



Rose Hilton



Rose Hilton

(Aug 15, 1931 – March 19, 2019)



It seems unreal to be writing about Rose in this way, in sight of many of her paintings, all of which speak of the joy she found in living. It is difficult to believe that she has gone but she died peacefully in her sleep on Tuesday 19th March 2019.

Rose had shown regularly at Messum's since the late 1990's. Exhibition time with us was always 'party-time' for Rose. On one occasion, she did not feel she was looking quite her best and I remember her rushing down to Bond Street to reappear in a wonderful flowing gown, which made her quite the centre of attention at her Private View!

I was a frequent visitor to Cornwall in the 1970s and 80s searching for Newlyn School paintings as well as new talent for our stable. When her husband Roger Hilton, the famous British abstractionist artist, died in 1975, Rose became free to practise her own art which had been suppressed during his lifetime and it was shortly after that she joined our gallery. Her exhibitions with us developed from tentative Post-Impressionist subjects to full colour plane pictures and in this confident mode, the paintings grew in both size and ambition. She had found her own voice, 'celebrating everyday life with variety, freshness and a pre-eminent generosity of spirit' as Andrew Lambirth, the art critic, recorded. An exhibition at Tate St. Ives 'The Beauty of Ordinary Things' followed in 2008.

My trips to her home at Botallack, near St. Just; the cliff top walks; tea in the conservatory where so many of her great paintings were conceived; the discovery of a rolled-up canvas beneath a work bench that turned out to be a masterpiece – 'Do you think it's OK?' she would say 'I'm never certain'; her charcoal signatures and the titles we used to ponder over are now but a memory. Dinner afterwards at the Gurnard's Head was always special. I thank you Rose for all of those wonderful moments.

She was cherished by all who knew her and she will be greatly missed. Her popularity and recognition of her work continues.

David Messum - 21st March 2019

Rose Hilton

1931 – 2019

2021

MESSUM'S

www.messums.com

12 Bury Street, St James's, London SW1Y 6AB
Telephone: +44 (0)20 7287 4448



Rose Hilton

Rose Hilton (1931–2019) was the last survivor from the glory days of modern art in Cornwall – partner of Roger Hilton and a painter of growing stature in her own right. Her challenging life story was one long illumination.

When in her eighties, she astounded a party of old friends by declaring: “I’ve had such an easy life!” One listener spluttered: “EASY? You had to fight for EVERYTHING!” “Well,” Rose returned. “It’s better to fight.”



1



2

Armed with the spirit of adventure, she was able to tackle tricky and terrible times with an indomitable joy. She built on experience – appreciating even the battles since making the most of every scrap of existence.

Ever open, generous and sympathetic, Rose had an overriding sense of fun that very often burst into laughter or song. Or else into pictures.

She made merry – and shared with us the art of exultation as displayed in this scintillating memorial catalogue and exhibition. I loved her dearly – as her friend, model and biographer – over many years and endless escapades.

Once, after dancing in the Penzance Arts Club late into a summer night, Rose drove us homeward to Botallack with pace and typically blithe bravado. The road was empty until the twinkling light of a police car revealed that we’d been rumbled.

Pulled over on a West Penwith moor, Rose calmly wound down a window and treated the approaching officer to her winning smile. He responded with a single word: “Blimey!”

1
Study in Vermilion
mixed media on paper
56 x 38 cms
22 x 15 ins

2
Lovers
watercolour on paper
28 x 38 cms
11 x 14¾ ins

3
**Conservatory
Painting I, 2014**
oil on canvas
76 x 76 cms
29¾ x 29¾ ins



3



4

The young law enforcer had clearly been expecting a boy racer and not a striking woman in her seventies at her most dazzling in fabulous (designer store and bargain basement) finery thrown together for a Saturday night out.

Far-flung Cornwall boasted two style icons at that time – Rose Hilton and Jean Shrimpton. Rose was the elder by a decade but no one was ever more youthful. It was she who looked the part – tall, lithe, magnetic – for a proto-type supermodel.

Now a novice copper was both flustered and impressed. After blinking and gaping for a bit, he said: “I’m really sorry to have to ask you this question, madam, but...er...um...have you been drinking?”

Rose, always a truthful person, replied briskly: “Oh no officer!” (This one-woman alto section from the Pendeen Church Choir explained to me later that she’d meant: “Not in the car.”)

Amazingly, we were allowed to continue – Rose waving gaily as she roared off. “Thank

4

Black Stockings

charcoal on paper
30 x 21 cms
11¾ x 8¼ ins

5

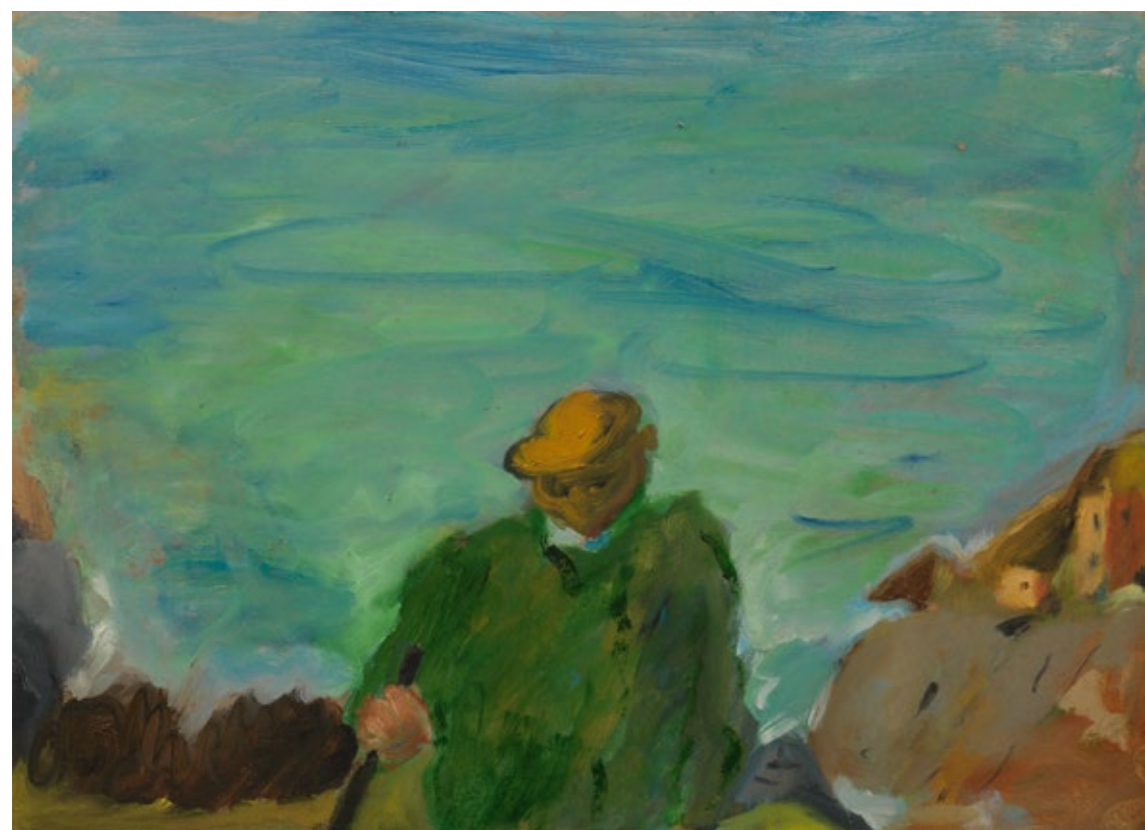
The Coastal Path – Man in Green Smock

oil on board
31 x 42 cms
12 x 16½ ins

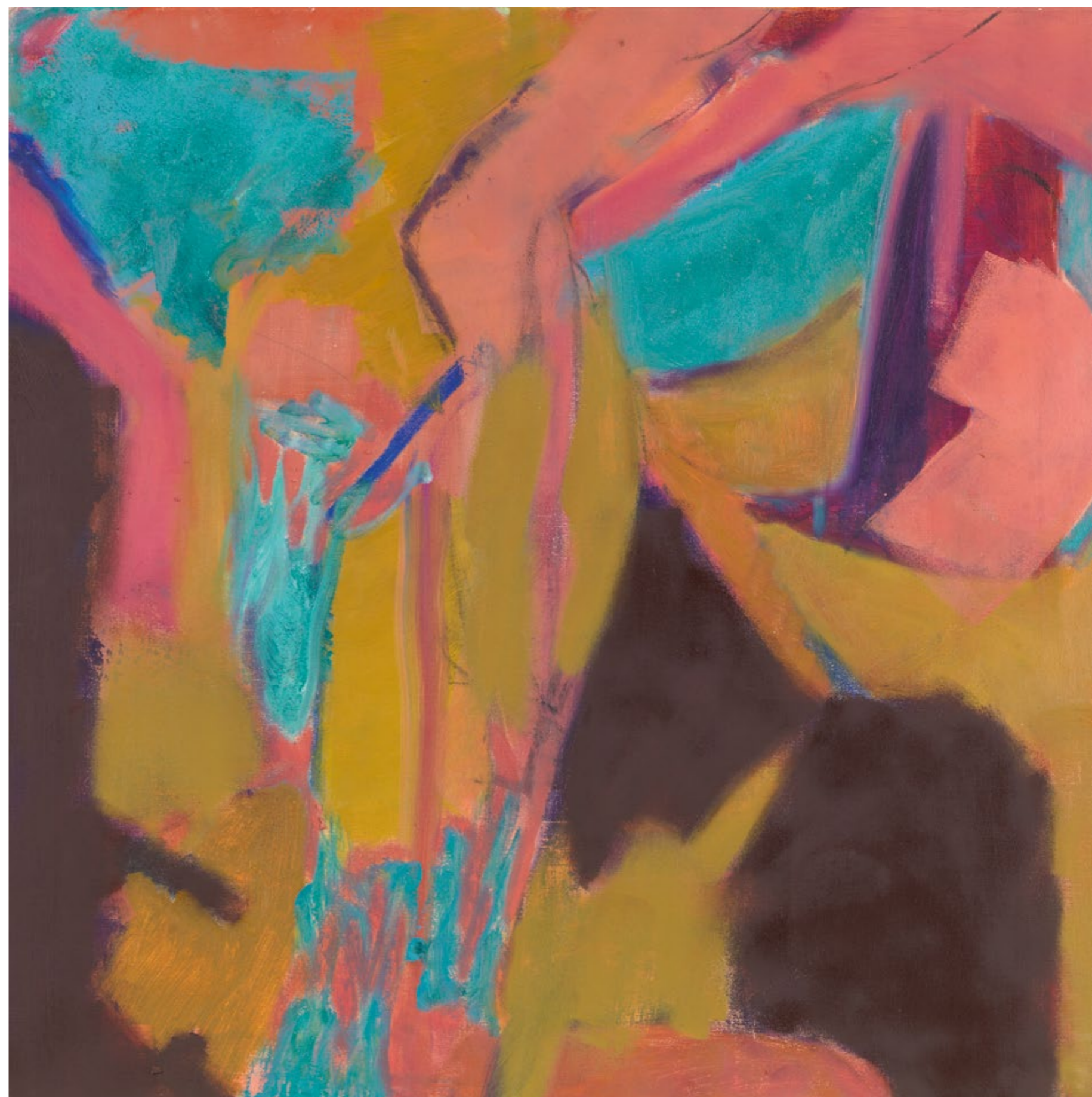
6

Botallack Landscape, 2009

oil on canvas
76 x 76 cms
30 x 30 ins



5



6



7

7
Flowers in the Studio
watercolour and gouache
38 x 36 cms
15 x 14¼ ins



8

8
The Goldfish Bowl
oil on canvas
91.4 x 122 cms
36 x 48 ins



9

still to the prime target of Biggin Hill airfield, their luck and happiness held.

Mrs Phipps, the spirited Louie (Louisa), shook her fist daily at a memorial to Charles Darwin and waged an unremitting war on Sin. Her secret vice was an addiction to cereal-packet competitions (her cover ultimately to be blown when she won a Mini).

Louie had wanted to be a missionary but settled for enlisting her many children in the service of the Lord. Preachers would be best, followed by doctors, nurses and teachers. The problem came when her characterful offspring refused to be conscripted.

Rosemary fooled her parents during stints at Bromley and Beckenham art schools by

9

Seated Female Nude

charcoal and brown chalk
on paper
36 x 27 cms
14 x 10 3/4 ins

10

Sisters

etching – 5 of 12
signed Rose Hilton 94
26 x 21 cms
10 1/4 x 8 1/4 ins

11

Across Penwith

oil on canvas
61 x 81 cms
24 x 32 ins

goodness for that,” she said. “It’s so boring to lose your driving licence. I’ve lost mine twice.”

She was famously the widow of one of the bad boys and brightest sparks of post-war British painting. Drink-diving had finally landed him in prison. Soon after his release he had confused traditional Cornish society for good and all by being appointed a CBE (Commander of the Most Excellent Order of the British Empire).

Singly and doubly, the Hiltons always stood out.

Rosemary Phipps, a baker’s daughter from the Kent village of Leigh, near Tonbridge, was the fourth of eight children in a devout Plymouth Brethren family. Much was banned: art save for biblical scenes, music excepting chapel hymns.

She was born in the Great Depression, but a child with the happy gene could not be oppressed. In a blissful rural childhood the Phipps siblings roamed close to the Golden Valley of 19th century painter Samuel Palmer.

On the eve of World War Two the family moved to another Kent village bakery – at Downe. Near to vulnerable London and nearer



10



11



12
Reclining Nude
 watercolour
 23 x 30 cms
 8 7/8 x 11 3/4 ins

13
Model with Dog
 pen and wash on paper
 34 x 28 cms
 13 3/8 x 10 7/8 ins

14
Summer Figure II
 oil on canvas
 46 x 51 cms
 18 1/8 x 20 1/8 ins



12

feigning an interest in teacher training, when all she wanted was to paint. Secretly she applied to the Royal College of Art, and all hell broke loose when a scholarship was secured. A beloved older brother told mum and dad that they would never see him again unless Rosemary won her freedom.

At art college in London Rosemary, as a devout Christian, was deeply conflicted. But she liked the fact that new friends called her Rose. It suggested the friendly warmth of a barmaid in a student pub on the Fulham Road.

Amid all the pressures she succumbed to tuberculosis – diagnosed by Louie as “God’s vengeance”. Only Rose Phipps could have viewed incarceration in an isolation unit as a lucky break for catching up on reading. She also had a first affair, with another patient, “to see what it felt like”.

Back at the Royal College, tutor John Minton passed her on the stairs and said: “Cheer up – have a double whisky.” So she did. Chelsea, where she took a flat, was swinging long before the 1960s and Rose joined the party.

13

14

Rose was friendly with art rebels Robyn Denny, Derek Boshier and Richard Smith, but her own work was more mainstream – impressionistic and underpinned by deft drawing. She scooped prizes and graduated with a first alongside Smith.

Winning the 1958 Abbey Minor award to study in Rome – and coinciding with the filming of *La Dolce Vita* – she let her flat to a painter called Sandra Blow who became a life-long friend. Rose was unimpressed by the gloomy older man Sandra brought with her to the viewing. He was Roger Hilton (1911–1975), lately estranged from his wife.

Back in London, and scraping along by waitressing, Rose dated another of Sandra's friends, photographer Roger Mayne. But the other Roger, less gloomy now, and determined to be a fixture, invited her on a trip to Cornwall in August 1959. That settled it.

Alcoholic and controlling, Roger Hilton was unpromising marital material. But he and Rose were married for his final and most fertile 16 years, despite his grim ultimatum at the start: "I'm the painter in this set-up."



15



Family gathering in the garden at Leigh, 1933. Rose is the sixth figure from the left.

15
The Harbour
oil on canvas
76 x 76 cms
30 x 30 ins

16
Roger in Bed
oil on canvas
40 x 40 cms
15% x 15% ins



16



17
Stooping Nude
 sanguine on paper
 37 x 27 cms
 14% x 10% ins

18
Blue Interior, 1997
 oil on canvas
 91 x 122 cms
 35% x 48 ins



18

17

In 1966 they became the first non-Cornish people to settle in the mining village of Botallack above Cape Cornwall. Rose, with a mission for good art, put her own work on hold to support Roger with his, and to raise their sons Bo (Robert) and Fergus.

There were tumultuous times when whisky flowed, especially with poet W.S. (Sydney) Graham. The flavour can be caught in Rose's haunting reading of the poem Lines from Roger Hilton's Watch, recorded by her friend Peter Harris and now released on YouTube.

Rose was, in fact, the match of Roger. For all the verbal aggression, there was only to be one episode of physical violence, when Roger in a drunken fury knocked her to the ground and then kicked her when she was down.

As Rose recalled: "I lay there feeling very angry and realising that I was taller and



Rose – the student

19

In the Bathtub

pastel and wash
23 x 29 cms
9 x 11½ ins

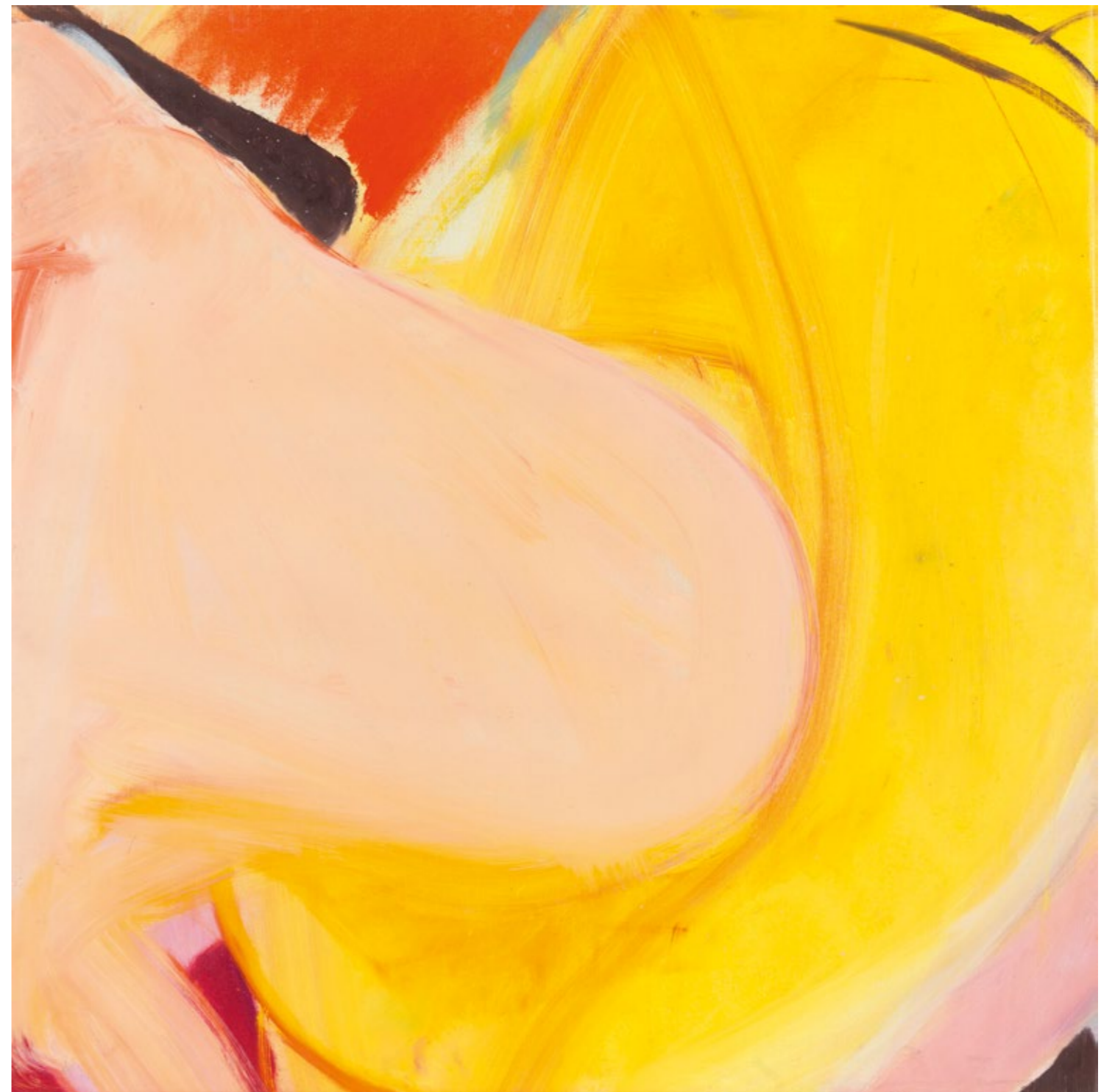


19

20

Bath Series III, 2010

oil on canvas
76.2 x 76.2 cms
30 x 30 ins



20

stronger than him. So I got up and hit him over the head with a whisky bottle, then called an ambulance. I had a broken rib and he had concussion, but he never did it again.”

In 1963 one of Rose’s wilder moments – dancing naked on a French balcony to break the tension after a row - inspired Roger’s most famous painting *Oi Yoi Yoi* (now in Tate). “I knew how to make him laugh,” she said.

Roger had been an artist of austere abstraction but now a lissome female figure – Rose of course – danced through his art, culminating in the carnival procession of gouaches produced in his last bed-ridden years. The model muse briefly escaped to America. “Come back, I’m dying,” he wired. “Not yet, I’m living,” she answered.

Rose had faith in Roger’s painting. But in the end she painted in secret, until Roger said: “I can tell you’ve been at it. I can smell the turps.” Then he encouraged her. She always insisted that she learned more from him than from all her years at art schools.



Rose in France, 1961



21

21
In the Sand Dunes
canvassed board
25 x 31 cms
10 x 12 ins

22
Figures by the Sea
mixed media on paper
19 x 28 cms
7½ x 11 ins

23
Bathers, Rock Pool Series, Botallack III
oil on canvas
76.2 x 76.2 cms
30 x 30 ins



22



23



Widowed at 44 – with half her life still to come – she took a decade to recover before finding herself as an artist. Her representational subjects were interiors, still life, landscape and figures: although she loved men, her increasingly luminous art focused on the female form.

Her painterly prime came with her seventies. As a measure of her quality and integrity, so many others painted liked Roger: she never did. Her colourist gods were Matisse and Bonnard – and when she advanced from figuration towards abstraction it was entirely on her own terms.

In 1987 a show at Newlyn Art Gallery was admired by David Messum – leading to a long line of exhibitions in his London galleries, each one more ambitious and successful than the last. Always underpinned by excellent drawing, her sparkling work got bigger, brighter and bolder.

In 2008 Tate St Ives staged the retrospective *Rose Hilton: The Beauty of Ordinary Things*. A star of Michael Craig-Martin's landmark 2015 Royal Academy Summer Exhibition, she stole the show in the accompanying BBC documentary.



Roger and Rose dining at Le Povençal, 1960

In 2016 Tate curator Chris Stephens wrote: “Her paintings are exquisitely beautiful. They show a finely tuned sense of tone, colour and form and also a wonderful empathy with the sitter and a sense of the figure’s sensuality.” Former Arts Minister Lord Gowrie added: “Her paintings combine grandeur with gaiety.”

The beauty of the art and the artist were all of a piece.



24
Through the Studio Door

pastel on paper
21 x 14 cms
8¼ x 5½ ins

25
In the Bay

gouache on paper
23 x 24 cms
8¾ x 9¼ ins

26
Godrevy Lighthouse

oil on canvas
41 x 51 cms
16½ x 20¼ ins

EXHIBITED: Tate St Ives 2008
The Beauty of Ordinary Things.





27

27
Studio Nudes
watercolour
33 x 38 cms 13 x 15 ins

28
Trio
oil on canvas
102 x 102 cms 40 1/4 x 40 1/4 ins



28



29
Crouching Figure
mixed media on canvas
board
41 x 31 cms
16 x 12¼ ins

30
Blue and Mauve
mixed media on paper
56 x 38 cms
22 x 15 ins

31
Botallack Figure, 2014
oil on canvas
61.3 x 46 cms
24½ x 18½ ins



In 1994 I went to Cornwall for the first birthday party of Tate St Ives, renting a cottage in an artist's garden amid a rugged landscape of former tin mines. This atmospheric setting was close to the cliff-edge and still far from a later tidying and rebranding as Poldark Country.

I had loved Cornwall from childhood holidays and now fell swiftly for my landlady: Rose Hilton. Then in her sixties, she led me over the cliff – skipping and leaping like a gazelle to reach the sea pool blasted in rocks



The wedding reception, at Sandra Blow's Studio.





32
**Seated Figure
by Pool**
mixed media on paper
38 x 55 cms
15 x 21½ ins

33
Bath Series IV
oil on board
78.7 x 77.5 cms
31 x 30½ ins

34
The Bath
oil on board
38 x 56 cms
15 x 22 ins

32



33



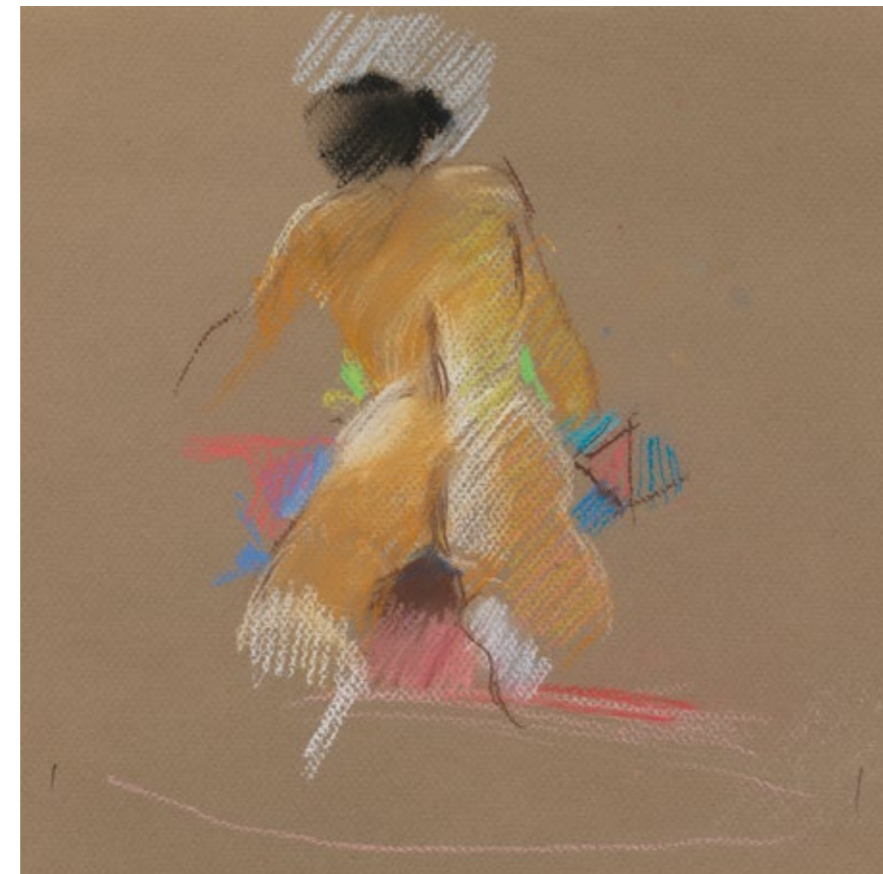
34



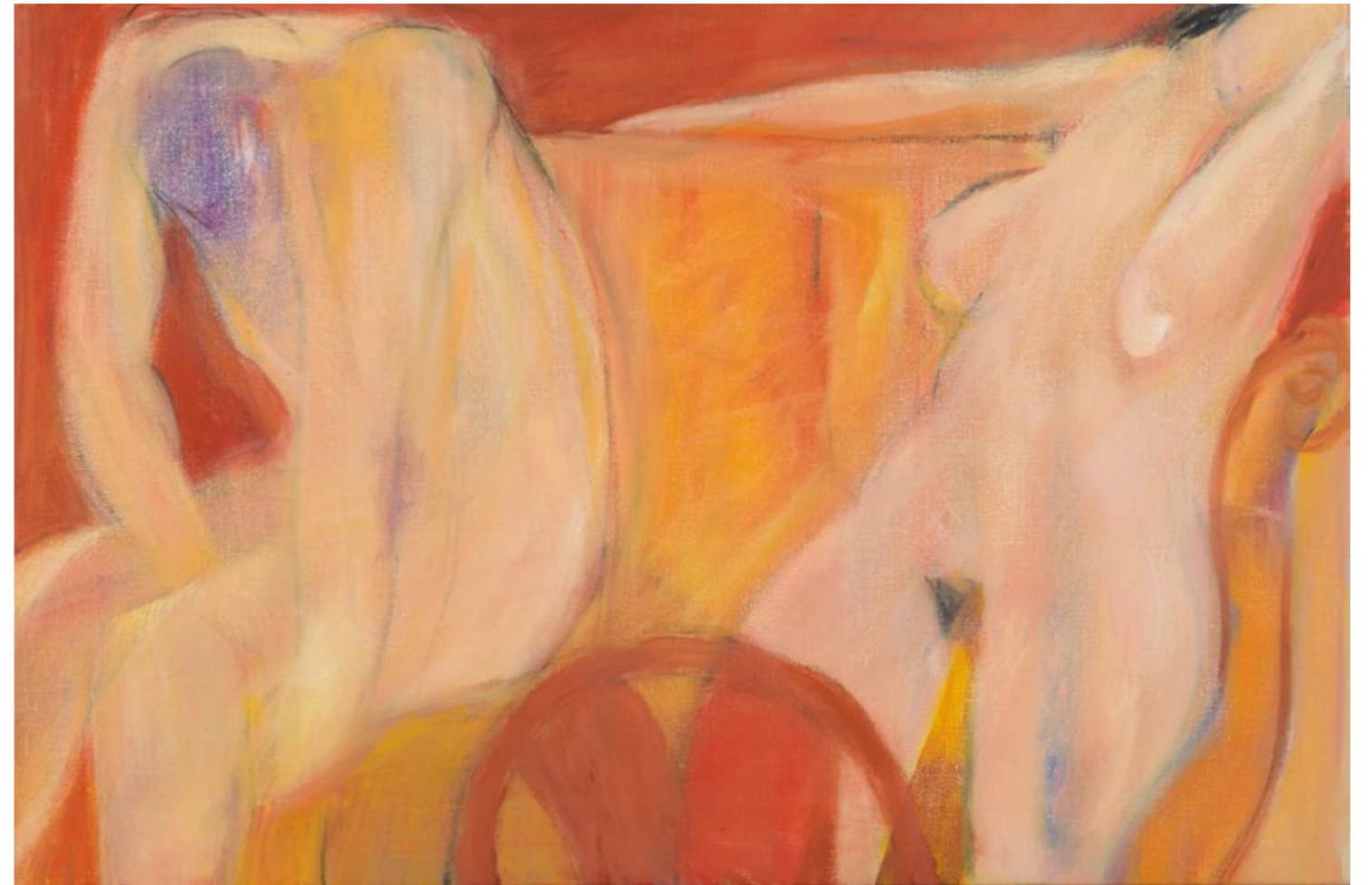
35
Seated Model
pencil and wash on paper
28 x 23 cms
11 x 9 ins

36
Reclining Nude
coloured chalks on paper
28 x 28 cms
11 x 11 ins

37
The Quarrel, 2014
oil on canvas
50.7 x 76.3 cms
20 x 30 ins



36



37

35

by Victorian tin miners and uncovered for two hours on either side of every tide.

In her exhilarated company I clean forgot that I suffer from vertigo. Also discarded were all inhibitions: naturally the proper way to plunge into a deep Atlantic pool is stark naked.

I returned as a friend for several lengthy spells each year. Large parts of my books were written there. Rose became the perfect ally – the one person in the world to whom I could tell anything and everything. And did.

We would work in the morning, swim in the afternoon, and party in the evening – with



Roger and Rose, 1970



attacked the canvas in great sweeping gestures. Her whole body joined the fray in a frenzy of energy.

Over each ensuing morning, after the exertions of the party the night before, the artist's strokes became less and less dramatic – more measured and, ultimately, miniaturist. I gradually lost the battle we both waged to stay awake.

I sat – or mostly reclined – for several of the pictures in this catalogue. There I am at rest on a sofa, slumped over an erotically-charged tiff with a naked female figure I never actually met, and as part of a group of bathers at the rockpool.

Only one of these men wrought in exquisite pigment is recognisably me – the rest represent everyman: the ordinary/extraordinary human figure in intriguing situations, and what looks to me now like a general state of grace.

The best paintings turn the intimate into the universal. What I can see this far on is a certain solemnity of celebration – an air of reverence for thrilling life (the minutiae and the marvels).

It was a great thrill to me when I finally got to write Rose's biography. We talked and talked in the house, garden and studio, and over



38
Seated Nude I
work on paper
40 x 31 cms
15½ x 12 ins

39
Seated Nude II
watercolour on paper
39 x 31 cms
15½ x 12 ins

40
Adrienne
oil on canvas
76.2 x 76 cms
30 x 29¾ ins

massed weekend lunches unfailingly hosted by our Lamorna friends Christine Gordon-Jones and Veronica Manussis. There were many riotous and hilarious assemblies.

Perhaps the defining Rose Hilton picture is a female nude in a domestic interior, but I became one of her few male models. When we began she said: "The last man to take his clothes off in my studio came to read the electricity meter." Such was her charm.

We would begin very early in the studio standing level with the gulls soaring above Newlyn harbour. In a former schoolroom converted for the painter John Wells, Rose



Fergus, Bo and Rose at a show of Fergus's work.

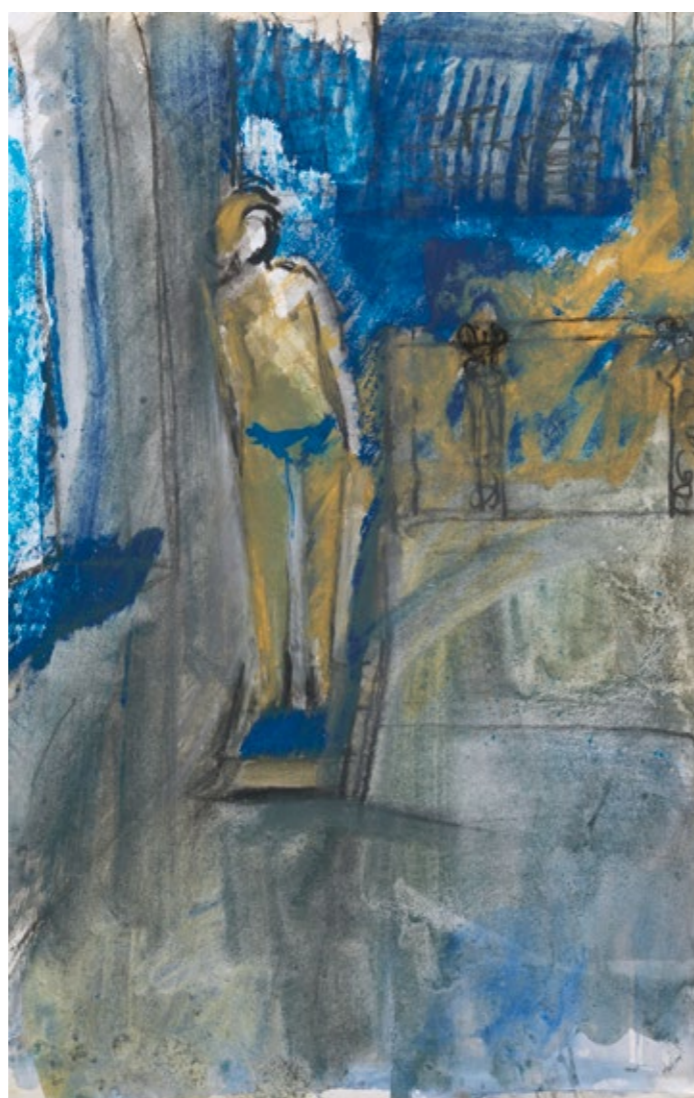




41

41
Standing in the Studio

mixed media
56 x 38 cms
22 x 15 ins



42

42
**Figure in Bedroom
(possibly Roger Hilton)**

mixed media on paper
52 x 38 cms
20½ x 14¾ ins



43

43
Summer Figure I

oil on canvas
41 x 76 cms
16½ x 29 7/8 ins



student digs expecting gambling, intoxication and fornication and finding only madrigals being sung – would have been proud.

I would prepare Sunday suppers and have large glasses of red wine waiting when Rose returned from Al-Anon meetings – her empathy with the families of alcoholics, and artists, was profound.

She had been friendly with the Frosts, Herons, Lanyons and Wynters – the painters



Denis Mitchell, Rose and John Wells outside Newlyn Studios, 1990

44

long walks, picnics by the pool, suppers in the Gurnard's Head and a very happy working holiday on the Scilly isle of Tresco.

Rose would throw spontaneous dinner parties under the vine in her conservatory that often ended with hymn singing around the piano. Her mum – who'd once burst into her



45

44
The Floral Dress

etching
26 x 21 cms
10¼ x 8¼ ins

45
Reclining Figure

monoprint –
signed Rose Hilton 97
39 x 60 cms
15½ x 23¾ ins

46
Blue Still Life, 2010

oil on canvas
76.2 x 76 cms
30 x 29¾ ins



46



47

and their partners equally. Her insight into the value and cost of making art was unique.

She loved her many friends unstintingly, some of whom became her models, and she adored her family – sons Bo and Fergie (artists both), grandchildren Sasha and Jack – most of all.



48

In a recent Instagram tribute, Jack remembered how he and Sash had been taught to throw paper scraps on the fire and then rush outside to watch glowing wisps flying into the night sky – the mundane transformed into magic. Rose had also likened old tin mines to castles, and played tag with them in the tunnels.

And he continued: “When I was 15 or so I had a phase of getting into rip-off Banksy style graffiti and Rose helped me to stencil a face on the local village bus shelter, guarding me with her long black coat. She had an anarchic spirit and was drawn to anything dangerous or exciting.

“Rose was above all a warm and generous person. She loved life and wanted to share it with everyone.”

A diagnosis of breast cancer coincided cruelly with her Tate exhibition. She came home after surgery to find a card with her Oi Yoi Yoi likeness amended into a striding amazon plus the slogan: Watch Out Botallack. Rose Is Back.

Rose with outstretched arms



47

Black Stockings II – Seated Nude

work on paper
39 x 31 cms
15½ x 12 ins

48

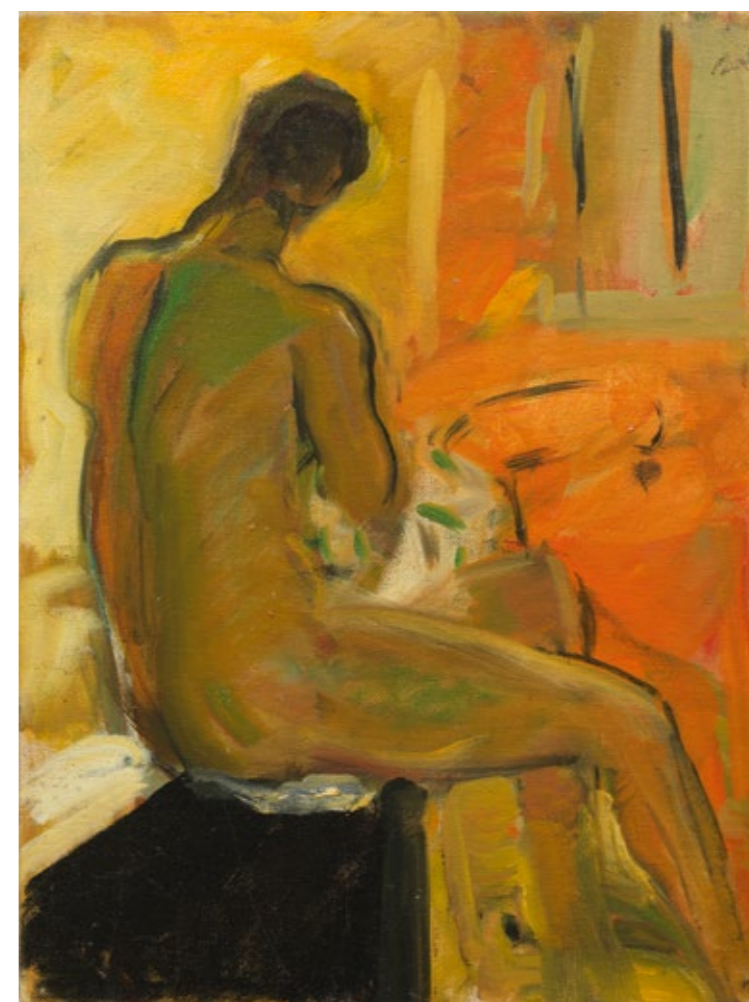
Embracing Couple

charcoal highlighted in white
49 x 36 cms
19¼ x 14 ins

49

Seated Male Nude

canvassed board
40.3 x 30.2 cms
15⅞ x 11⅞ ins



49



50
**Study of the Head
 of a Girl**

coloured chalks on paper
 31 x 24 cms
 12¼ x 9½ ins

Desperately ill in the night, she waved away an ambulance and died in her bed – perhaps picturing herself like Bonnard's wife in a warm bath of brilliant colour rather like a rockpool.

In August 1968 Sydney Graham wrote some verses for Rose on her birthday. The last one ran:

*O Rose, O Rose, dear Rose,
 You will come through this dogbark flying
 well.*

*Loving returns. And just for now farewell.
 O Rose, dear longlegged Rose.*

He signed the poem and then added a simple painted flower as another kind of portrait. Nearly 50 years later Rose vetoed my title of Wild Rose for our book because she felt she was nothing like as wild as some supposed.

She spoke the truth, as always. No matter how unstoppable and unshockable, there was a shining innocence at the heart of Rose Hilton.

51
**Standing Figure by
 the Studio Window**

mixed media on paper
 41 x 25 cms
 16½ x 10 ins

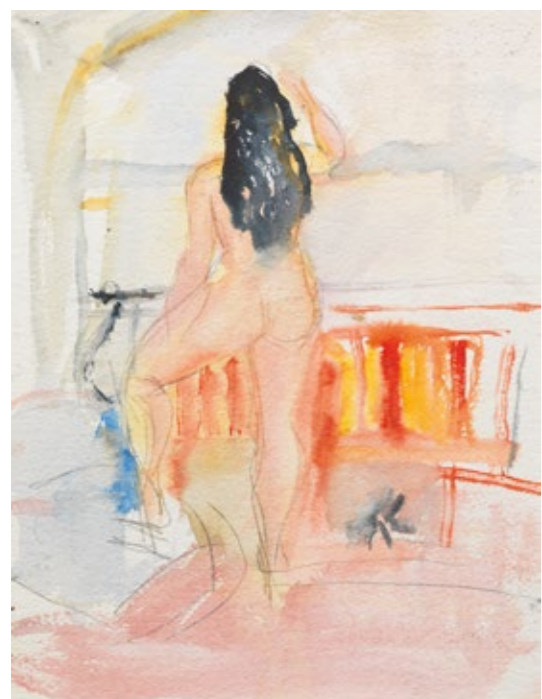
52
**Reading in the
 Studio – Seated
 Male Figure**

canvassed board
 35 x 25 cms
 13¾ x 9¾ ins



Rose in her Studio © Antony Crolla





But my banned book title was a play on words, with the crucial image being a dogrose in a Cornish hedge – purer, hardier and lovelier than any cultivated variety. That's how I will always picture her.

IAN COLLINS

IAN COLLINS is an independent art writer and curator. He has written studies of John Craxton, Rose Hilton, John McLean and Guy Taplin and worked with the Yale Center for British Art in New Haven, the British Museum in London, the Sainsbury Centre in Norwich and the Benaki Museum in Athens. He lives in England and Greece.

53

On the Balcony

watercolour on paper
30 x 23 cms
11¾ x 9 ins

54

Above the Estuary

mixed media on paper
28 x 34 cms
10¾ x 13½ ins

55

Reclining Figure – Abstract

gouache on paper
36 x 43 cms
14¼ x 16¾ ins



55



54



Rose and Dudley Sutton, 2003



56
Greek Dancing I
mixed media
30 x 21 cms
11¾ x 8¼ ins

57
Greek Dancing II
mixed media
30 x 21 cms
11¾ x 8¼ ins

58
Cornish Coast, 2007
oil on canvas
50 x 76.2 cms
20 x 30 ins

56



57



58



59

Red Still Life

oil on canvas
76.2 x 50.8 cms
30 x 20 ins

Rose Hilton

by Ian Collins

“ Her pictures are exquisitely beautiful. They show a finely tuned sense of tone, colour and form and also a wonderful empathy with the sitter and a sense of the figure’s sensuality. ”

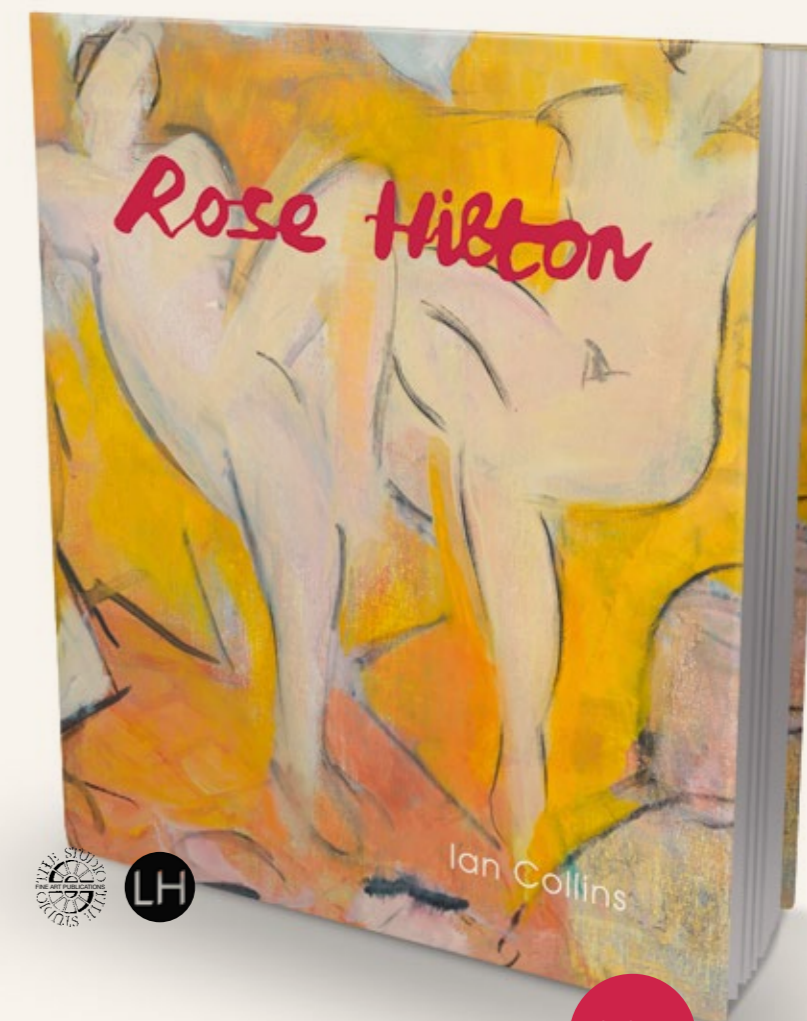
Senior Tate curator Chris Stephens

Rose Hilton is a free spirit in art and life. Founded in figuration, her beautiful pictures have moved in recent decades towards lyrical abstraction. Now in her eighties, she is painting better than ever.

Rose Phipps was a prize-winning student when she met the abstract artist Roger Hilton. During their 16 tumultuous years together, Rose abandoned her career to support Roger and raise a family. The figure dancing into Hilton’s later art was hers.

Her sensitive and sensual paintings reflect the light of Cornwall. Today she is counted among Britain’s leading colourists and hailed as a matchless maker of joyful pictures.

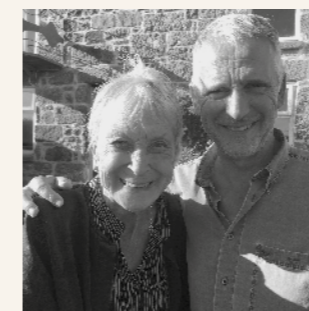
In this image-packed book, Ian Collins tells a fascinating and uplifting story. With added commentaries on her own pictures, and memories of many friendships, Rose Hilton offers unique insight into the art of life.



£35

“ Rose obeys the poet Wallace Stevens’s dictum that art must give pleasure. Her paintings combine grandeur with gaiety. ”

Former Arts Minister Lord Gowrie



IAN COLLINS has written monographs on John Craxton, James Dodds, John McLean and Guy Taplin, and curated exhibitions from the Benaki Museum in Greece to the Yale Center for British Art in the United States. His show ‘Masterpieces: Art and East Anglia’ earned the Sainsbury Centre in Norwich a nomination as the UK’s Museum of the Year 2014.

ROSE HILTON by Ian Collins
245 x 290 mm, 208 pages
printed in full colour with
over 200 illustrations.

www.lundhumphries.com
ISBN: 978-1-84822-206-9
www.messums.com

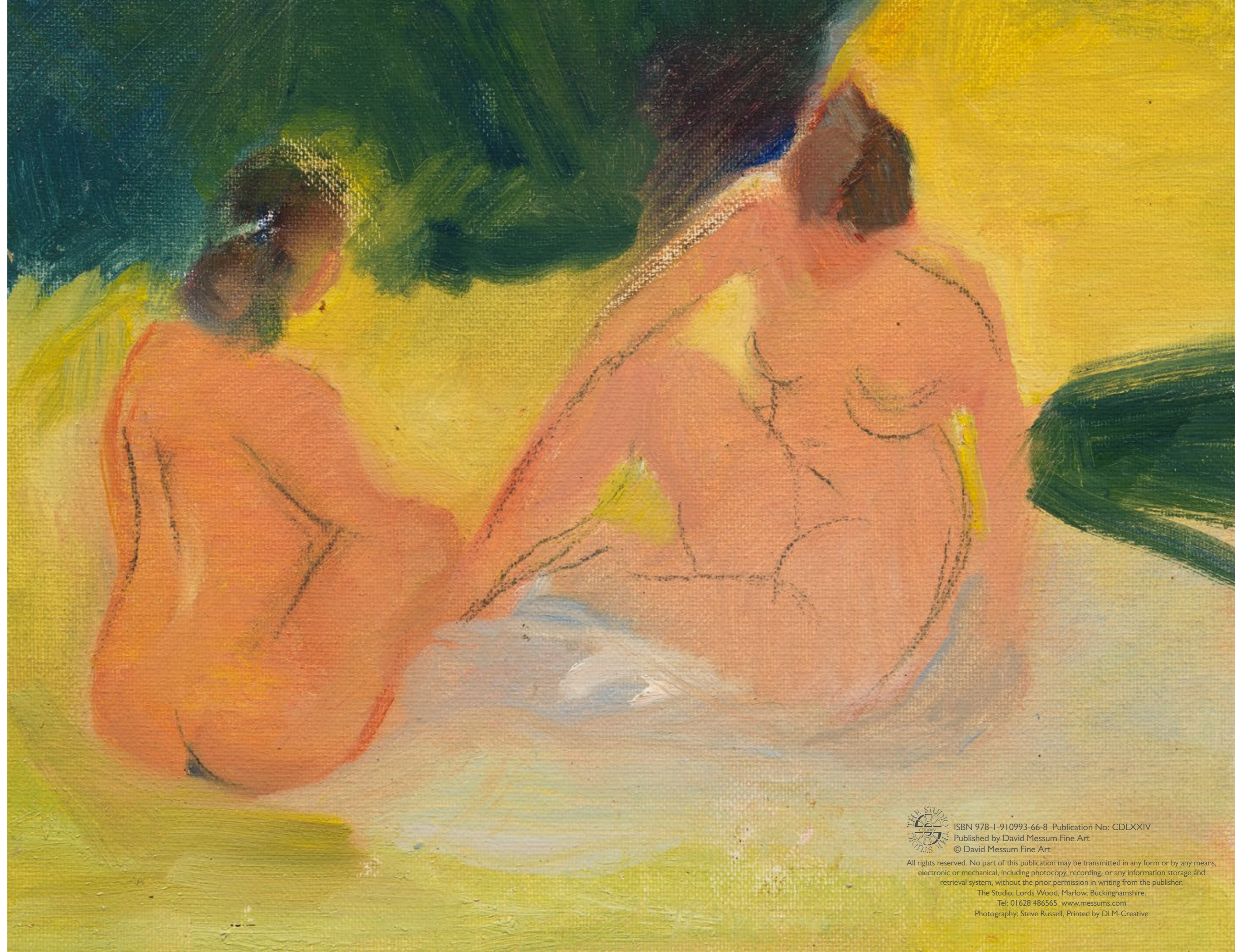
Rose Hilton

Born in Kent, Rose Hilton attended Beckenham Art School before going on to the Royal College of Art where she won the Life Drawing and Painting Prize as well as the Abbey Minor Scholarship to Rome. On her return to London she started teaching as well as showing with the Young Contemporaries. It was during this period that she met and married the artist Roger Hilton – and for the next decade she supported him through failing health and a flourishing career, also raising two sons. There was little time to pursue her own career as a painter during this time.

Exhibiting regularly at Messum's since 1990, Rose Hilton has steadily built a reputation as a major St. Ives artist and a singular painter of sensuous and exquisite images.

1931	Born Rose Phipps
1949-53	Beckenham Art School
1953-57	Royal College of Art
1958-59	Abbey Minor Scholarship, Rome
1956	Young Contemporaries Exhibition at the RBA Suffolk Street, London
1959	Contemporary Women Painters: Whitechapel Gallery, London
1959	Met fellow artist Roger Hilton (1911-1975)
1960	Set-up with Roger Hilton and later married him
1961/1965	Birth of sons
From 1961	Regular exhibitions with Penwith and Newlyn Society of Artists
1975	Roger Hilton dies
1977	Newlyn Gallery, first solo show
1978	Plymouth Art Centre, solo show
1987	Newlyn Art Gallery, solo show
1988	The Oxford Gallery, solo show
1989	Joins David Messum
1991	David Messum Gallery, W1, solo show
1993	David Messum Gallery, W1, solo show
1994	<i>Three Painters of Penwith</i> , Messum's, Cork Street, W1
1995	Messum's, Cork Street, W1, solo show
1997	Messum's, Cork Street, W1, solo show
1998	Messum's, Cork Street, W1, solo show
2000	Messum's, Cork Street, W1, solo show
2001	<i>Twelve New Paintings</i> , Messum's, Cork Street, W1
2002	<i>Painters and Sculptors of the South West</i> , Messum's, Cork Street, W1, group show
2002	North Light Gallery, Huddersfield, solo show
2002	Messum's, Cork Street, W1, solo show
2004	Messum's, Cork Street, W1, solo show
2008	Tate St Ives: <i>Rose Hilton: The Beauty of Ordinary Things, a Selected Retrospective, 1950-2007</i>
2009	Messum's, Cork Street, W1, solo show and launch of Andrew Lambirth's book <i>Rose Hilton: Something to Keep the Balance</i>
2011	Messum's, Cork Street, W1, solo show
2012	Messum's, Cork Street, W1, solo show
2014	Messum's, Cork Street, W1, solo show
2014	<i>'Giving Life to Painting'</i> Studio 3 Gallery, School of Art, University of Kent
2016	Messum's, Cork Street, W1, solo show and launch of Ian Collins' book <i>Rose Hilton</i>
2018	Messum's, Cork Street, W1, solo show
2019	Died, March 19th.
2021	Messum's, St James's, SW1Y, solo show

Public Collections which include works by Rose Hilton:
Plymouth Museum and Art Gallery; The Nuffield Collection;
Cornwall County Council: Truro Art Gallery



ISBN 978-1-910993-66-8 Publication No: CDLXXIV
Published by David Messum Fine Art
© David Messum Fine Art

All rights reserved. No part of this publication may be transmitted in any form or by any means,
electronic or mechanical, including photocopy, recording, or any information storage and
retrieval system, without the prior permission in writing from the publisher.

The Studio, Lords Wood, Marlow, Buckinghamshire.

Tel: 01628 486565 www.messums.com

Photography: Steve Russell, Printed by DLM-Creative



MESSUM'S

www.messums.com

ISBN 978-1-910993-66-8



9 781910 993668 >