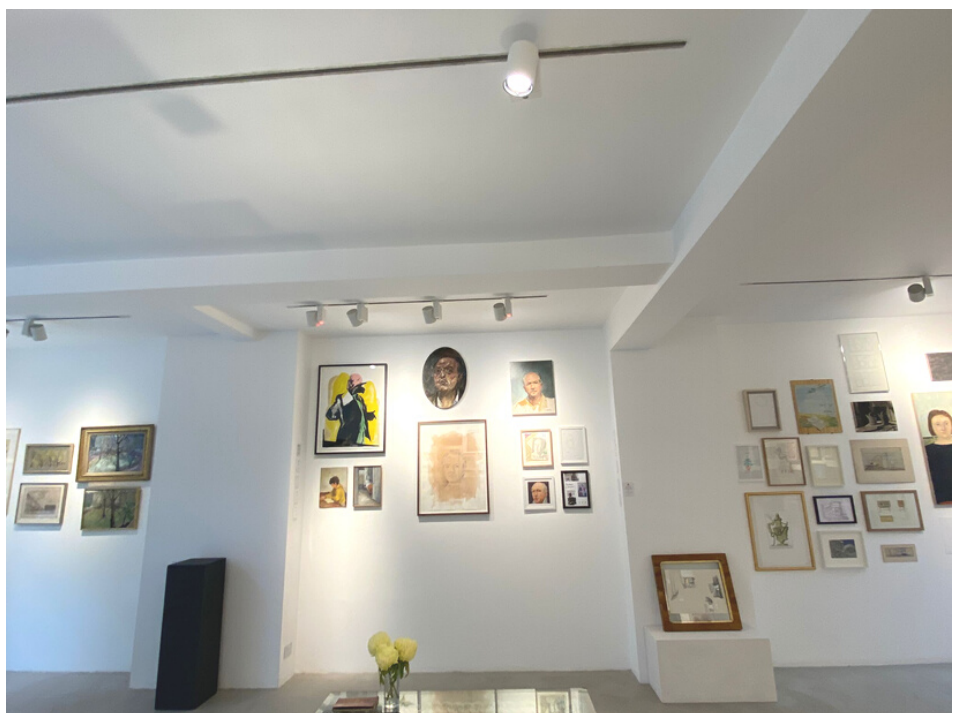
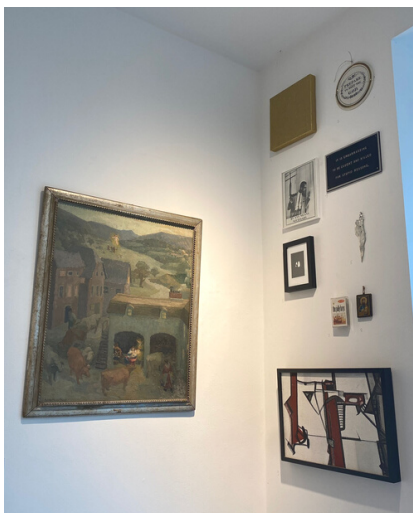
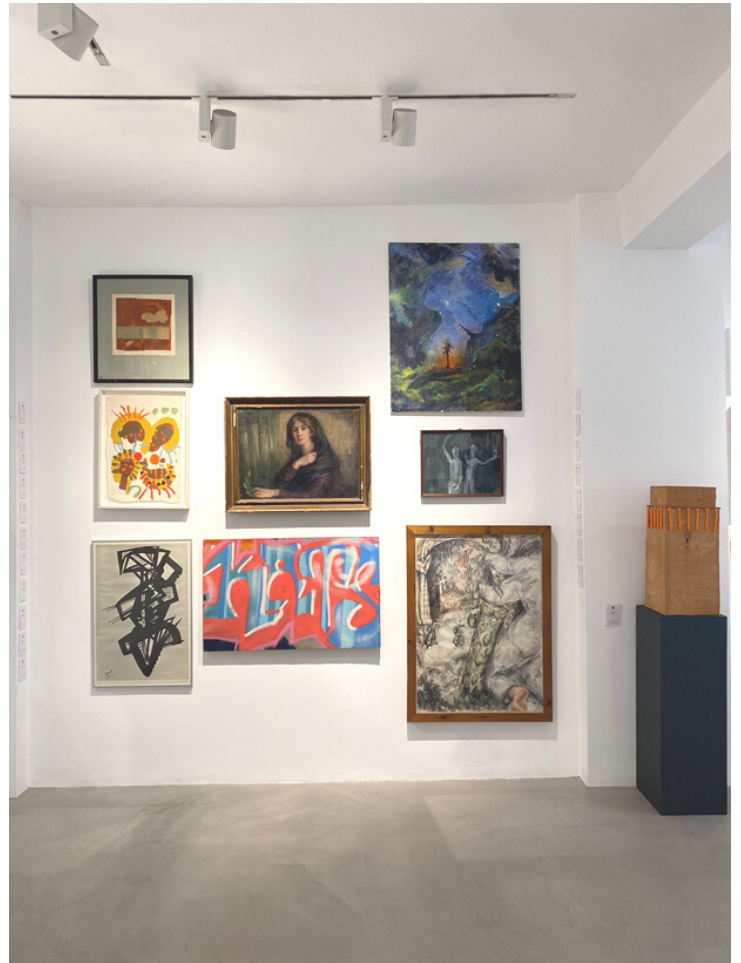


Doomed and Famous: Selections from the Adrian Dannatt collection



Doomed and Famous: Selections from the Adrian Dannatt collection



Doomed and Famous: Selections from the Adrian Dannatt collection

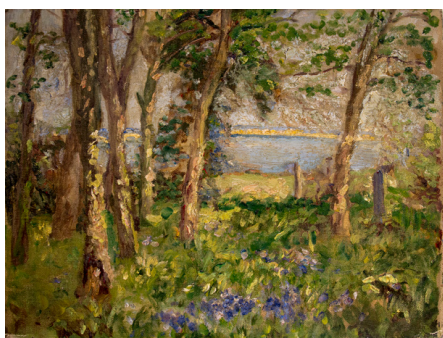
ANNOTATED CHECKLIST
 From left to right - top to bottom



Howell Davies

World War I German helmet captured by him in trenches

My mother's father was Howell Davies, a farmer's son from Carmarthen, who enlisted in the Royal Welch Fusiliers where he became friends with Robert Graves, who mentions him by name in *Goodbye to All That*. He went on to be the longtime editor of *The South American Handbook* and a bestselling science fiction author.



Annie M. Dannatt

Copse by Sea
oil on prepared canvas board, c.1900



Annie M. Dannatt

Lake Cottage
oil on prepared canvas board, c.1900

My father's aunt, now best known for her paintings of the butterfly collection of her brother the fabled lepidopterist Walter Dannatt. She studied art under Breanski, of whom Brian Sewell wrote so amusingly.

William Fraser Garden

Blackheath Village with DANNATT grocery sign on wall

1891
Watercolour
33 x 42

Dannatt & Co. was the family firm of 'cheesemongers, dairy provision merchants and licensed dealers in game' long based in Blackheath and sadly equally long gone. Their distinctive sign can be seen in bold on the building below the church steeple.





George Herbert Dannatt

photo of brothers Trevor & George Dannatt as infants

My father, the architect Trevor Dannatt (1920-2021) and his elder brother George (1915-2009) the abstract artist. Their father was a passionate lifelong photographer as well as philatelist, even invited to Buckingham Palace to show King George his Chilean rarities. Curiously, one of my father's earliest jobs was designing a flat for his brother located almost directly opposite the Hossack Gallery on the other side of Conway Street.



Delphine Burrus Dannatt

Trevor A Cent Ans !
Watercolour, 2020

A portrait by my wife (an artist and film animator) of her father-in-law on his 100th birthday along with our son Louis.



FITZROY SQUARE

Glynn Boyd Harte

No 7 Fitzroy Square
coloured pencil, 1980

The building next door to where we lived at No.6, before it received the blue plaque to Charles Eastlake. Drawn by the great dandy artist-illustrator Glynn Boyd Harte who lived in the grandest Georgian house on Percy Street and sadly died all too young at only 55.

Trevor Dannatt

Fitzroy Square
gouache c.1951



At the height of the Blitz in 1943 my father started renting flat 4 at number 6 Fitzroy Square, directly above the Piano Nobile. We kept the flat (at much the same rent) until the landlords, the Nat West Bank sold the building to the Georgian Society. I myself was lucky



enough to live there from 1984 until 1990 complete with bath tub in the tiny kitchen.

Fitzroy Square 18th c print

gift from Trevor to AD

38 x 45

Note the lack of trees in the park which had yet to be planted.



Joan Howell Davies (Dannatt)

Fitzroy Square under Snow c.1951

Oil on canvas

Joan Howell Davies (Dannatt)

Fitzroy Square

oil on board c.1951



My mother lived with my father in his flat at No.6 Fitzroy Square until they boldly moved to the then-slums of Islington in 1955. These views were painted from the apartment windows and remain poignantly unchanged today.

Giorgio Sadotti

Plaster football

signed dated NYC, 1992



Sadotti, an Anglo-Italian maestro long based in the East End (David Adjaye's very first house) is a dazzling prankster of conceptual bent and slyest wit; this rare early work was specially created for a New York group show on the theme of soccer. It should not be kicked, would shatter.

AD PORTRAITS

Joan Dannatt

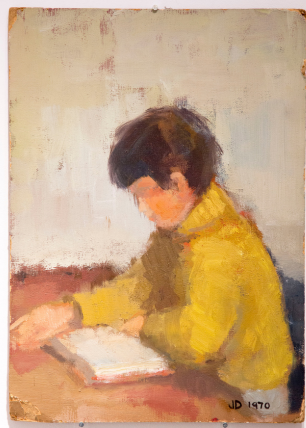
AD sleeping, 1970

AD reading, 1970

Oil on board



My mother studied art at Reading University where she also worked for the Golden



Cockerel Press and then spent many years at J. Walter Thompson. She carried on making art but only had her first solo show on the occasion of her 90th birthday in 2015 here at Rebecca Hossack Gallery. She is still hard at work.



Sacha Floch Poliakoff

Portrait of AD

coloured inks on paper 2021

Sacha is the daughter of the great French illustrator Floc'h and the gallerist Marie-Victoire Poliakoff (granddaughter of the painter) and though only just graduated from the École des Beaux Arts has already garnered much glory not least for her murals in the most modish of Parisian restaurants.



Orlando Mostyn-Owen

Portrait AD

Oil on oval canvas, 2011

Revered teacher at the Royal Drawing School and resident artist with Hauser & Wirth at Braemar, the cosmopolitan Mostyn-Owen, a Welsh Italian Sephardi who divides his time between Paris, Pimlico and the Veneto, has built an exceptional, elusive, oeuvre over decades of hard studio work.

Anthony Palliser

portrait AD

pencil & watercolour



Palliser, based between Paris and Savannah, Georgia, is perhaps best known as a portrait painter, not least for Graham Greene at the NPG and his recent series of famous Irish figures. His work has been widely exhibited and written about by everyone from Stephen Spender and James Lord to Christopher Hitchens, Frederic Tuten, Derek Mahon and Greene himself.



Paul Benney

Portrait AD

Oil on board, 2016

Now a regular at the BP Portrait Award

Exhibition at the NPG, Benney was a noted artist on the Lower East Side scene in 1980s New York before moving back to Britain and impressively teaching himself how to paint in a perhaps more traditional style, working from the model in the studio with no photography.

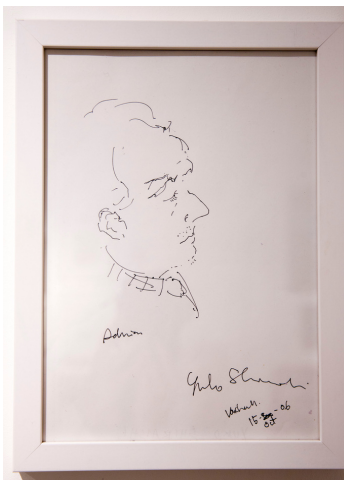


Pierre Le-Tan

Portrait AD

Pen & watercolour, 2018

The late Le-Tan was a much beloved figure in Parisian society, a brilliant artist who scored his first cover with The New Yorker at only eighteen and went on to illustrate countless books and fashion campaigns, not least with his daughters Olympia the designer and Cleo the author.



Yuko Shiraishi

Portrait AD

pen on paper 2006

Renowned for her glowing monochromes, Shiraishi is equally deft at drawing, as evinced by this lightning portrait sketched on the set of Suzanne Treister's film Hexen2039 in which both she and AD were acting.



Katherine Hardy

portrait of AD

Illustration board 2021

Hardy is not only an expert picture editor but also a highly successful illustrator known for her book covers and advertising campaigns, not least the forthcoming celebration of Smythson. Her long artistic lineage includes both her mama the formidable Anna Somers Cocks and her father the revered V&A furniture expert John Hardy.



Louisa Buck

Flotsam on the prowl...
photo collage 2012

For a rich decade AD had the pleasure of serving as the Art Newspaper's New York diarist, thus acting as 'Flotsam' to the jet-set 'Jetsam' of Louisa Buck in London. Many adventures ensued, not least when Flotsam & Jetsam were united to cover the international art fairs, Miami providing notably memorable gossip as evinced by this evidence.



Rae Fior Lowe

12:30, 17/01/19

Light Glanced- One Divided Four Ways (II)

Gold leaf, solar reflective paint, tracing paper on wallpaper lining on handmade gold-leafed frame
2019

This series was recently featured in the Architectural Review, 'Mapping sunrays: light as material' and came from the artist's Slade graduation show, a highly sophisticated study of light and day, reflection and refraction. A constituent element is the gilded frame, deliberately designed not to be hung but propped like an architectural intervention, with the drawing floating upon the glass rather than beneath it. My Goddaughter.



DESIGN & ARCHITECTURE

Jasper Morrison

Jug

print, edition of 5

handmade tulip wood frame

Officially known as the greatest British designer of the 21st century, longtime creative guru behind muji, as simple as that.



Denys Lasdun

NT (National Theatre)

Sketch note to Trevor Dannatt

A lifelong friend and, at six years older, mentor to my father. The rightly revered author of the Royal College of Physicians building in Regent's Park and equally controversial designer of the National Theatre. Riding the crest of the fashionable revival of soi-disant 'Butalism' amongst the clever youth of today.



Todd Longstaffe-Gowan

double-sided Italian drawing, Sienna, 1987

The leading landscape architect in the UK today, though that is probably putting it too mildly considering his pan-international reputation. Rock-hard infallible taste allied to utmost charm along with the most beautiful private house in Britain and richest address-book imaginable. A triumph !

Pablo Bronstein

Cafetiere in the Piranesi Taste

print 71/ 85, 2011

£500

The greatest Argentinian contemporary Neo-Classical draughtsman in all of England, a brilliant eye along with boundless intelligence and sheer technical skill. One of the few able to play with Rococo whimsy as conceptual practice, a Tate performance artist who knows how to draw.



Trevor Dannatt

Trompe l'Oeil watercolour for his brother

George's wedding

1943

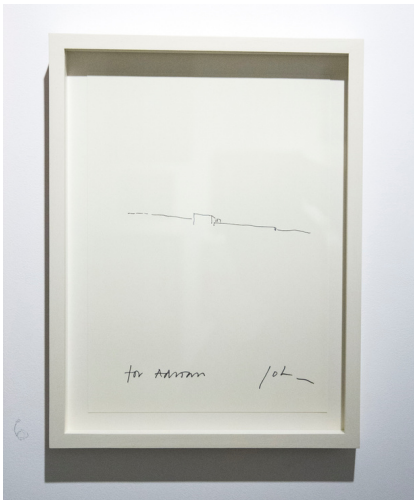
My father, who died in February this year at the age of 101, was a well known modernist



architect who tried to draw for his own pleasure every day. This amusing work makes clear his skill, aged 23 producing a realistic painted telegram with surrounding faux woodwork. Trevor, as a friendly rival of his brother often pondered whether he should have become the artist and George, who was much better at networking, the architect.

John Pawson

Abstract Building
pen sketch, 2021



The accidental inventor of so called 'minimalism', the wryly amused crowned king, despite himself, of an entire movement. Decades ago I was honoured to be asked to write a short text for a book on his work published in Spain, and even better then discovered that the author of the accompanying essay was none other than Bruce Chatwin. Always pitch perfect, always leavened by the driest sense of humour, Pawson is not to blame.

Thomas Croft

Fitzroy Square House Project
signed print, 2021



With pleasing synchronicity Rebecca Hossack generously agreed to host this current exhibition whilst practically next door my old friend the architect Tom Croft was finishing this extra-ordinary project. Famous for having been the headquarters of Roger Fry's Omega workshop this magnificent corner house has been discretely resuscitated and regenerated, then deliciously buffed and polished to a pitch of dizzying perfection.

Aaron Kasmin

Lustre wear jugs
Coloured pencil, 2013



Grandson of Kit Nicholson, great nephew of Ben, great grandson of William Nicholson, in every way 'great', this young Kasmin makes



knowing nod to his artistic lineage whilst hewing his own distinctive aesthetic. Tasty, yes, very English, aye, yet also distinctly contemporary in composition and execution, more post-moderne Morandi than Olde Curiositie Shoppe.

George Dannatt

Marine Motif with 2 Variations

Pencil on card, 1972

My uncle worked for the family firm of surveyors and estate agents before plucking a second bow by becoming a professional music critic and then at the relatively late age of 45 beginning to collect and make art. He was successful at all of these, leaving behind an impressive collection of modern British painting and sculpture and his own even larger oeuvre. Very literary, equally musical, discretely mathematical, his art proves highly collectable.

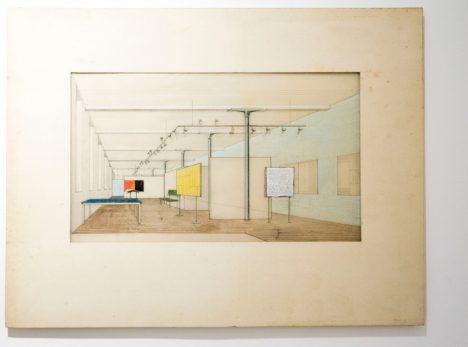


George Herbert Dannatt

'Things that Matter'

hand-printed photograph c.1930

A lifelong amateur photographer my grandfather won many prizes and participated in numerous competitions. These 'objet types' (a term of Le Corbusier much loved by my architect father) nicely resonate with the vessel designs of Kasmin, Bronstein and Jasper Morrison, who by chance just mounted an exhibition of watering cans for which he was tempted to steal my grandfather's title.



Trevor Dannatt

Exhibition Design for Whitechapel Gallery

colour pencil on tracing paper c.1953

My father recently received much retrospective acclaim for his exhibition designs, especially a trio of exhibitions curated by Bryan Robertson at the Whitechapel; the first of these in 1953 was entitled Twentieth

Century Form, of which this may be a sketch. The most famous was for Jackson Pollock's first exhibition in Europe, co-curated by Frank O'Hara, and held in 1958. Highly influential in its austere elegance, the Whitechapel mounted an archive exhibition about the exhibition in 2018 at which my father, aged 98, spoke typically eloquently. The last of these shows he designed was Rothko in 1961.

Finn Juhl

Radio Design
watercolour, c.1947

One of my father's oldest friends along with Edgar Kaufmann Jr (responsible for two of America's most famous modern houses, Fallingwater and the Kaufmann House in Palm Springs) with whom they made a tight trio. I stayed at his house in Denmark and have watched with pleasure his steady ascension to design superstar, now with his own hotel devoted to his work in Japan.

Trevor Dannatt

Design for fashion boutique
colour pencil on tracing paper, c.1952

Like any good intellectual high modernist my father was suitably snooty about anything to do with shopping but in his tender youth was obliged to do interior work for several department stores, not least Swan & Edgar on the corner of Piccadilly Circus, long vanished along with all resistance to 'retail'.

Simon Heah

A Lovely Day
All That Glitters
acrylic on linen, 2021

A dazzling designer dandy, Heah is the best-connected architect in London, ruling the aesthetic cityscape from his eyrie in Lasdun's Bethnal Green tower; he never lets anyone see his personal art work so we are honoured



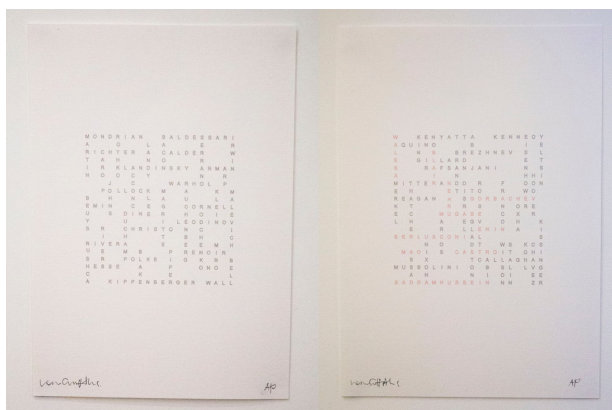


to have two gleaming monochrome 'ikons' in silver and gold.

Liza Fior

Self-Portrait,
oil on canvas, 1979

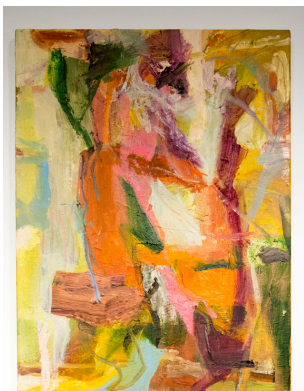
My oldest friend whom I have known since before we were born, here is Fior as rebellious teen, already a veteran punk of the King's Road scene and Slade habitu  , pondering her future as artist or architect. She became both with her celebrated feminist-urbanist practice muf architecture/art ,representing Britain at the Venice Biennale. She also designed Lasdun's retrospective exhibition at the RA, where my father eventually became the oldest living Academician.



Sean Griffiths

Diptych Text print 2021
ed. 20

Famous for his post-post-modern practice FAT and his Blue House in the East End, Griffiths has always been as much conceptual artist as architect; pleasingly both FAT and muf were teaching at Yale in the glory days of the great Bob Stern.

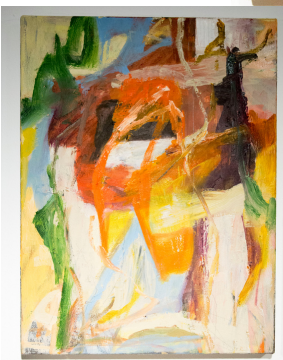


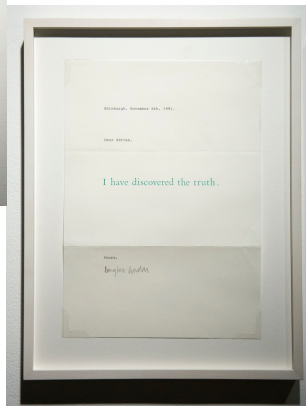
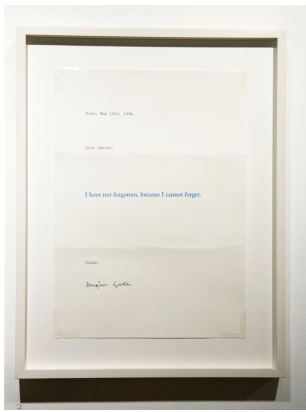
BACK WALL

Paul Steen

Untitled
Diptych oil on canvas paintings, 2011

A fabled figure at art school in Edinburgh, where he established his own alternative gallery, Steen has made music, advised art collectors, directed and scored films, written essays for major exhibitions including the Whitney Biennale, all whilst maintaining his personal library and collection between the C  vennes and Hackney. He has also always made his own art, rarely exhibited and usually





generously gifted to his many friends and admirers.

Douglas Gordon

Letter, Edinburgh 1991

Letter, Rome 1994

These mysterious letters arrived through my letterbox at the very beginning of the artist's career when few had any idea of his identity let alone that he would later, rightly, win the Turner Prize.

They are key to this 'Scottish Diptych' section of the exhibition.



Mauricio Guillén

Rue de Mauvais Garçons (After Charles Méryon)

Paris 1860-2015

two photos, 2015

A leading Mexican 'objectivist', Guillén gave up a high successful career as a fashion and design photographer in London to devote himself to a more rigorous analysis of the 'image' and its issues. This series tracks the Paris sites of Méryon's mysterious 19th century prints, paralleling the dissolution of that artist's sanity with urban transformation.

Fidencio Lucano Nava

Après l'Orgie

vintage albumen silver print c.1909



A fellow Mexican artist, this photograph was bought by myself to hang in the large exhibition I co-curated this year at the Museum Tinguely in Basel on the Impasse Ronsin, where Nava was based when he lived in Paris. We had originally hoped to show the actual sculpture, only to be informed by the National Museum in Mexico City that this



enormous monument takes up much of their entrance.

Graham Durward

'Last Judgement'
oil on canvas, 2009

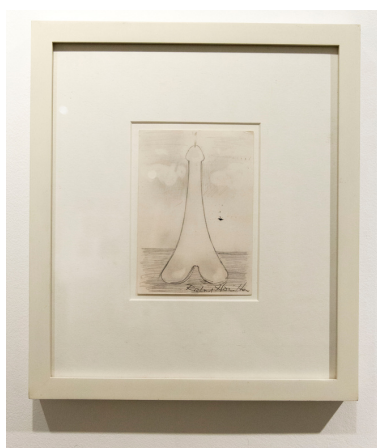
Durward, very much the star pupil at Edinburgh Art School at the height of the figurative revival, has long been a New York resident, but these paintings were created in situ at the Sistine Chapel whilst prize winner at the British School in Rome. Realising I had a diptych by himself and Douglas Gordon was one of those pleasing synchronicities exhibitions engender.



Carolyn Barker-Mill

Autumn Diptych
Oil board, 2021

Likewise with another illustrious alumni of Edinburgh, 'the angel draughtswoman of the North' as she was known, 'art queen of Aberdeen' whose more recent works seem particularly punchy when paired.



Richard Hamilton

Eiffel Tower
pencil drawing

Found at a New York auction house sale of postcards created for the centenary of the French postal service this very rare Hamilton drawing seems saucy and stylish. When I last met the artist, at the Barker-Mill house, he was astonished to hear it had resurfaced. Could be compared to the floating genitalia of his 1990 James Joyce etching He Foresaw his Pale Body.



Duncan Grant

Erotic scene two males
ink and wash

Moving into something of a 'sexy section' of the show this vibrant drawing was bought



from the Grant estate directly from Simon Watney, the Aids activist, author and close friend to the artist.

George Dannatt

Quarry Face
egg tempera
1962

A classic 'soft' (as opposed to hard-edge) work by my uncle from the very beginning of his art making, indeed chosen by myself because it was painted the year of my birth.

James Birch

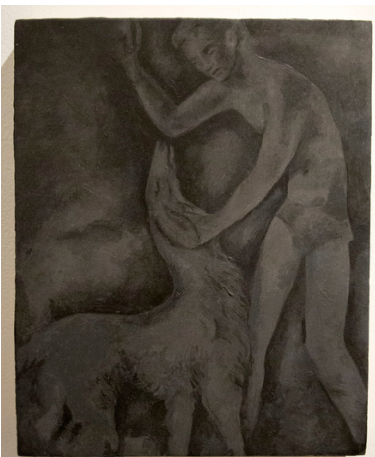
One Night in St John's Wood
collage in artist's decorated frame, 2020



Perfect to have a 'night' work by that long crowned 'dark prince of the dawn' the legendary Birch who as curator, writer, gallerist, collector, dealer, has been so instrumental in his support of everyone from Eileen Agar to Grayson Perry and Austin Osman Spare. As famous in Shanghai as Pyongyang, Birch took Gilbert & George to both Communist China and Russia whilst his forthcoming book on Francis Bacon in Moscow is already a publishing sensation. This is the first art by Birch ever to be shown in London, though he was the sell-out star of an exhibition in South Africa curated by Keith Coventry.

Rob Lowe Poulter

Boy & Dog (After Gaston Goor)
Graphite & acrylic on wood panel
2021
NFS



An exceptionally rare work by the recent Slade graduate.



Paul Pagk

Untitled,
oil on linen, 2013

An English-Czech-Hebrew artist who grew up in Vienna and France, Pagk has been based in Manhattan for the last thirty years and currently has a large retrospective at the Fondation Fernet-Branca in St Louis. His mother Sarah Horsey Klein, painter and inventor of the medieval raincoat, features in my book of obituaries.



Willie Landels

The Friends
gouache on paper, 1955

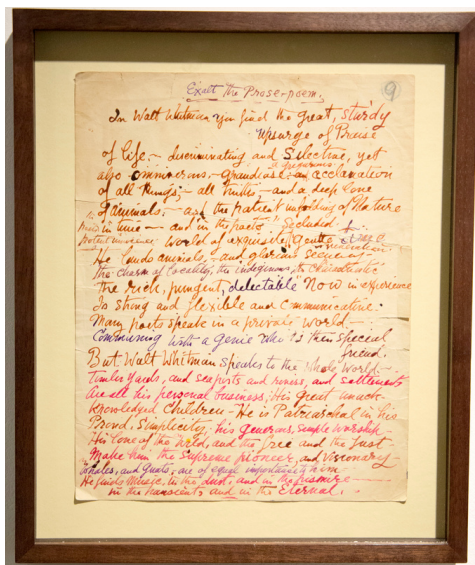
An 'amour' of my mama when they both worked at J. Walter Thompson, 'Willie' was always a name in my family not least for threatening to shoot my father with his pearl-handled revolver. An Englishman who just happened to be born in Italy, Landels has been a designer of everything from furniture to books and objets. He was also longtime editor of Harper's & Queen in its glorious heyday, when I was lucky enough to write for that magazine. Longtime friend of the Hossack gallery his distinctive white modernist sofa adorns the upstairs space.



Hon. Stephen Tennant

Exalt the Prose Poem - for Walt Whitman
coloured inks on paper c. 1931

The brightest of 'young things' who then spent the rest of his life lying in bed at his Wiltshire estate, Tennant is an absolute marvel and I was fortunate to be given this poem (along with a 1930s Oxford book bill) by the great Viktor Wynd, one of his most dedicated collectors. Of course Whitman was a key poetic influence for both Tennant and his closest friend Siegfried Sassoon.





Paul Heber-Percy

Untitled (Fata Morgana)
acrylic on canvas, 2011

Heber-Percy shares all the flamboyant glamour of his much removed first cousin 'Mad Boy', whilst living in the most marvellous of cottages in Islington with his fellow conceptual practitioner Simon Moretti, surrounded by their own distinctive art works and their extraordinary collection. This shimmering vision seems to dance somewhere between M.R. James and Firkbank.

Julian Lethbridge

Color Note No.19

oil and pigment stick on canvas mounted on claybord panel
2020



A longtime resident of Greenwich Village and Connecticut, the otherwise very English Lethbridge has also been one of the steadiest of artists forever represented by Paula Cooper, still the most serious and respected of all New York gallerists.

Gary Power

African Violet

Oil on board, 2018



Well-known locally as the 'Canonbury Painter', Power has consistently worked en plein air amongst the Georgian streets of Islington where he also happily exhibits his works, sometimes even hung from the wall. This is from his most recent series of still lifes, something of a departure from his better known cityscapes.



Duggie Fields

Gouache, c.1979

77 x 74

Before the YBAs Duggie was the one genuine celebrity British artist, a huge star in Japan, and certainly the only professional UK painter who dared admit to love fashion and style. Equally famous for his outrageous Earl's Court flat, with its painted floorboards, where he lived with the young Syd Barrett, since his untimely death earlier this year the Fields revival seems finally to be flourishing.



Hugo Guinness

Football Pitch

Oil on board, 2021

Most adored Englishman in all New York, Guinness is as loved for his distinctive drawings as his screenplays with Wes Anderson, not to mention his earlier career in celebrity flower pots. I was fortunate enough to lure the maestro into creating the illustrations for my book, one of them, a swishy ski scene, now dominating the festive front window of the Hossack gallery.

Sam Hodgkin

portrait of Paul Kasmin on Normandy beach,
oil on wood



Everyone wants a 'Hodgkin oil on wood' and this is the rarest of them all, a portrait of our mutual friend the late New York dealer Kasmin reclining on the French sands. A celebrated collector of English drawings, Hodgkin has slipped his chef d'oeuvre into a vintage Bonnington frame, an artist who serendipitously worked in that very same part of Normandy. No art work by Sam Hodgkin has ever been shown before, making this miniature masterpiece a true trouvaille.



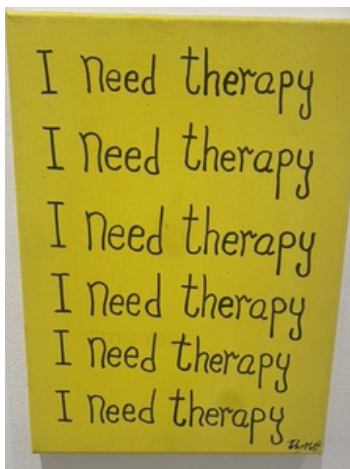
Duncan Hannah

Two English Eccentrics; Simon Lane & David Bowie
collage 1983

Key participant in the NY punk scene, Hannah's recently published (Knopf) diaries of the 1970s '20th Century Boy' caused a suitable scandal with their high octane tales of drinking, drugging and fornication. This early collage includes a rare actual ticket to one of the first concert appearances of Ziggy Stardust, next to an envelope from an exasperated bank manager to the notorious Simon Lane, 'a drinker with a writing problem' whose obituary features in my book.

Toby Mott

I Need Therapy
Pen and ink on canvas, 2006



Mott, who became an overnight millionaire with his 'Toby Pimlico' high fashion t-shirts was central protagonist in The Grey Organisation. These 1980s art-terrorists covered the windows of all the Cork Street galleries with grey paint, modelled on the Tokyo catwalks, created the Labour Party's 1985 election campaign as well as De La Soul's seminal album cover '3 Feet High and Rising'. They have a retrospective at the Mayor Gallery in January.

Jay Batlle

Picasso For The Poor
Acrylic, oil, studio dirt, and oil stick on archival white cardboard with inscription and collage on verso & live flower;
signed and stamped unique, 2018-2021

Batlle is a Californian conceptualist whose main tool just happens to be illustration and decorative high-art, his previous practice long based on his skills as chef, head waiter and maître D at the most modish of American boîtes. Picasso For The Poor marks Batlle's late retirement from conceptual art and his return to painting in all its visceral glory.





Celia Lyttelton

Socotra, South Yemen
Oil on canvas board, 2011

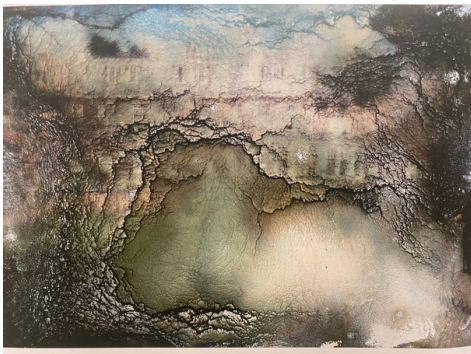
As celebrated as a writer as artist, Lyttelton has penned the definitive bestseller on perfume as well as critical essays for a whole gamut of artists around the globe. A ceaseless traveller, this current painting was created during her researches in Farthest Araby.



Algernon Cecil Newton

Chimneys and roof tops
watercolour c.1935

That great melancholy master of London's canals, Newton ceaselessly comes in and out of fashion, his beautiful compositions long collected amongst a discrete coterie of connoisseur. This was all I could ever afford, a detailed study for an element of a better known and most brooding painting.



Richard Crow

Landscape with Dreaming Priest,
photo work print, ed. 5, 2002-2021

I was inspired to contact again the infamous Mr Crow, a dark master of industrial performance and seething avant-gardism, on serendipitously finding a painting by his namesake the Rev. Richard Crow. By chance, destiny, he had the perfect accompaniment, this haunting vision of an Italian cleric lost in some deep Bardo limbo.



Humberto Poblete-Bustamante

El Poeta
Oil on canvas 2008

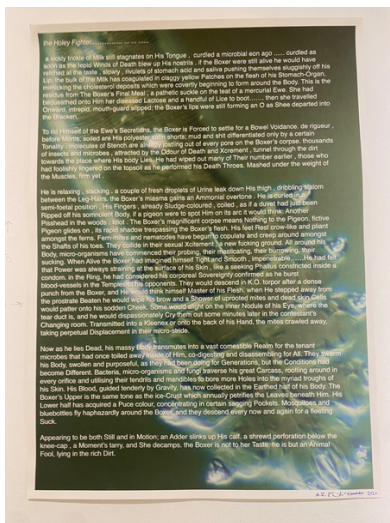
This celebrated Chilean painter, long based between Paris and the De Beauvoir Estate, created this dreaming poet whilst at his Sicilian retreat, magiking with clotted oils all the

heady heat and lush pastoral colour of that southern paradise.

Alba Schloessing

the Holey Fighter

Poster Text, edition of 10, 2021



A sequel of the audio-visual text work created for the artist's recent 'anti-graduation' from Goldsmiths, part of a political protest led by the feistiest and bravest of that institution's students. Growing up in deepest rural Wales and Herefordshire, Schloessing has stayed pleasingly muddy, perhaps channeling all the energy and elegance, sheer craft, of their parents, a jewellery designer and a writer of short texts.

Rev Richard Crow

Dead & Alive

Oil painting

1969



I lit on this splendid painting by chance in a Southwold junk shop and eventually discovered that the Reverend Crow was Suffolk pastor of some mysterious Baptist subsect, and also author of 'A Place of Blessing', a book I promptly bought on ABE, and which is full of his images of trees. It is, of course, a Christian allegory, one tree dead and one alive.

Niamh Collins

Fence

mixed media on handmade paper 1984



An Irish artist largely based in Bristol and Antarctica, this was amongst the earliest of my purchases, from the Contemporary Art Society annual sale which I used to haunt with my grubby pennies.

June Treister

Black Hole over London Parks

watercolour 2018



Game inventor of the email text poem, whose four slim volumes of 'almost found' verse have been right celebrated throughout North London including at Keat's House; Treister only took up making her own art at an impressively advanced age, perhaps inspired by her celebrated conceptualist daughter, or perchance the influence is mutual, twinned, mystical.

Suzanne Treister

Dress for Space Travel
Watercolour, 2021



Pioneer of everything from video game art to post-computer practice, a true space and time traveller, Treister somehow manages to be everywhere simultaneously, whether building feminist covens in Adelaide, launching rockets in Bordeaux or drawing down the moon in some furthest Pyrenees outback. The ultimate popper-up everywhere, no V&A exhibition or Ikon gallery celebration seems complete without some sly Treisterian intervention, may it be glossy painting, text subterfuge, illustrated diagram, pie-chart or wondrous watercolour.

Daisy Fior

Change It!
Kinetic box, 2021



Longtime haute-bohemian denizen of Bloomsbury, Fior has crafted one of the loveliest of home-studio environments in her corner apartment by the British Museum, crammed with her colourful paintings and her own handmade treasures. Her father, the extra-ordinary 'Count Mikhail de Florescu', late of Wisconsin, is a central figure in my book of obituaries.



Chinese gouache
China Hu County (Xi'an Jiaotong University)
Farmer Painting

This striking poster - an actual gouache painting rather than print - was bought on my first visit to China in 1992, when sampling the avant-garde theatre scene in far-flung Chengdu, Sichuan. Such 'Farmer Paintings' seem to be a specific genre in themselves, from the Cultural Revolution perhaps.

Sakhidad Yawari

White Horses at the Window
oil on canvas, 2018



One of my favourite things, I discovered this gorgeous painting at a very small exhibition of 'outsider' artists, mainly in local institutions, at the Southampton City Art Gallery. From what I could establish Yawari is an Afghan war refugee, now based in that city, and I cannot but suspect that the exploding volcano through the open window represents some sort of personal trauma. The white ceramic horses in the foreground make a notably strong composition.

Jonathan Gent

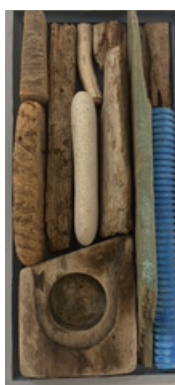
With German Prisoners
oil on board, 2000



Ultimate bon vivant charmer (if not chancer), Gent is at home in a Scottish highlands studio as Los Angeles bungalow or French Riviera cottage, though of late he has been firmly in Clerkenwell carefully crafting his distinctive, inimitable Sessions Arts Club. This dark study, better than Rembrandt, casts Gent as a fictive participant in his own WWI adventure, complete with signature blond mop.

Professor Brandon Taylor

Wood Relief # 7, 2021
Wood, plastic and stone, 2021



Current chairman of the George Dannatt Trust, as set up by my uncle to supervise his

collection and his own art work (of which I too am a trustee), Taylor has been a professor of art history at Winchester and Emeritus guru of Southampton University, supervisor of a plethora of *recherché* Phd dissertations. His books include *After Constructivism*, *The Life of Forms in Art* and an encyclopaedic history of modern art forthcoming from Yale. His own work as an artist he keeps very much to himself, despite all protestations upon its obvious excellence.



Henry Moore

Figures,

Unique signed print, 1946

This mysterious print is not listed anywhere in the catalogue raisonné of Moore's graphics and instead can be found amongst his actual published drawings, yet without his distinctive pencil signature and date as here. Perhaps a one-off trial proof, an unknown rogue impression, or perhaps an actual watercolour misattributed and worth ten times the asking price?

FIRST RIGHT HAND WALL

Wolf Mankowitz

Pestes

Paper collage, 1989

54 x 50

Mankowitz was a hugely successful playwright and screenwriter with a series of successive hits such as *a Kid for Two Farthings*, *Expresso Bongo*, *Dr. No*, *Casino Royale* and *Make Me an Offer*. In later years he became the leading expert on Wedgwood and an enthusiastic antique dealer. Then in 1989 he



started making his own collages, of which this distinctive Loch Ness Monster is one of the first.



Roger Hilton

gouache, 1974

I always loved Hilton's Night Letters, lured by an irresistible attraction to any artist (indeed any person) who spends a considerable chunk of their life lying in bed, such as the aforementioned Stephen Tennant. Drunk, dying, cantankerous, Hilton spent his long last days banging out these festive gouaches from his saggy St Ives mattress, almost as good as children's art at its very best.



Merlyn Evans

Standing Figure

1957

42/ 50 Sugar aquatint

50 x 74

Being a quarter Welsh (which I often cheat to claim a full half so) I have a particular penchant for Welsh modernists, having even mounted the first ever exhibition on 'Surrealism in Wales', of which Evans was a major participant. This is from his tardif (not Cardiff) Vorticist period but packs an absolute rock-drill punch.

Stewart Carmichael

The Muse, Portrait of Virginia Woolf

Oil on canvas, 1915



Standing outside the Hossack Gallery one can see the blue plaque on Virginia Woolf's house. There are only four known paintings of Woolf, and then this one, never previously seen. Carmichael was an important Scottish painter, the leading Dundee 'Celtic Revivalist' who was honoured with a full retrospective exhibition in his hometown in 2017. (The best Carmichael painting to recently come to auction was from the NY collection of Seymour Stein, the record company executive

about whom Belle & Sebastian wrote one of my favourite songs.) When this was painted in 1915 Woolf had just published her first novel *The Voyage Out* and she handles her laurel wreath with youthful aplomb. The connection between Carmichael and Woolf is not yet established but there is a 'Carmichael' in *A Room of One's Own* and the character whose portrait is being painted throughout *To The Lighthouse* is one very Scottish Mr. Carmichael.

KATS

Graffiti tag on wooden panel
East London c. 2020



About ten days ago I found this spray painted bit of wood lying in the gutter in Hoxton and was immediately attracted by its colours and vintage scuffing, like some worth relic from my teenage days in downtown NY during the summer of '81. Luckily it was light enough to carry home swinging from the handlebars of my bicycle. Once mounted here at the Hossack Gallery it was the first thing to sell, a bargain £200 to the architect Muzia Sforza who like myself has little interest in graffiti per se but loved the pastel tones. Thus the amazing transformations wrought by the art market; something found thrown away in the street then entering the collection of the grandest family in all Milan if not Northern Italy, the same Sforzas who were the main patrons of Leonardo da Vinci and Bramante. Of course, knowing their dynastic luck, 'KATS' will turn out to be the No.1 star graffiti artist of the 21st century and this battered panel worth a vast fortune.

David Eugene Knight

Origin
oil on canvas



Staying with my friends in Marchwood I was rightly pleased when their erstwhile cleaning lady Jackie, knowing my interest in art, suggested we go and visit her father who had recently taken up painting, and poetry, in his

retirement. Born in town back in 1937 Knight was very much a local, his house filled with his own treasures, canvases like this one inspired by the planets as revealed by the Hubble Telescope. This surely-sort-of cosmic masterpiece was then generously given to me by the artist himself as a parting gift.

Keith Vaughan

Two Men
Oil Painting
34 x 42



A close friend of my literary hero Alan Ross (editor of The London Magazine) who published Vaughan's poignant journals, this artist was also a special favourite of my father. Every serious British collection needs a Vaughan, who by now has become so celebrated for being 'underrated' he risks becoming overrated.

Felicity 'Flick' Allen

Durham Cathedral
Pencil & Watercolour, 1986
73 x99



I bought this from AIR Gallery on Rosebery Avenue, from a two-person show 'Naked City' with an obscure young artist called Peter Doig, and wisely I chose the more expensive work at that time, Allen rather than Doig. I had recently left the all-male high-Anglican theological college of St Chad's, right in front of Durham cathedral so this satirical, mystical drawing dealing with patriarchy and faith felt very close. I am happy to have looked at it, closely, for over thirty years.

Jiri Kratochvil

Sensitive Retractor
Sculpture, wood and plastic razors, 1991

I snapped up this cunning, surely comic sculpture from the Whitechapel Open back in 1991, where it went on to be singled out in the



Observer review of the exhibition. A sort of 3D trompe l'oeil one can only assume the assembled razors have simultaneously cut their way down the plinth rather than just resting on a carefully carved ledge made for them. I particularly like the combination - and contrast- between the elegant raw wood and the cheap disposable plastic razors. Kratochvil went on to be course leader of Fine Art & History of Art at Goldsmiths until 2006, when he went to live in France to focus on his own work.

NEXT RIGHT HAND WALL

Joanna Kirk

Flower of the Future

Ink and watercolour on acid-free cold-pressed archival paper, 2020

Kirk, renowned as the leading contemporary practitioner in pastel, and long collected by such cognoscenti as Saatchi and Damien Hirst, began a bold and ongoing series of these distinctive, evocative 'flowers' during the first lockdown, numbering today over one thousand.



Lawrence Durrell

Boat in Mediterranean Harbour

ink & wash

An evocative southern sketch by the revered writer, author of the the Alexandria Quartet, and played by Josh O'Connor in the hit TV series The Durrells, who was taught how to draw by his closest friend Henry Miller.



Steven C. Harvey

Joyriders

Drawing Pencil on paper
2008

56 x 71



Onetime Ziggy Stardust impersonator at the ICA, Harvey has been long based in Athens where he creates his astonishingly intricate and often dystopian alternative worlds, all drawn in boggling detail with impossible skill. It makes perfect sense that one of the many fans of his distinctive oeuvre should be Sir Jony Ive. The featured drawing belongs to the critically acclaimed 'Vehicles' series, works from which have been acquired by the prestigious MUDAM Luxembourg museum.

John Bratby

Self portrait in Italy, Dec 1954
pencil



Probably the best drawing in the collection, this savage, comic self-portrait was created when the 26 year old Bratby had won a prestigious bursary from the Royal College of Art to travel in Italy.

I love the two Camel cigarette packs, illegal smuggled Italian brands, and razor blade.

Anonymous

Bedroom of Peggy Angus at Furlongs
watercolour



The lovely, albeit decrepit South Downs cottage of the painter and designer Peggy Angus was portrayed by her many artist friends of the period, most notably Eric Ravilious.

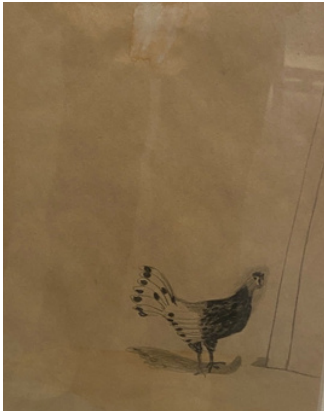
Tessa Newcomb

Cottage Embedded in the Hills
oil on board



A lovely little rural study by the prolific and prolifically gifted Suffolk artist, this looks like my motherland of Wales to me.

Having been an annual summer visitor to Walberswick since the age of three, my love



of Suffolk is always tempered by a secret longing for those distant Black Mountains, torn in affection between the extreme West and East of this sceptered isle.

Mary Newcomb

Hen

Pen on paper

Mother and daughter reunited next to each other, both equally loved. Ma Mary's recent large exhibition at Compton Verney demonstrated yet again the sheer range and dexterity deployed during her long career.

Teddy Millington-Drake

Venice 1948

Ink drawing

49 x 57



Expertly sketched by the 16 year old Teddy on holiday from Eton, the artist was later to live in the grandest of Venetian palazzos as well as a distinguished Palladian palace in the Veneto. Preposterously rich and talented, a world-traveller who continuously captured his adventures in distinctive drawings and watercolours, Millington-Drake was somehow destined to never be as well known or respected as he deserved.

Patrick Procktor

A pair of watercolours of Sir Cecil Beaton on holiday

1967



The year I was banned from attending Miami Art Basel (due to complications during the previous fair) I stayed back in Manhattan and was rewarded instead by the auction sale of the celebrated William S. Lieberman, contemporary art curator at both MoMA and the Met. Nobody else from the art world was around so I was able to snap up some fabulous bargains; I consider these amongst the best watercolours Procktor did, which is



saying something, look at the way he leaves the suit just white blank paper. Sir Cecil was notably close to Procktor and the third work of this series is held by MoMA, as exhibited in that museum's 1978 show "A Treasury of Modern Drawings: The Avnet Collection."



Bedwyr Williams

Natch Sic Series 2, 19
Pencil on paper, 2012

The leading and certainly naughtiest contemporary Welsh artist, who represented that fine country at the Venice Biennale, this is perhaps a sort of self-portrait featuring a plethora of pencils replacing the artist's hair. Gwaith cain syr !

Richard Grayson

Inflatable Funfair Castle as Hot Air Balloon
ink drawing, 2021



A founding member of the seminal Newcastle performance-art ensemble The Basement Group, Grayson was also the director of the equally revered Experimental Art Foundation of Adelaide, not to mention chief curator of the Sydney Biennale. Best known recently for long running video passion-play Possessions Inc, as hosted by the legendary Matt's Gallery, this nimble sketch captures his inventive wit, some floating fun palace ever upwards.

Lawrence Atkinson

Ink on paper
48 x 34

A key member of the Vorticist group and author of notably striking modernist poetry, Atkinson left the London art world to return to Paris and his first career as a composer, where he died at barely 60. I found this classic drawing at the bottom of a filthy cardboard box at Drouot.



Telfer Stokes

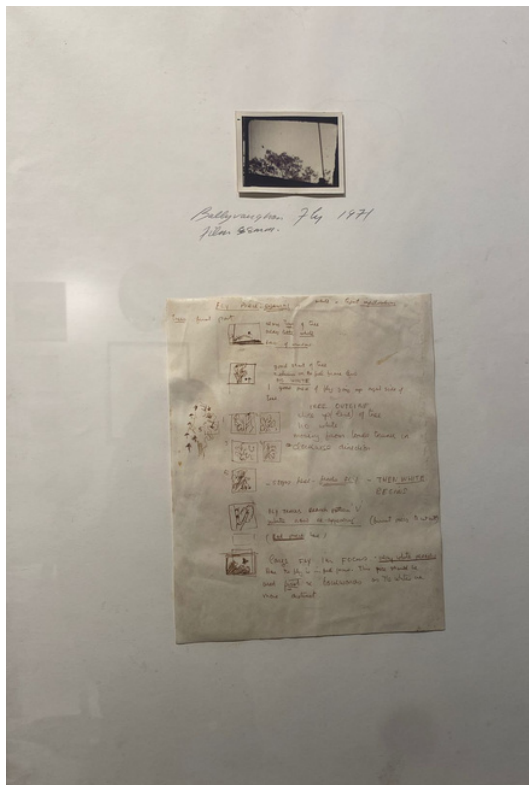
Two, (shelf piece)
welded steel, 2021

Telfer's father was the writer, painter & art critic, Adrian Stokes, his mother the artist Margaret Mellis and his aunt the ceramicist Ann Stokes, much supported by Hossack gallery. A pioneer of the artist's book, honoured with a MoMA publication and retrospective at Printed Matter in NY, Telfer has been making these striking scrap metal collages, exhibited at the Redfern Gallery - most recently, in November.

Anthony Christian

Hand Study,
Pencil and white crayon, 1969

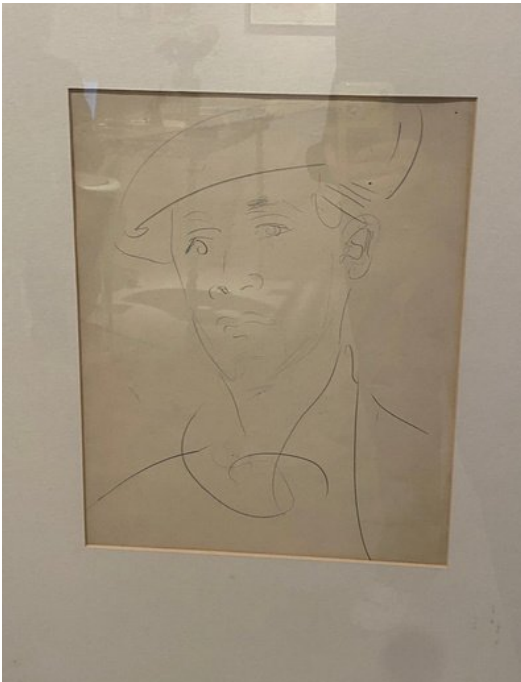
Originally known as Howard Clanford, then Anthony Christian-Howard, this artist is possibly the most remarkable man I ever met. Born in 1945 to a gangster East End family, Christian was acclaimed as a child prodigy by none less than Kenneth Clark and eventually became the most fashionable of society portrait painters. Moving to India, where I travelled to interview him, Christian became something of a mystic holy man whilst continuing to draw, with almost supernatural skill, the local trees and landscape. This drawing was in his first one man show, at the Upper Grosvenor Galleries, from where it entered the collection of the Rahvis sisters, famed couturiers of the era.



James Coleman

Ballyvaughan Fly (Drawing for Project)
Photo, text, July 1971-73

A storyboard sketch for one of the very earliest works by the leading Irish video-film artist, who was given a major retrospective earlier this



year at the Centre Pompidou. This work comes from the renowned David Hendriks Gallery in Dublin, a Jamaican who not only brought the first Arte Povera show to Ireland but was that country's major proponent of Op and Kinetic Art.

Augustus John

Portrait of Adrian Daintrey
ink on paper c.1938

A famously frisky artist, Daintrey is here captured, complete with rakish beret, in curlicues and graphic flourishes by his fellow portraitist. His other great friends, Anthony Powell, John Betjeman and Paddy Leigh Fermor wrote most amusingly about Adrian's continual misadventures, not least his romantic penchant for bus conductresses and dowager duchesses. He died in poverty at the Charterhouse as we doubtless all shall do.

Michael Wishart

Add Blood on Dark Leaves
Love to Roc (Sandford)
oil & watercolour on paper 1981

I only met Wishart once, both he and my uncle being represented by Michael Parkin Gallery, but always loved his ultra-bohemian memoir *High Diver* and scandalous reputation as opium addicted bi-sexual philanderer. Visiting his son, the distinguished artist Francis Wishart in the south of France I was surprised, flattered, when he revealed that I seemed similar to his late father. Roc Sandford (to whom this drawing is dedicated) then revealed that Wishart had an illegitimate son who would be about my age, and subsequently many have claimed a resemblance between myself and the portrait of Wishart by Swannell at the NPG. Though my mother overlapped with Wishart at Bedales, where both of them loved their art teacher Nommie Durrell, there is no other basis to such calumny.





Barbara Symmons

Skomer Island

Felt tip pen on paper

I found this at one of the excellent 'Outside In' shows mounted at Pallant House and immediately loved its vibrant colours and dancing composition. Symmons was Welsh, and this is a memory of her childhood visits to Skomer Island in Pembrokeshire, but she ended up in Suffolk, where another of her fans and collectors was the critic and biographer Ian Collins.

Adam Barker-Mill

Moulded Forms in Space

moulded pulp packaging painted matt white, 2021



Barker-Mill comes from a thoroughly creative background, both of his parents being artists, patrons and collectors, his father Peter best known for his woodcuts (not least with the Golden Cockerel Press) and his mother Elsa Vaudrey a highly respected painter and mainstay of the Redfern Gallery in its heyday. Adam himself was fascinated by photography and cinema and went on to be a leading cinematographer who shot everything from Oscar winning shorts to The Great Rock 'n' Roll Swindle. However his abiding interest in light, colour and form ensured an eventual commitment to sculptural practice, consistent compositional elegance leavened by ready, driest wit.

DEATH SPIRITUAL ETC

Isabel Mary Curtin

Nativity

Oil painting, c.1946

64 x 77

Curtin painted this in her studio at 5 Duke's Lane, just off Kensington Church Street. Soon after she moved to Toronto where she continued to paint under the name of 'Isabel Kann' until her death aged 95 in 2017. A mother of seven she was also a devout Catholic, as one might surmise from this beautiful nativity, painted, I do like to imagine, in my beloved Welsh mountains.

Simon Heah

All That Glitters

acrylic on linen, 2021

A monochrome golden ikon by the acclaimed young architect hung high to gleam upon this final wall loosely devoted to mortality, to death and the spiritual-religious

Prepare to Meet Thy God

Ceramic plaque, 1830s

A nice golden touch to compliment the next door monochrome, this has hung in the Canonbury kitchen since 1955.

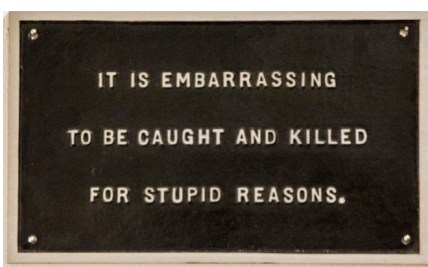
Malcom X

By Any Means Necessary flyer NY 1981

I was handed this at a Black Power rally the first time I visited NYC as a tender teenager in the summer of 1981. So strong a punch both graphically and linguistically the text works very well with the adjoining Holzer plaque.

Jenny Holzer

It is Embarrassing to be Caught and Killed



metal plaque, 1983

Bought from Holzer's first show in London at Interim Art and treasured ever since, this line has subsequently become one of her more 'iconic' phrases.



Nelson Brown

Hans Memling; Man at Prayer
from 'All the Blacks of the National Gallery'
Collage, 1992

Brown created a series of collages of the black negative-spaces in postcards of paintings at the National Gallery, London, to make a subtle critique of the lack of black artists - such as himself - in that institution. Museums around the world having been trying to make amends and catch up ever since but Brown's conceptual gambit from 1992 still seems pertinent today.



Adam Fuss

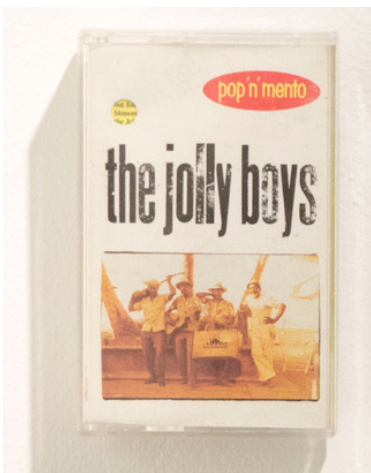
Silver Blood Flame
metal wall plaque, 2021

Fuss is a great mystic and longtime 'seeker', not adverse to the exotic systems of Gurdjieff or Ouspensky and this very recent discarded off-cut, rescued from the floor of his New York studio, could to me be seen as some shimmering flame of the Holy Spirit ascending the wall. Not least leaving the head of the Saint in the Ikon below.

Jolly Boys

Casette Tape

The Jolly Boys, veteran 'Mento' musicians from Jamaica are the precursors or indeed inventors of reggae, and whilst visiting them in Port Antonio I found myself undergoing a



frightening full scale mystical-religious experience. Yes, this was due to smoking the local herb but I still do not believe it was only a drug-induced hallucination and nothing more, the Rastifarian who provided the weed saying himself "now you will see God." I did so.



Orthodox Ikon

St Jerome
Oil on wood

My time on Mount Athos was a profound shift, whether waking for long prayers at 5AM or meditating before the setting sun from the window of my cell. Such significance has failed to dim, even if I did not return from the Holy Island as an actual Orthodox convert like Bruce Chatwin, one of the earliest and most important devotees of the Hossack Gallery.

Sister Mary Simon Corbett O.S.B

The Construction Dance (Number 3)
Oil on board
51 x35

I found this impressive late-Vorticist work in a charity shop and discovered its author was a Benedictine nun at St Mary's Abbey, West Malling, Kent. When I finally managed to contact the Mother Superior I learnt that Sister Mary had only recently died and sadly all her other art works had been destroyed.



ON DESK

Gio Ponti and Paolo De Poli,
Cavallo,
Smalti di De Poli, enamelled copper, c. 1950



Bought by my father at the Milan Triennale at the beginning of the 50s, Ponti's metal animals have become increasingly popular and this is a particularly fine spirited number.

James Southall-Ford

Opportunity (fragment)

jesmonite, 2020

I found my rough chunk of sculpture at this year's notorious Goldsmiths boycott-graduation show, swiping it from an outlying shelf at Lewisham Arthouse, and subsequently forced young Southall-Ford to sign the base despite any initial bashful resistance, "I've never had to sign anything before!"