ritual. A ritual is an absolute necessity for me, a compulsion to go and do this.

You could say, you could do a Bruce Nauman sound piece, or you could make a film, or you could take photographs. But I’ve chosen to do what I’m doing, and that works because I know it works for me, and anything else will be an affectation. In fact, what one is doing is coming to terms through the actual experience of being there.

The only thing that works for me is to use these canvasses and all these drawings that I make, and I mean, we’re talking thousands of drawings, and I use this compost, as I’ve called it, to try and grow something, and try and grasp something, try and see something that resonates.

What do I mean by resonate? Well, I mean what resonates with me. But then, if you’re lucky, it resonates with someone else too. I certainly don’t want to ‘make art’. I certainly do want to make something that resonates, that is non-verbal, which is totally abstract in a sense that it provokes thought and, if you can do that to another person, it’s wonderful.

I’m entering my eighth decade, you think you’d better focus, you’d better get on with it, because you know, this might be it. Now it’s all you do think about.

When did you start to be interested in art as a child? Was it something your family encouraged?

JV: My father had been at sea, he had been a marine engineer, and then he worked in the aircraft industry in the war and my mum was a teacher. They were liberal, in the best sense of the word. They were tolerant and I had a very benign upbringing. For some reason, I started to be quite good at art when I went to the grammar school. This was in the late 1950s and I was there until 1965.

But in 1961, when I was 14 and a half, I got a box of oil paints for Christmas. On New Year’s Eve I painted a picture of St Nicholas’s Church in Newcastle on a piece of straw board. My father came from Newcastle and I’d spent a lot of my time there as a child, on holidays etc. and I copied a photograph of St Nicholas’s Cathedral. That was the first painting I made.

Then I started painting out the window, the Lowry-esque landscape of a defunct cotton town. That’s when I started, and I never stopped. But what’s clear was that all the work I was doing,
I was doing myself. We did art at school and I went on to do art at A-level and I went to the Slade School of Art. But the art I was doing, the thing that mattered to me, was an obsessive pursuit through my teens, and it's never stopped.

I don’t know where it’s come from. I don’t come from a background where there were people who’d gone to art school or there was an art teacher in the family or anything like that. But I do know my dad was interested in art and he used to go to local exhibitions although my mum wasn’t, she was a committed teacher. I wasn’t stopped from doing it.

**So you were encouraged?**

JV: I was encouraged. And I had a brilliant art teacher, who had been in Newcastle with Richard Hamilton and Victor Pasmore. Hamilton had supervised his PhD and he was a brilliant man and therefore I was very, very lucky because the whole European tradition was opened to me academically. He brought us to London in about 1964, when I was 16, and I went to everything, the Wallace Collection, the British Museum, the Tate. And I loved it.

**You’ve spoken in the past about your engagement with Constable, Turner and the Dutch masters. When did you first encounter them, was it that visit to London?**

JV: Yes but I’d seen them before in books. Where I live in North Norfolk I look out at the sea. I was looking this morning, before I came here – the sun rises every morning, earlier and earlier, so I get up at 5:00 a.m. every morning and I just look at the sea and it’s like I’ve won the pools. This is Turner, and all it tells you is how great Turner is. I think Tate Britain should be emptied out.

**For Turner?**

JV: Yes, put the whole lot, everything he ever did in there along with Constable. You would have the most magnificent museum! The work, makes you, just talking about it, very excited.

**You paint exclusively in black and white.**

JV: Yes, it’s what I’ve done. I did an interview 25 years ago with Andrew Graham-Dixon and I said, ‘I’m not being perverse, if I feel the urge to paint in lemon and purple for the rest of my life, that’s what I’ll do.’ If it became a mannerism, and I don’t think it is a mannerism, I’d dump it.

**It’s an expression.**

JV: It is what I do. I mean, great photographers use cameras.

**Yes and many of them in black and white.**

JV: The best ones, the ones that I like do anyway. But photography doesn’t interest me that much. I have seen photographs that I might be able to use. But I’ve never been able to work from photographs. Lucian Freud asked me that, he said, ‘Do you use photographs?’ I said, ‘No I can’t.’ He said, ‘Neither can I, I’ve tried and I can’t do it.’ I knew what he meant, it’s not an affectation. I can’t do it. Whereas someone like Michael Andrews, he could use them brilliantly.

**Sickert wrote in the 1890s: ‘A painter using photographs is like trying to learn to swim in a cork jacket.’ It doesn’t help you.**

JV: And yet he did at the end of his life.

**Yes, he did.**

JV: That’s a typical artist, all paradox and contradiction. But it’s a good phrase. Not as good as Barnett Newman, talking about art criticism.
**What did he say?**

**JV:** He said, 'Art criticism to artists is what ornithology is to birds.'

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‘I’ve chosen to do what I’m doing, and that works because I know it works for me, and anything else will be an affectation. In fact what one is doing is coming to terms through the actual experience of being there.’

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*I was interested in what you’ve said about Turner because there’s the famous story about when he exhibited Snow Storm, the ship in the snowstorm people sneered at it and he got very upset and said, ‘Don’t they realise that’s what being on a ship in a snowstorm feels like?’ That’s the experience. Not what it looks like, but what it feels like. And that’s what he was trying to express always, what he felt.*

**JV:** I think, again if you open that out, so much of his work was like that. And particularly at the end of his life it was painted with such incredible passion. He’d jumped two centuries. He’d gone beyond all the colour-field painters and everybody. He’s still ahead of the game, there’s no question about that. He and Constable are certainly the finest British artists, right at the top.

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**You’ve described your own intense relationship with the landscape through your walks. How did that start?**

**JV:** I had no money at all and I was living in this village outside Accrington on the Pennine Moors, and in 1978 – April 10th – I became a postman. I’d been a Christmas postman when I’d been at the Slade, but I became a postman because I got up every morning at 3:45 a.m. and started my round at 5:00 a.m. in the morning. I was finished by 11:00 a.m. so in the afternoons I went out drawing in this village I was living in. And I didn’t do anything else – I was just drawing everything.

I put the drawings all over our cottage – I covered the whole place with these little framed images. I was obsessed with Samuel Palmer at the time, using mapping pens and shellac and black ink. I’d abandoned brushes, I’d abandoned colour. I did this through 1978 and 1979. And then about August 1980 I suddenly saw they were aggregations of activity – they were diaries, multifaceted diaries. So then I threw all the little frames away and I started to assemble them into grids, six by eight feet. And that was the start of it. Because here I have an activity, I’m continuously moving. It’s utterly minimal, the lifestyle’s minimal, we have no money at all. At this stage, the only person aware, supporting, advising, and criticizing the work, was my wife, Jenny, and she continues to be the most important person today.

Tony Cragg then came to visit me – he was selecting the Summer Show at The Serpentine in 1981. He was on a tour of Britain and he looked at 500 artists and he went back and told them ‘I’ve found one, there’s one out there’. And this is an afternoon, early March and I’m talking to Tony and he’s looking at this stuff and he’s already planning it, how it can be installed. And he rang me just before the show and said, ‘I’ve given you the big room, it’s better than all the rooms.’ I came down to London on a bus, no money again, overnight. I installed the show with Tony and went back on the bus. It did look grand and people reacted.
And the upshot was the Arts Council bought a picture. I met Nicholas Logsdail from the Lisson Gallery and started showing with them, and later I gave up being a postman. It was very dramatic and exciting. The shows were really good – and then Peter Gould from L.A. Louver came and got really excited by it all, bought a work and got very much involved and I started showing with them in Los Angeles, and in New York. In 1998 I met Michael [Hue-Williams] and he also continues to be extremely supportive and involved.

It started with the walking and the rejecting. This won’t do, only this will. One of the art movements I really revered was minimalism. What’s that got to do with me, people might think? It’s got a lot to do with me – it’s the throwing out, the rejecting something. Well, for what? That’s the point! I don’t know what. I don’t know what it is.

‘I’m not there to be an artist, I’m there to follow this obsession and that’s the point of why I walk backwards and forwards... The important thing is not recognition but to get up each day and pursue this obsession.’

I was talking only the other day about looking at Cézanne – he didn’t have a clue what he was doing. You could see, he genuinely doesn’t know what he’s doing. But he knows what not to do. What’s so extraordinary about Cézanne is it’s such a jump, and that fascinates me. In my own work I know that this won’t do, that won’t do. It’s that process of paring down.

What was the journey to the big Norfolk sea pictures?

JV: Well, just to tell you the timetable. I go from Green Haworth in December 1987 to Exeter, and then from Exeter I go to South Taunton on the edge of Dartmoor and I’m effectively working there until 1990. And then I go into Exeter and then I go up and down the Exe Estuary until December 2002 and then I take everything up to the National Gallery to be associate artist and be in London. Then we were in Italy, and then back to London, but working in London not on London, I was working from Italian drawings.

Then in early 2009, end of February, the 28th I think it was, I moved up to Norfolk, renting, and then we bought a barn and a ruined cottage in an auction. We were in that house nine years.

I had come up in late 2008, stayed at Blakeney and looked at it and thought, ‘I could do this.’ Now, you say, ‘Well what do you mean? What can you do?’ I haven’t a clue. So I’m looking at it and looking at it and I got a studio up there in Wells and so I went along on the coastal hopper bus with an OAP’s card. I’m sitting on a bus, going from a place near Blakeney called Wiverton along the bus to Wells where I’ve got this huge studio.

Then I got on the beach and I saw one evening on a Saturday, the 16th May. Then I set off on the 19th May and I did that walk, and that was from Cley carpark and I saw it, and I thought, this is it, and it’s not tired.

It’s what works for you?

JV: That’s the whole thing. I’m not there to be an artist, I’m there to follow this obsession and that’s the point of why I walk backwards and forwards.
So Norfolk – those paintings, they start in 2009. They were going to be a diary of my time.

**What has 50 years of painting taught you?**

JV: 56 years. What’s it taught me? In a word – nothing.

I knew you’d say that.

JV: If you know the answer, don’t ask the question. The thing is, I don’t feel any regrets.

**What was the Slade like in the 1960s?**

JV: A waste of time.

**Who taught you?**

JV: The people I met were Frank Auerbach and Euan Uglow. Euan taught me drawing in the first year. If I thought I’d done something wonderful he would just rip everything to pieces. Nothing escaped him. A tiny word of approval was like winning the Olympics to me.

And Frank was similar. He had a different approach so they were different, but the effect was the same. You learnt more in two minutes conversation with them than all the rest. I still write to Frank.

I don’t like institutions and I don’t like tutored knowledge and I think the whole thing about my pursuing solitude has been a completely idiosyncratic way of approaching a rejection of formalised education. I didn’t like it at the grammar school, painted on my own. The Slade was like painting in Paddington station, it didn’t work for me.

So being a postman was perfect for requirements really. You were completely on your own.

The important thing is not recognition but to get up each day and pursue this obsession.
The Gallery
Restaurant

Pâtisserie & Cake

Preserves & Honey

Chocolates & Confectionery

Biscuits & Hampers

Tea

Tea Accessories

Coffee

Accessories

Till Point

Ground Floor Windows No. 1 - 8

Duke Street

Piccadilly

Jermyn Street
GROUND FLOOR WINDOWS

1. Landscape No. 109
2. Landscape No. 85
3. Landscape No. 100
4. Untitled No. 18
5. Untitled No. 1
6. Landscape No. 551
7. Landscape No. 173
8. Landscape No. 671
1. Landscape No. 109 (1990-91)
Black ink, pencil, charcoal, shellac, gouache
and acrylic on paper laid on board, 149.5 x 169.5 cm
2. Landscape No. 85 (1988-89)
Black ink, shellac and gouache on paper laid on board,
256 x 362 cm
3. Landscape No. 100 (1990-91)
Black ink, pencil and white gouache on paper laid on board,
211.5 x 188.5 cm
Private collection
4. Untitled No. 18 (2016-17)
Acrylic on linen, 56 x 56 cm
5. Untitled No. 1 (2015-17)
Acrylic on canvas, 150 x 183 cm
Private collection
Black ink, shellac and acrylic on canvas, 182.5 x 152.5 cm
7. Landscape No. 173 *(1990-92)*
Acrylic, emulsion, charcoal, gouache, pencil, black ink and shellac on paper laid on board, 151 x 254 cm
8. Landscape No. 671 (2003-04)
Acrylic, black ink, shellac, emulsion on canvas, 168 x 168 cm
9. Landscape No. 119
10. Landscape No. 120
11. Landscape No. 122
12. Landscape No. 115
13. Landscape No. 140
14. Landscape No. 141
9. **Landscape No. 119 (1990-91)**  
Black ink, pencil, charcoal, shellac, gouache, acrylic and emulsion on paper laid on board, 31.5 x 43.5 cm  
Private collection

10. **Landscape No. 120 (1990-91)**  
Black ink, pencil, charcoal, shellac, gouache, acrylic and emulsion on paper laid on board, 32 x 43.5 cm
11. Landscape No. 122 (1990-91)
Black ink, pencil, charcoal, shellac, gouache, acrylic
and emulsion on paper laid on board, 31.5 x 43.5 cm
12. Landscape No. 115 (1990-91)
Black ink, pencil, charcoal, shellac, gouache, acrylic and emulsion on paper laid on board, 32 x 43.5 cm
13. Landscape No. 140
(1990-91)
Black ink, pencil, charcoal,
shellac, gouache, acrylic and
emulsion on paper laid on
board, 24.5 x 32 cm
Private collection

14. Landscape No. 141
(1990-91)
Black ink, pencil, charcoal,
shellac, gouache, acrylic and
emulsion on paper laid on
board, 24.5 x 32.5 cm
Private collection
SHOP FLOOR – TILL POINT

16. Untitled No. 2
16. Untitled No. 3
17. Untitled No. 4
18. Untitled No. 5

DUKE STREET STAIRCASE

19. Landscape No. 133
20. Landscape No. 138
15. Untitled No. 2 (2014)
   Acrylic on paper,
   57 x 75 cm

16. Untitled No. 3 (2014)
   Acrylic on paper,
   57 x 75 cm
17. Untitled No. 4 (2014)
   Acrylic on paper,
   57 x 75 cm

18. Untitled No. 5 (2014)
   Acrylic on paper,
   57 x 75 cm
19. Landscape No. 133 (1990-91)
Black ink, pencil, charcoal, shellac, gouache, acrylic and emulsion on paper laid on board, 98 x 97 cm
20. Landscape No. 138 (1990-91)
Black ink, pencil, charcoal, shellac, gouache, acrylic
and emulsion on paper laid on board, 55 x 83.5 cm
1

1.1 DUKE STREET STAIRCASE

21. Untitled No. 1
22. Untitled No. 2
Acrylic on canvas, 183 x 183 cm
22. Untitled No. 2 (2012-17)
Acrylic on canvas, 183 x 183 cm
2

2.1 BEAUTY STAIRCASE

23. Untitled No. 1
24. Landscape No. 43
25. Untitled No. 7

2.2 ATRIUM

26. Untitled No. 6
27. Untitled No. 7
28. Untitled No. 15
29. Untitled No. 32
30. Untitled No. 36

2.3 SPEAKING STAIRCASE

31. Landscape No. 110
32. Untitled No. 9
33. Untitled No. 1

2.4 DUKE STREET STAIRCASE

34. Untitled No. 3
35. Untitled No. 4
23. Untitled No. 1 (2015-17)
Acrylic on canvas, 210 x 244 cm
24. Landscape No. 43 (1986-87)
Black ink, shellac and gouache on paper laid on board, 133 x 206 cm
Private collection
25. Untitled No. 7 (2012-17)
Acrylic on canvas, 183 x 183 cm
26. Untitled No. 6 (2014)  
Acrylic on paper,  
57 x 75 cm

27. Untitled No. 7 (2014)  
Acrylic on paper,  
57 x 75 cm
  
  Acrylic on paper,
  57 x 75 cm

29. Untitled No. 32 (2014)

  Acrylic on paper,
  57 x 75 cm
30. Untitled No. 36 (2014)
Acrylic on paper, 57 x 75 cm
31. Landscape No. 110 (1990-91)
   Black ink, pencil, charcoal, shellac, gouache
   and acrylic on paper laid on board, 128 x 152 cm
32. Untitled No. 9 (2012-17)
Acrylic on canvas, 183 x 183 cm
33. Untitled No. 1 (2016-17)
Acrylic on canvas,
200 x 300 cm
34. Untitled No. 3 (2012-17)  
    Acrylic on canvas,  
    183 x 183 cm

35. Untitled No. 4 (2012-17)  
    Acrylic on canvas,  
    183 x 183 cm
3

3.1 3’6 BAR

36. Landscape No. 125
37. Untitled No. 13
38. Untitled No. 14
39. Untitled No. 15
40. Untitled No. 17
41. Untitled No. 16
42. Untitled No. 8
43. Untitled No. 9
44. Untitled No. 10
45. Untitled No. 12
46. Untitled No. 13
47. Untitled No. 7
48. Untitled No. 21

3.2 MENSWEAR/ACCESSORIES & GIFTS

49. Landscape No. 160
50. Landscape No. 142
51. Landscape No. 118
52. Untitled No. 16
53. Landscape No. 112

3.3 DUKE STREET STAIRCASE

54. Untitled No. 5
55. Untitled No. 6
36. Landscape No. 125 (1990-91)
Black ink, pencil, charcoal, shellac, gouache, acrylic
and emulsion on paper laid on board, 31.5 x 44 cm
Private collection
Acrylic on linen,  
17.5 x 20 cm

Acrylic on linen,  
20 x 23 cm
   Acrylic on linen, 20 x 23 cm

40. Untitled No. 17 (2017)
   Acrylic on linen, 23 x 25.5 cm
41. Untitled No. 16 (2017)
   Acrylic on linen,
   23 x 25.5 cm

42. Untitled No. 8 (2016-17)
   Acrylic on linen,
   30.5 x 30.5 cm
43. Untitled No. 9  
(2016-17) 
Acrylic on linen, 35.5 x 35.5 cm
44. Untitled No. 10 (2016-17)
   Acrylic on linen, 35.5 x 35.5 cm

45. Untitled No. 12 (2016-17)
   Acrylic on linen, 40.6 x 40.6 cm
46. Untitled No. 13 (2016-17)
   Acrylic on linen,
   45.7 x 45.7 cm

47. Untitled No. 7 (2016-17)
   Acrylic on linen,
   30.5 x 30.5 cm
48. Untitled No. 21 (2017)
Acrylic on linen, 28 x 30.5 cm
49. Landscape No. 160 (1991)
Black ink, pencil, charcoal, shellac, gouache and acrylic on paper laid on board, 40 x 43 cm
Private collection
50. Landscape No. 142 (1990-91)
Black ink, pencil, charcoal, shellac, gouache, acrylic and emulsion on paper laid on board, 50 x 65.5 cm

51. Landscape No. 118 (1990-91)
Black ink, pencil, charcoal, shellac, gouache, acrylic and emulsion on paper laid on board, 31.5 x 44 cm
52. Untitled No. 16 (2016-17)
   Acrylic on linen,
   51 x 51 cm

53. Landscape No. 112 (1990-91)
   Black ink, pencil, charcoal, shellac, gouache and acrylic on paper laid on board, 31.5 x 45 cm
54. Untitled No. 5 (2012-17)
   Acrylic on canvas,
   183 x 183 cm

55. Untitled No. 6 (2012-17)
   Acrylic on canvas,
   183 x 183 cm
4.1 DUKE STREET STAIRCASE

56. Untitled No. 20
57. Untitled No. 19
56. Untitled No. 20 (2016-17)
Acrylic on linen, 61 x 61 cm
57. Untitled No. 19 (2016-17)
Acrylic on linen, 61 x 61 cm
Staff Area | Private

The Boardroom
No. 58

5th Floor
Foyer
No. 59

Staircase
No. 61 - 62

4th & 5th
Mezzanine
No. 60

Duke Street
5

5.1 THE BOARDROOM
(by appointment only, telephone +44 (0) 20 7734 8040)

58. Untitled No. 37

5.2 FOYER

59. Untitled No. 8

5.3 FOURTH/FIFTH FLOOR MEZZANINE

60. Landscape No. 113

5.4 DUKE STREET STAIRCASE

61. Untitled No. 17
62. Untitled No. 14
58. Untitled No. 37 (2014)
Acrylic on paper, 57 x 75 cm
59. Untitled No. 8 (2015-17)
Acrylic on canvas, 120 x 150 cm
60. Landscape No. 113 (1990-91)
Black ink, pencil, charcoal, shellac, gouache, acrylic and emulsion on paper laid on board, 32 x 43.5 cm
61. Untitled No. 17
(2016-17)
Acrylic on linen,
56 x 56 cm

62. Untitled No. 14
(2016-17)
Acrylic on linen,
45.7 x 45.7 cm
**JOHN VIRTUE**

**SELECTED LANDMARKS**

1947 - Born in Accrington, Lancashire

1965 - Studied at Slade School of Fine Art, London

1971 - Moved to Green Haworth, Lancashire

1988 - Moved to Exeter, Devon

2004 - Moved to London

2007 - Moved to Italy

2009 - Moved to North Norfolk by the sea

**SOLO EXHIBITIONS**


- *John Virtue*, Gallery Kasahara, Osaka


1993 - *John Virtue*, L.A. Louver, Venice, California


1994 - *Darklands, Terra Nera*, Galerie Buchmann, Basel


1997 - *John Virtue*, L.A. Louver, Venice, California


- *John Virtue: Paintings*, Newlyn Art Gallery, Cornwall; L.A. Louver, Venice, California

2000 - *John Virtue: New Paintings*, Tate St. Ives, Cornwall


2002 - *John Virtue*, L.A. Louver, Venice, California

2003 - *Last Paintings of the Exe Estuary*, L.A. Louver, Venice, California

- *Last Paintings of the Exe Estuary*, Annandale Galleries, Sydney


- *John Virtue: Small London Paintings*, Annandale Galleries, Sydney


- *John Virtue: Last Paintings of London*, The Gallery, University of Plymouth


2009 - *New Italian Landscapes*, Annandale Galleries, Sydney


2014 - *The Sea*, Sainsbury Centre for Visual Arts, Norwich; Imperial College Healthcare Charity Art Collection, Charing Cross Hospital; Marlborough Fine Art, London; Towner, Eastbourne

2015 - *John Virtue*, Albion Barn, Oxford

- *John Virtue: New Works*, The Hughes Gallery, Sydney

- *John Virtue: The Sea*, Firstsite Gallery, Colchester

2017 - *John Virtue: Forty Years*, Albion Barn, Oxford

- *John Virtue. THE SEA: new miniature paintings*, Winchester College, Winchester

#FORTNUMSXFRANK

WITH THANKS TO

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