



John Virtue London Paintings

**John Virtue, Tessa Jackson, L.A. Louver
Gallery, Michael Hue-Williams Fine Art**

John Virtue London Paintings:

John Virtue John Virtue, Simon Schama, Paul Moorhouse, Colin Wiggins, 2005 **John Virtue** Paul Moorhouse, 2019 In 1978 John Virtue had been living in Green Hawarth a remote Lancashire village for seven years. During that time he had struggled to find a way forward as an artist and had become discouraged by a growing sense of failure. Finally he decided to destroy all his previous work created. That destruction was to prove a liberation. On 10 April this same year he resolved. Now is the time to become a real artist. It was a memorable turning point. He decided that the surrounding landscape would form his subject and that in his response to it there would be no doubt, no equivocation. Eliminating brushes, colour, paint and canvas, all of which seemed extraneous to the direct means of expression he was seeking, he began again by making small pencil or charcoal drawings during regular walks. These images he determined would unfold like a visual diary. With this pledge, Virtue decided the course of his art. It commenced a journey that continues to the present day. During the ensuing four decades, Virtue has forged a distinctive artistic path. Drawings made in the landscape have continued to be the primary source for larger works created in the studio. There the images preserving his original experiences yield a second phase of imaginative and expressive engagement that goes far beyond each observed motif. Combining walking, drawing, abstraction and radical improvisation, Virtue's dynamic process has produced a body of work that extends the tradition of landscape painting in unprecedented ways. Today, Virtue is widely regarded as one of Britain's leading painters. Paul Moorhouse has been closely associated with the artist for over twenty years and has written extensively on his work. In this lavishly illustrated book, he discusses the development of Virtue's art from its beginnings and traces the artist's close relationship with locations in Devon, Exeter, London, Italy and Norfolk. As Moorhouse shows, these places have each generated a fresh artistic response, forming distinct episodes in an overarching vision. This is rooted in the landscapes that Virtue observes but also in deeper aspects of experience. For in Virtue's art, the passage of time, mortality and a will to express the intensity of each lived moment are abiding themes.

John Virtue John Virtue, 2007 **John Virtue** John Virtue, Martin Gayford, 2005

John Virtue John Virtue, 2008 **John Virtue** John Virtue, 2003 **John Virtue** John Virtue, 2003 **John Virtue - London Drawings** Courtauld Institute of Art, London, Galleries, 2005 **John Virtue: London Drawings** John Virtue, 2005

John Virtue Nancy Ireson, University of Plymouth (Plymouth) Gallery, 2007 **John Virtue**, 1991 **John Virtue** John Virtue, Barnaby Wright, 2010. Marlborough Fine Art presents John Virtue North Sea Paintings, the first major exhibition by this distinguished artist to open in London in 5 years. In a striking departure from the huge paintings of London which formed the subject matter of his highly acclaimed exhibition at the National Gallery as Associate Artist in 2005, these new paintings take the vast, dark expanse of the North Sea as a central theme. Throughout his career, Virtue has always painted intensely the areas where he has lived. The move to the empty Norfolk coast at the beginning of 2009, after several momentous years painting the drama and excitement of London's skylines, has proved incredibly fertile. For the last 18 months he has produced

a significant body of work from large canvases to paintings of a few square inches and a group of monotypes **John Virtue**
John Virtue,Tessa Jackson,L.A. Louver Gallery,Michael Hue-Williams Fine Art,1999 *John Virtue* John Virtue,Arnolfini
Gallery,1995 John Virtue, New Paintings John Virtue,Jason & Rhodes,1997 **John Virtue: New Paintings** ,1997

The Secret Agent Allan Simmons,John Henry Stape,2007 This collection of thirteen essays by writers from several countries lavishly celebrates the centenary of the publication of Conrad's The Secret Agent It reconsiders one of Conrad's most important political novels from a variety of critical perspectives and presents a stimulating documentary section as well as specially commissioned maps and new contextualizing illustrations Much new information is provided on the novel's sources and the work is placed in new several contexts The volume is essential reading on this novel both for students studying it as a set text as well as for scholars of the late Victorian and early Modernist periods *John Virtue* John
Virtue,Richard Cork,Lisson Gallery (London, England),1989 John Virtue , **The Conradian** ,2007

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