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1. *Cornish Coast*, oil on canvas, 20 x 2ft 6in (51 x 76cm), **£16,850.**

2. *Artist and Model*, oil on canvas, 2ft 4in x 3ft (71 x 92cm), **£19,850.**

3. *Into the Night*, oil on canvas, 20 x 2ft (51 x 61cm), **£8850.**

4. *Looking Towards the Lizard Peninsula*, oil on canvas 3ft x 4ft (91cm x 1.22m), **£24,500.**

2

Artist steps out of the shadows

Rose Hilton makes her own name after years of husband Roger only being in the spotlight

by Frances Allitt

For roughly 30 years the London gallery Messum's has worked with modern British painter Rose Hilton (b.1931) to establish her work on its own merits.

In an upcoming exhibition, which runs from May 30-June 15, she has a chance to show her paintings with more independence than ever before.

For many years she lived in the shadow of her husband, the celebrated yet mercurial abstract painter Roger Hilton (1911-75).

The connection lingers in the literature surrounding her, as does her link to leading St Ives artists of the mid-20th century, such as Peter Lanyon, Bryan Wynter and Patrick Heron, whom she and her husband lived near and knew.

It was 1987 when dealer David Messum first came across Rose's work and 1989 when he staged her first show in the gallery. But always the question,

“

He was not keen on there being more than one ego in the family

he says, was “how do we promote her when she has an already well-known husband with the same name? It's been a wonderful challenge.”

Now Messum adds that the approaching exhibition could be a “seminal moment”.

He says: “None of the other members of that St Ives group are still living. But her reputation has grown over the years and she is now as respected as Roger.”

Family life

Born in Kent, Rose studied at the Royal College of Art and was teaching and exhibiting in London when she met her husband. They

travelled together, had two sons and she cared for him as his health failed. Although she had been a promising artist when they met, it was only after Roger's death that Rose once again devoted herself to painting.

“He was not keen on there being more than one ego in the family,” Messum says.

The 1989 show turned out to be only the first of a dozen shows devoted to Rose at the Cork Street gallery. Tate St Ives also staged a retrospective of her work in 2008 and several of her pieces are included in The Royal West of England Academy in Bristol, for its show *In Relation: Nine Couples who Transformed Modern British Art*, from June 16-September 18 (its curator, James Russell, has written the forward for the Messum's catalogue).

Rose's works are not redolent of a difficult life. Balance of tone and bold geometry mark her compositions, which are often reflective of her admiration for French artists such as

Bonnard, Braque and Matisse as well as her response to the Cornish light and landscape.

Nudes, interior studies and marine landscapes are among her subjects and, though the gallery stocks no work by her husband, it describes the “rhythmic abstraction of her late husband” appearing in her paintings “with a distinctly feminine energy”.

Recent works

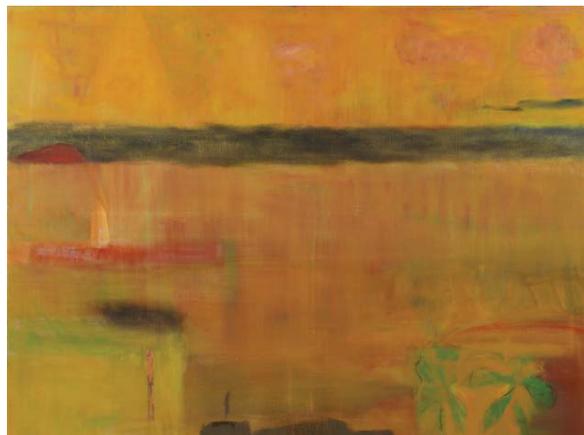
Now in her 80s, Rose has moved out of her studio. Her recent works are smaller in scale than those created earlier. The Cork Street gallery offers a mix of new and old pieces.

For Messum, Rose's art is appealing for its vibrancy and internal depth. The exhibition, he says, is likely to attract the “sort of people who collect mod Brit paintings, which is where the market is focused right now. She's not the same as these other artists, but she was so much part of the society”. ■

➔ messums.com



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4



Fabulous fabrics and enticing textiles on show



Above: *Ascending Trailing Stems* is offered for **£15,120**.

Right: this rug from Ura Tube (Tajikistan) with a star medallion is offered for **£23,520**.



A selection of rare 19th century suzanis, handwoven silk embroideries from the areas of modern-day Tajikistan and Uzbekistan, go on offer next month at **Afridi Gallery's** exhibition *Gardens of Delight*.

These dowry weavings were created by brides' families. Traditionally the grandmother started the piece, drawing a design in ink, and the bride would work on embroidering the different panels with help from female family members.

The groom was presented with the gift on his wedding day as a

symbol of his future wife's wealth and domestic skills.

Decorative motifs symbolising luck, health, long life and fertility as well as dense foliage in crimson and maroon typically adorn these intricate textiles, which are named for the Farsi word for 'needle'.

New embroideries were made for each wedding and fashions changed by generations. Most sought-after today are those created between the mid-1700s and 1875.

Old and new

Eight fabrics from the 19th century are included at the Afridi exhibition, which runs from June 7-July 5. They are shown alongside the gallery's range of 20th century furniture and design objects.

Among them is *Ascending Trailing Stems* from Kermina, Bukhara region (present-day Uzbekistan) made during the first half of the 19th century. Measuring 5ft x 7ft 5in (1.52 x 2.2m), the basma technique silk embroidery is completed on a cotton foundation.

Wooden carvings and Japanese glass bottles are also offered at the Chelsea gallery.

shahbazafriidi.com

5 Questions

Tyr Baudouin Lowet de Wotrenge is gallery director at Galerie Lowet de Wotrenge. The Antwerp gallery is among those exhibiting during *London Art Week* (June 29-July 6) and will be at 37 Bury Street. kd-art.be



1. How did you get your start?

An interest in art and antiques runs in the family. My grandfather was the first director of the Rubenshuis in Antwerp and my parents were eclectic dealers, trading in everything from ancient Roman sculpture to works by Fontana and Brueghel. I kind of just rolled into it from there.

2. What is the gallery's focus?

Everything Flemish and Dutch from the 16th to the 18th century, be it sculpture, painting or works on paper, although other bits, such as haute époque objects and modern art, do sneak in from time to time.

3. How was the market changed?

I've only been in the business for about seven years, but even in that time I've noticed that today you either sell small(ish) items or really big-ticket things. The middle market has noticeably suffered. The internet has been a mixed blessing for dealers – we can now buy anywhere and everywhere, but so can our clients. I believe part of the solution lies in maximum transparency.

4. How do you get clients engaged?

Organising a themed exhibition helps focus the eye and the mind, especially when coupled with a nice catalogue and a well-catered opening reception. That sounds maybe a bit old-fashioned for a 31-year old dealer, but perhaps sometimes the old ways are best.

Of course, I do the whole digital thing too: I send out newsletters and put works in Instagram. Last year I even made my first-ever wholly online sale to a US institution (a still-life by Dutch painter Anna Ruysch). They never saw the work in person until it was uncrated.

5. Real ale or espresso martini?

I'll go for a real ale any day. Although I must confess being quite partial to the Belgian stuff, beer-wise.

Bath brightened up even more by Gray

Gray MCA plans to tap into a wide base of fashion enthusiasts and collectors as it moves into its first permanent gallery space in Bath this month.

Founder Ashley Gray said the business will continue to focus on fashion illustration and artist textiles from the 20th century to the present, celebrating the "talent and versatility" of its artists.

Spread over two floors at 5 Margaret's Buildings, Bath, BA1 2LP (pictured below), between The Royal Crescent and The Circus, the gallery is a chance to display its offerings as well as its existing calendar of shows and fairs. First up for the space is a *Summer Show*, opening on June 1.

"Bath is the ideal location with its strong links to the history of fashion and its position as an international destination for collectors," says the business' fashion curator Connie Gray.

"Collectors worldwide are at last waking up to the historical importance and beauty of fashion illustration both from its heyday in the 20th century to the powerful contemporary images of today."

graymca.com



Above: René Gruau, *Lèvres Rouge* (1970), gouache on paper, 21 x 17½in (53.5 x 44.5cm), signed, estate stamp verso (Provenance: The Estate of René Gruau), priced **£25,000**.

The full version of this article is available to digital subscribers on

antiquetrade gazette.com



Left: Ivon Hitchens, *The Sandheap*, 22in x 3ft 6in (57cm x 1.07m), offered for **£80,000**.

Green and Goodman team up

Jeremy Green of **The Canon Gallery** and Mark Goodman of **Goodman Fine Art** have joined forces for an exhibition of oils and watercolours at Goodman's new space on Duke Street (see *ATG* No 2335).

The gallery might be billed as London's smallest but there is still enough room for a wealth of pictures by artists such as Charles Napier Hemy, William J Muller, John Craxton and more, all drawn from current stock and recent acquisitions.

The show runs until June 1.

Goodman encouraged Northamptonshire-based Green to exhibit at his London space: "I am keen that GFA specialise in both Mod Brit and 19th and early 20th century works," he said, adding that

Green is "leading the charge as he has the deep expertise in 19th century works".

This is the first of three collaborative two-week shows the friends have planned for this year. The next, in June (coinciding with *Olympia* and *Masterpiece*), features watercolours and drawings from the 18th, 19th and 20th centuries. An exhibition of watercolours by Howard Shelton (1913-99) follows in October.

One of the highlights of the inaugural event is a 1948 Ivon Hitchens oil from a private collection titled *The Sandheap*, which depicts the artist's house, Greenleaves, under construction.

👉 thecanongallery.co.uk
 👉 goodmanfineart.com

First major Craxton selling show

Osborne Samuel hosts the first major selling show of works by John Craxton (1922-2009) for 25 years this month. Continuing until June 8, it incorporates 50 previously unknown paintings and drawings, produced over seven decades, from the British artist's estate.

Craxton was a great hope for British painting in his youth but in his later years, after moving to Greece, he kept much of his work to himself.

He spent 60 years overseas, living privately and painting the Aegean shore extensively. The assemblage of his art now on show demonstrates his range and fascination with mythology, Greek topography, Byzantine mosaics and various modern stylistic movements.

The Derring Street gallery's show coincides with the British Museum's *Charmed Lives in Greece: Ghika, Craxton, Leigh Fermor*, which runs until July 15. 👉 osbornesamuel.com



Above: John Craxton's *Couple by the Sea (Panorama Revisited)*, c.1950, measures 7ft 2in x 4ft 4in (2.18 x 1.32m) and is offered for **£290,000**.