

Roger Hilton

Roger Hilton

6 June – 4 July 2019

CONTENTS

| | |
|---|------------|
| Mr. Armageddon Kenny Schachter | 12 |
| Hilton on Hilton Roger Hilton | 34 |
| Swinging Out into The Void Simon Hucker | 48 |
| Going Out with A Bang Andrew Lambirth | 68 |
| A Personal View Rose Hilton | 94 |
| Artist Biography | 104 |
| Exhibition Checklist | 128 |

Throughout my life I have always maintained that you do not need complicated and expensive apparatus to produce a work of art. You could go in the backyard and scrape up some mud and put it on some board the builders had left behind; art, by and large, is in the mind.

As in life it is not so much what you put in but what you leave out that counts.

You have to be pretty witty with poster paints, if they are not to become inert; the new paintings (started in December 1972) are almost pointillist in their complexity, to overcome the natural inertia of poster paints. I have reached a stage now of simplifying.

Art is essentially a breaking out, a shedding of old moulds.

Every true artist is a revolutionary, but only in his own domain. He probably does not even vote.

ROGER HILTON IN A LETTER TO PETER TOWNSEND, NOVEMBER 1973

SELF-PORTRAIT
CIRCA 1966









MR. ARM

Kenny Schachter

On November 13, 1963, British artist Roger Hilton was awarded the John Moores award for excellence in painting in Liverpool. During the premiere, Hilton aimed a kick at “March 1963,” his winning submission; and, when presented with the prize on stage in front of an audience, said to Moores, “Give me the check, you look like a decaying oyster.” At the dinner reception following the ceremony, Hilton annoyed the local alderman he was seated beside, to the extent he literally keeled over into his plate suffering a heart attack. The headline read: Artist Kills Alderman!

Though Hilton (1911-1975) has had exhibitions at the Serpentine Gallery, ICA, Hayward, and Tate St. Ives, he’s hardly known in the UK, let alone internationally. Over the course of his career Hilton’s canvases spanned from shards of dour colours mixed with graphite, which at the time constituted a departure from prevailing modes of abstraction, to childish rendered nudes and animals. Part of the responsibility for the lack of greater acclaim stemmed from the artist’s notoriety as a rabid, destructive alcoholic the extent of which would give rise to Bacon and Freud or Emin and Hirst. That, and due to what amounted to his incremental, self-

wrought suicide from drinking, his output was as prematurely curbed as his life—Hilton produced about 700 canvases in comparison to Van Gogh’s 800 and Jean-Michel Basquiat’s 10,000 works including drawings (in 27 years). Speaking of works on paper, a cache of Hilton drawings, previously unknown, have recently been unearthed.

Hilton was something of a prickly, proto-punk, spewing bile to all that crossed his path which belied his niceness, humour and insecurity. Most importantly his work, even today, looks not only fresh and relevant to things being done by young, Yale educated market darlings (where students are taught to make exceptional “bad” art) but speaks to a contemporary, international audience far beyond that which the artist enjoyed during his lifetime. He went from being a celebrated British modernist of great acclaim to a bedridden invalid reduced to making modest sized drawings with gouache and poster paint. And what a sordid and soiled bed it was—in comparison, Emin’s acclaimed mattress resembles a Disney prop. But these pieces, a wonderful, ecstatic, raw and vital group of rediscovered works form the basis of this S2 exhibition. Better late than never.

A G E P P O N

We live in post Victorian times where everyone is quick to judge and moralize which allows less room for the frailties of human nature. It is somehow still barely safe to express issues relating to mental illness. This is exaggerated and exacerbated in the art world of today: populated by conservative, cottage industry entrepreneurs (or luxe behemoths like Murakami and Koons) where there is barely a trace of the life or death struggles that seemed to characterize art in times past—art has morphed into more of a strategical career course than a spiritual quest.

To make matters worse, in retelling Hilton's story, it's a messy tale with an ending far from happy; but, I feel we can more readily relate to the self-sabotaging actions, stutters, affronts, and contradictory behaviour than the unbridled ambition characterizing art now. Some people weren't cut out for normalcy or, more basically, to be comfortable in their own skin.

We are in the midst of a market driven trend to resuscitate easy-on-the-eye abstractionists (and others) long forgotten or overlooked, typically accompanied by charming and endearing life stories (witness Carmen

Herrera and Mary Coarse), versus the human Armageddon that was Roger Hilton. Hilton's drawings were composed with an economy of line and means—there were no bells or whistles (few big flashy canvases, for instance). Yet, Hilton's last body of work, on intimately scaled sheets of paper, were fresh, inventive and expressed an exuberance beyond the life lived by the artist. I love and am touched by Roger Hilton's art—not enough people know about it but they should.

In an age of endless discussion of the extent of lies in the press, this is a warts-and-all tale of a personal and professional life for better and worse, addressing the context in which Hilton worked. Few of his relations among his peers—artists, dealers, curators and family members ended well. Also, in a more pragmatic sense, can history be revised in real time to broaden the scope of appreciation of Hilton's works, both aesthetically and commercially (if this is even possible)? The show exposes the Hilton story to a myopic and generally closed minded audience more concerned with the latest art stars than their underlying talent (if any).





UNTITLED
CIRCA 1973-74



UNTITLED
1975



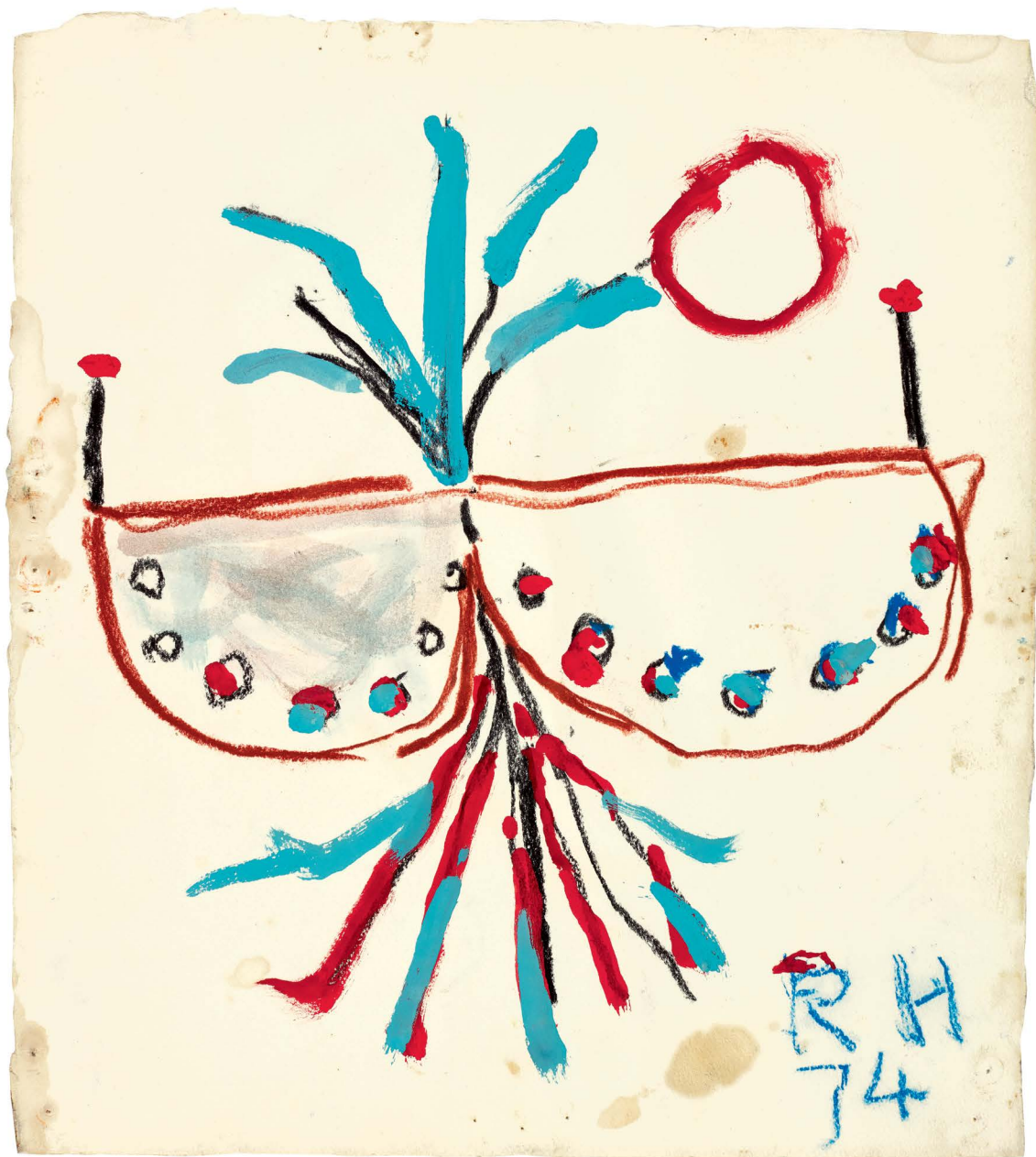


UNTITLED
1973



UNTITLED
1973





UNTITLED
1974



UNTITLED
1973



UNTITLED
1973



UNTITLED
1974



UNTITLED
1973



UNTITLED
1974



UNTITLED
CIRCA MID-1960s



UNTITLED
CIRCA MID-1960s



Hilton on Hilton

Extracts from some notes recorded by Roger Hilton in 1973

SINCE 1972

'Since December 1972 I have produced three to five gouaches a day, now valued for a considerable sum each. I will leave out the whole question of art politics, no Kissinger me.'

'The tendrils in the art vein are infinite. At the bottom of it all is the poor artist who tries to keep some probity.'

'If I have done anything recently, that is since December 1972, which is any good it is partly because I have been struggling with a new medium to me. I find it exciting for two reasons:

- a) It is cheap
- b) It is convenient, i.e. it dries quick and allows superimposing
- c) I can do it from my bed
- d) The products once made can be rapidly disposed of – I mean I don't really like looking at anything once off the production line, I prefer to get on with the next one.'

PRINCIPLES FOR THE NEW MEDIUM

'I have principles connected with this new medium;

- (1) Never rub out or attempt to erase, work round it if you have made a mistake. Make of your mistakes a strength rather than a weakness.
- (2) Wait for it, that is if you don't get a clear message, do nothing.
- (3) If you have made a mark, do not think you have to use the paint on your brush, wash it out.
- (4) As in life, it is not so much about what you put in but what you leave out that counts (see picture bought by Tate by Bernard Cohen where he has left everything out. This I don't believe in, white on white, Malevich and so on).'

'I have been left handed in the past but because I lean on my left arm, I have been forced to paint with my right.'

THE INERTIA OF POSTER PAINTS

'You have to be pretty witty with poster paints if they are not to become inert.'

'I have been through various phases. I am now entering on a new phase. December 1972. I started the pictures which are now being shown around, almost pointillist in their complexity to overcome the natural inertia of poster paints.'

'I have reached the stage now of simplifying. While I have my food, things get dropped on the paper, milk bottles upset, spaghetti, sweet corn, cats. It remains to tidy up the mess which I do with a few simple strokes.'

COLOUR

'I have a great belief in colour *per se*. You can either get it right by superimposition of colour straight from the pot or by mixing colour, that is making your own. That is to say that a colour, if good enough, can stand on its own, irrespective of its shape.'

'I believe colour can be made to speak.'

'Even wives can be made to speak if goaded enough.'

SUBJECT MATTER

'Fourteen years with one wife and fourteen years with this one, one comes up through the orange peel, the shrimps and mackerel, the children, the nappies, the motor cars, to a new calm of colour, poster on paper. Aided by whisky, cigarettes, the artist's range is omnivorous he takes in everything.'

'I am tobogganing down a downhill slope.'

'Faith and truth is everything. Brancusi was a very simple man – a peasant.'
'The trapping is nothing. It is the internal life which counts. The outside things, the ephemera, are something to be fended off, like dogs, cats, chickens and fowls. Take a chap like Henri Laurens, put into the back seat, yet he shines like a beacon.'

'... I get from painting a sort of soulagement, a harmony align to music. (Oh, I am against too much music for painters.)'

ABSTRACT OR FIGURATIVE?

'One time I was one of the most extreme abstract painters, 1954, then I veered slightly.'

'Now I have got to the stage when I think to hell. Doesn't matter whether you figurate or abstract.'

'I no longer make any distinction between abstract and figurative. I can mix them up as much as I like.'

THE NUDE IN ACTION

Roger Hilton in this tape goes on to describe how he studied at the Slade under Tonks but despite the offer of a scholarship, he was able to leave and go to Paris because his father had given him an allowance of £150 a year. As he remarks, the exchange rate was good and he was able to live 'like a prince'. He stayed in Paris from 1931 to 1939. He enjoyed the art schools and the life classes but he also liked to study from the living model. Visiting the brothels he enjoyed 'the sense of variety – that was what was interesting. Get a high class one like the Sphinx, where ladies wore a little slip of stuff over them – a sort of thin gauzy thing. And then there was one in a cheap district which I went to – like a herd of animals – as soon as a newcomer came in the door, they would all rush across the room in one body. It was quite nice to see, I mean as far as studying the female form. I think it's much better that, than having some stodgy old thing sitting on a bloody stool in an arts school, or whatever they sit on – a throne. Most professional models get so deformed from their practice of being models – they are not normal and you get the wrong impression. Especially if people don't arrange them interesting. I think nudes in movement are jolly good. . .'

CHILDREN'S ART

'A woman said, seeing one of my paintings "that's nice, did Fergus do it?" Fergus is my son, aged eight.'

'One has to face the eternal problem about children's art which is often charming and you can borrow from it. The difference is, I think, that children are essentially realists, whereas a mature painter is not.'



UNTITLED
1973



UNTITLED
1973



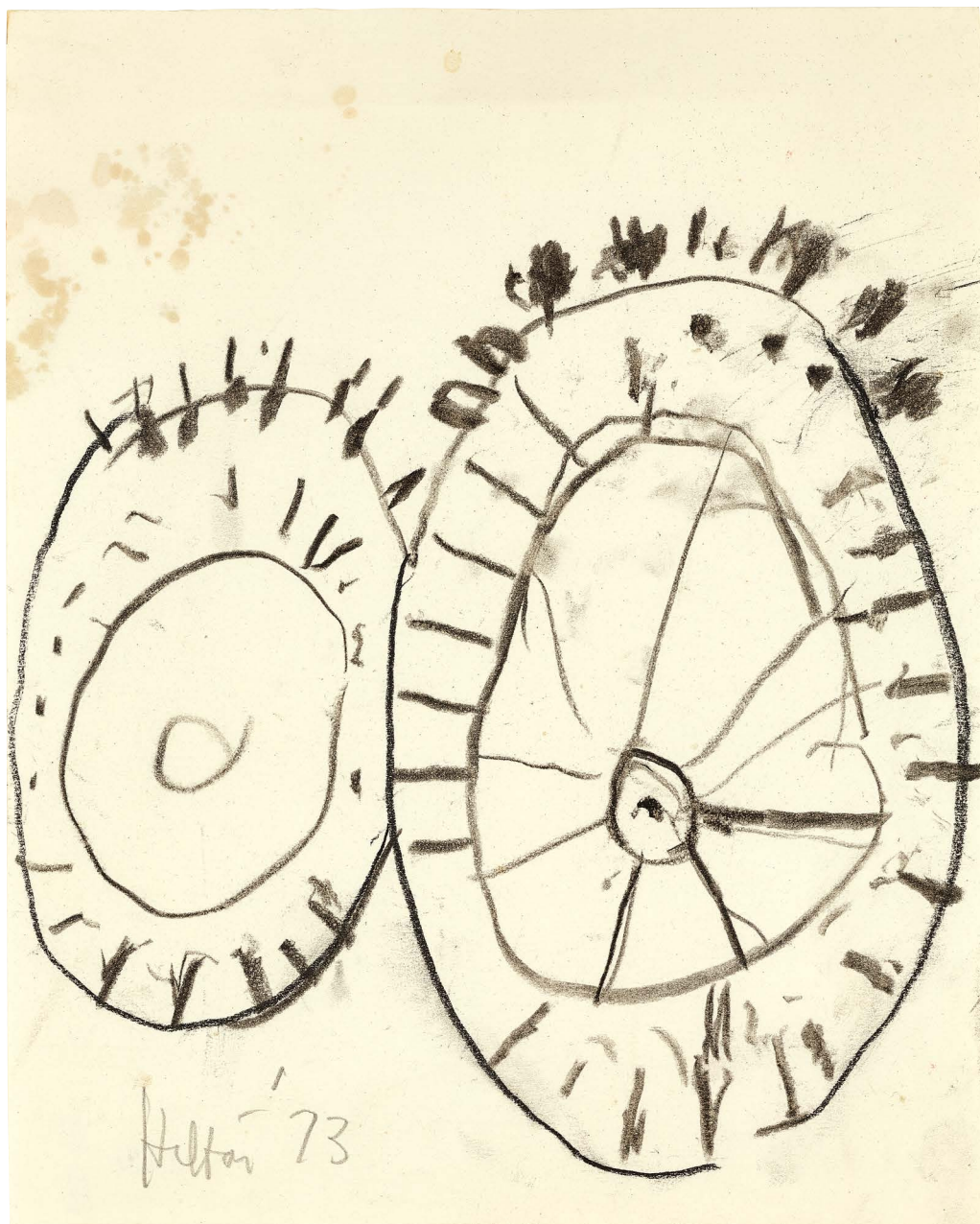
R H
14 73



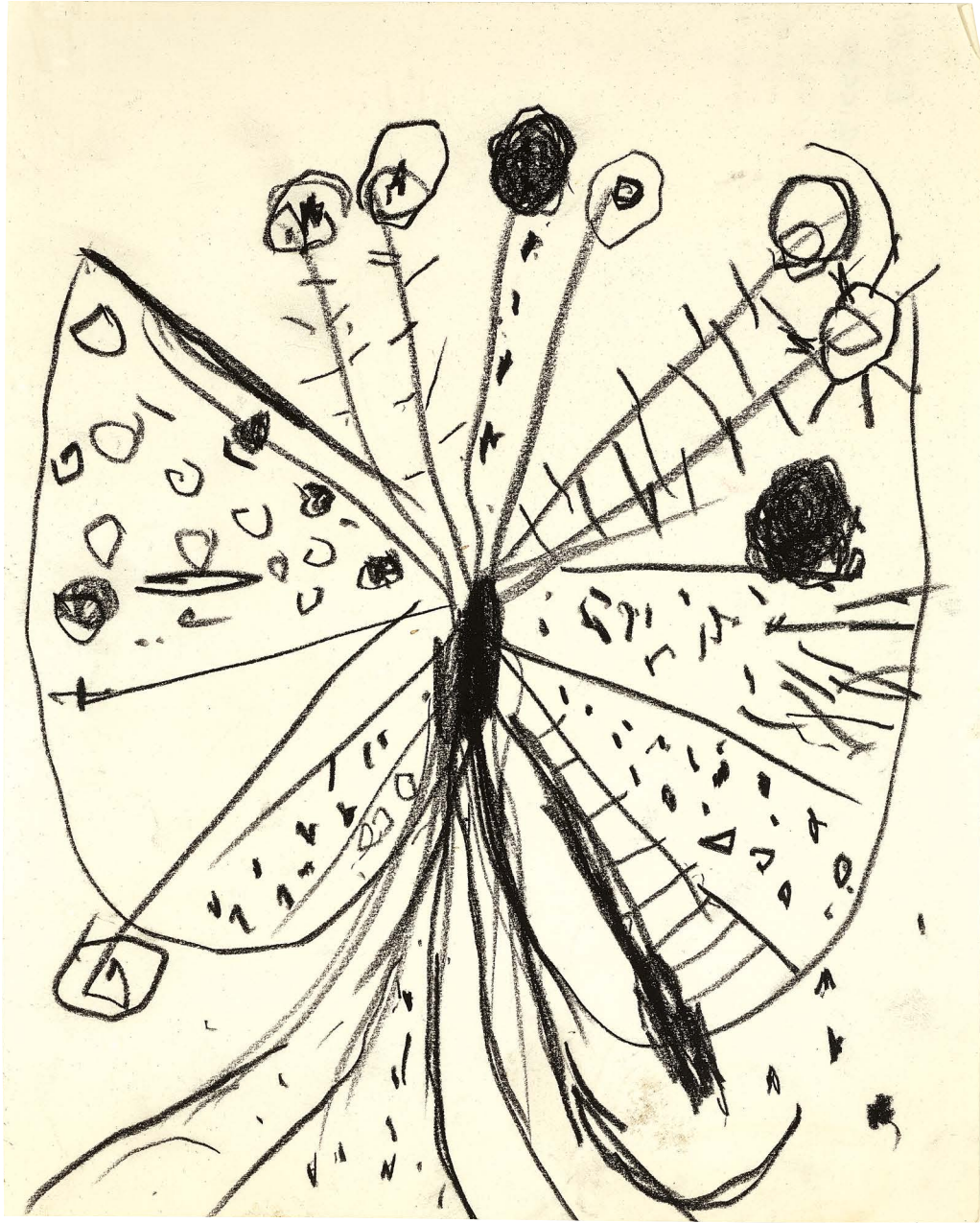
UNTITLED
1974



UNTITLED
1973



UNTITLED
1973



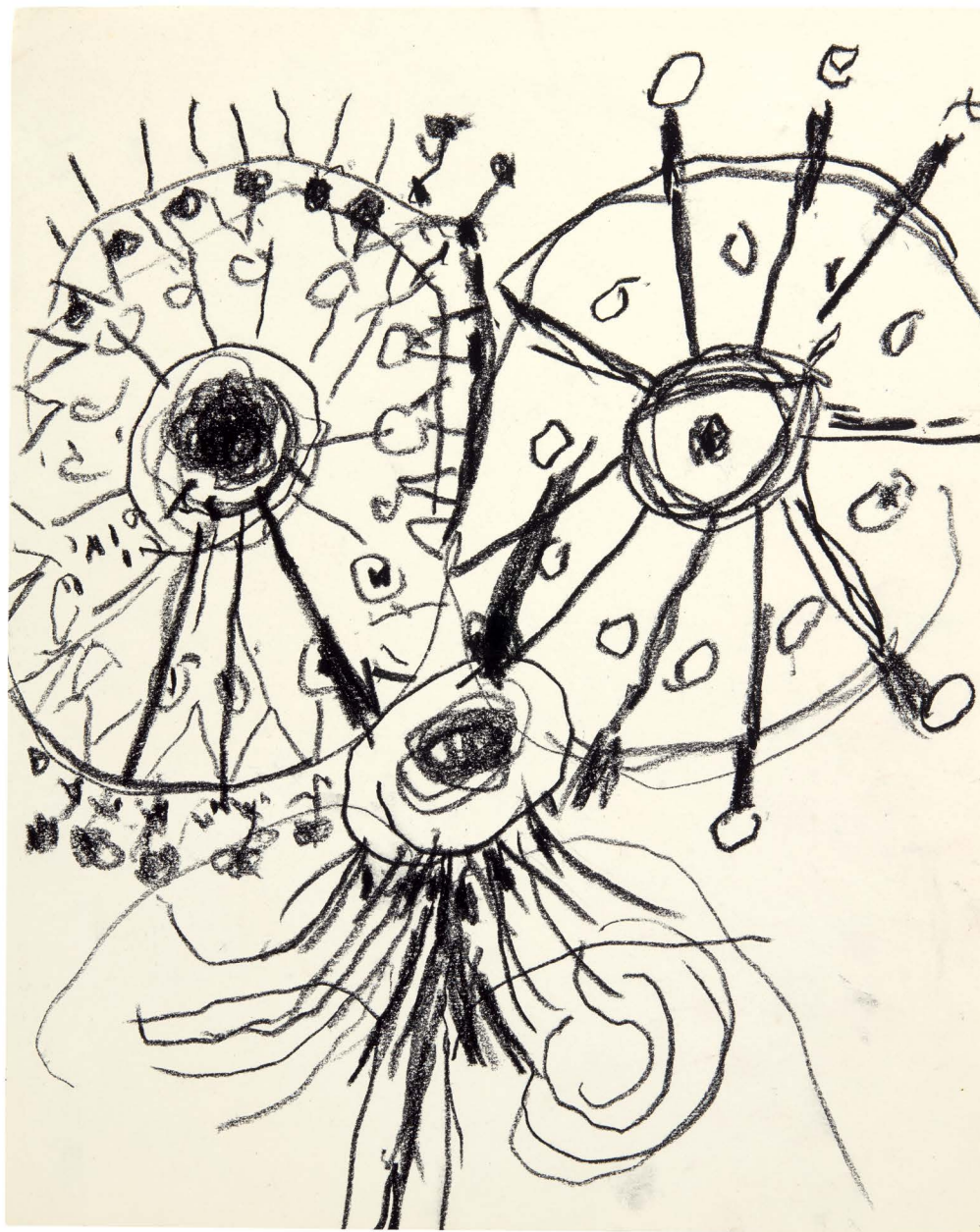
UNTITLED
CIRCA 1973



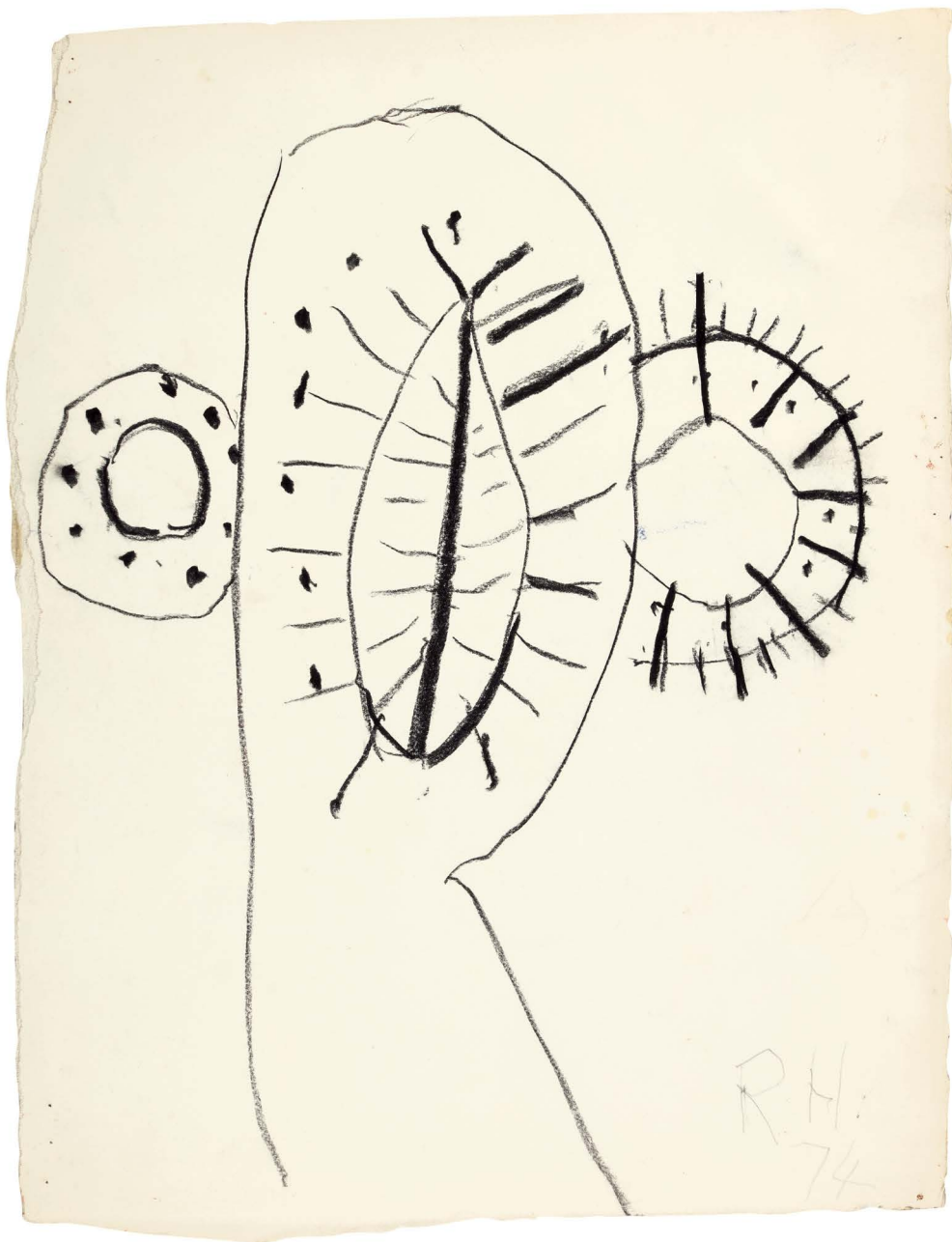
UNTITLED
CIRCA 1973-74



UNTITLED
CIRCA 1973-74



UNTITLED
CIRCA 1973-74



UNTITLED
1974

Swinging Out

Simon Hucker

Roger Hilton was almost entirely indifferent to the mechanisms that surround the making of art - statements, interviews, private views, moody and magnificent photographic portraits [the most famous image of Hilton being the one taken by Lord Snowdon, of the artist swigging directly from a half-bottle of scotch, in response from the photographer's request to 'do something']. For Hilton everything that needed to be said, could be said, on either canvas or paper: why else be an artist? And yet on the rare occasions that Hilton writes about his work and about being an artist, he does so with the same economy and purpose that he brought to his approach to painting. His words have a spare-ness and a bite - and more than a touch of Philip Larkin about them. In the catalogue for his 1961 show at Galerie Charles Lienhard in Zurich (at the time an important conduit for British abstract painters in reaching an appreciative European audience) Hilton writes: 'at heart everyone knows that beneath the everyday appearance of things are hidden truths which intuition alone can grasp. Today, when everything is put in question, man is trying again

to orientate himself, to give himself a direction, to re-establish laws based on absolute truths. In crucial moments in the history of man such as we are living through there is no excuse for fooling around. I see art as an instrument of truth or nothing'.

As an artist, Hilton was never a prolific: after a morning of drawing at home, afternoons would be spent in the studio often just staring at the one or two canvasses he had on the go, working out the next move, which he would then execute at speed, without looking back. His signature style left the bare bones of the under-drawing visible, so paintings that weren't working had to be abandoned rather than re-worked: 'if you run into head winds, tear it up' Hilton would later advise when talking about his gouaches. It is Hilton sitting at his studio, looking at a canvas marked with just one or two bare lines, that I imagine when reading these words of Hilton's, from Lawrence Alloway's key 1954 book, *Nine Abstract Artists*: 'The abstract artist submits himself entirely to the unknown... he is like a man swinging

into The Void

out into the void; his only props his colours. His shapes and their space-creating powers. Can he construct with these means a barque capable of carrying not only himself to some further shore, but, with the aid of others, a whole flotilla which may be seen, eventually, as having been carrying humanity forward to their unknown destination?'

Looking at Roger Hilton's work - from his early, loose-limbed take on Constructivism and De Stijl (inspired by his friendship with the Dutch painter Constant), through his 'golden period' of 1958-1964, when his art has a power and presence equivalent to anything being made in America at the time, and on to his late gouaches, executed lying down, with his non-dominant hand, a rage against the dying of the light that is utterly compelling - one can't help but feel that this is an artist who deserves a bigger stage. Recent retrospectives have been at some of Britain's best museums - Tate St Ives and Kettle's Yard in Cambridge - yet Hilton's work has a force, a raw energy, that could easily hold its own in the grand halls

of Tate Modern or a major *kunsthalle* in Europe. This show would have to be relatively small, as Hilton's output was fairly limited, yet one good Hilton counts for ten by a lesser artist. One would only need, say, 25 of his best oils, along with a room of drawings and a room of the late gouaches, to make an incredible exhibition: part main career de Kooning, part late Guston, uniquely Hilton. For Hilton's artistic voice is always his own, like no other in 20th Century British art - something perhaps best captured by the words in a letter written to the artist by the poet Sidney Graham, with whom Hilton spent many a day drinking and railing against mediocrity:

'So Roger, my love-chasing abstract boy, my hero of the graphic plain, my boy alone and lost in the disguising angers and rudenesses and precipitations of catastrophe, my touchy switherer and buttery-fingered bearer of your self-esteem, artist of the astringent, the uncharming, the unkitchened, the unpotted and panned regions of the great proportions and intercouring areas of light trying the eye...'

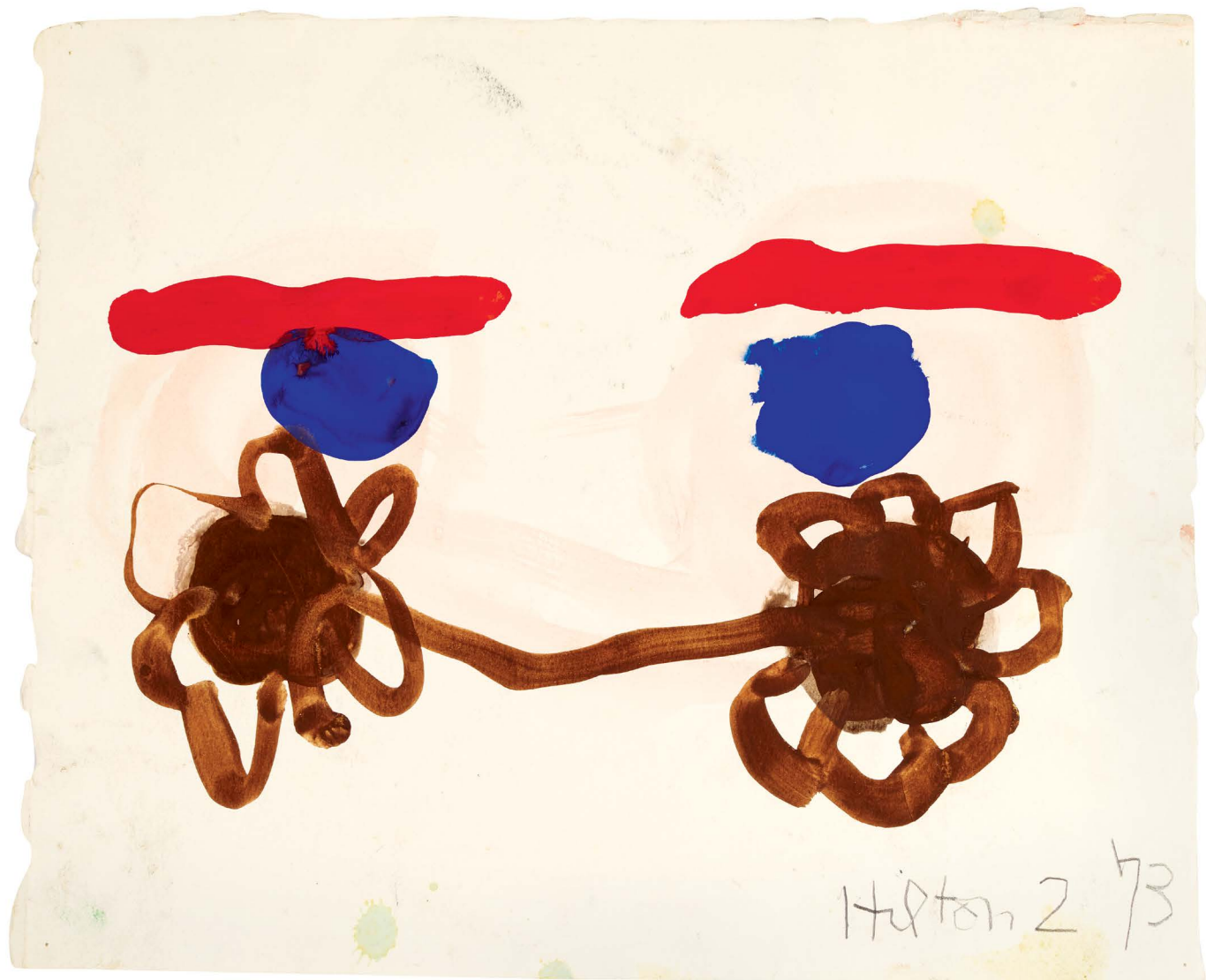




UNTITLED
CIRCA 1973-74



UNTITLED
1973



UNTITLED
1973



UNTITLED
1974



UNTITLED
1973



UNTITLED
1973



UNTITLED
1974



Roger Hilton

UNTITLED
CIRCA 1973-74



UNTITLED
1973



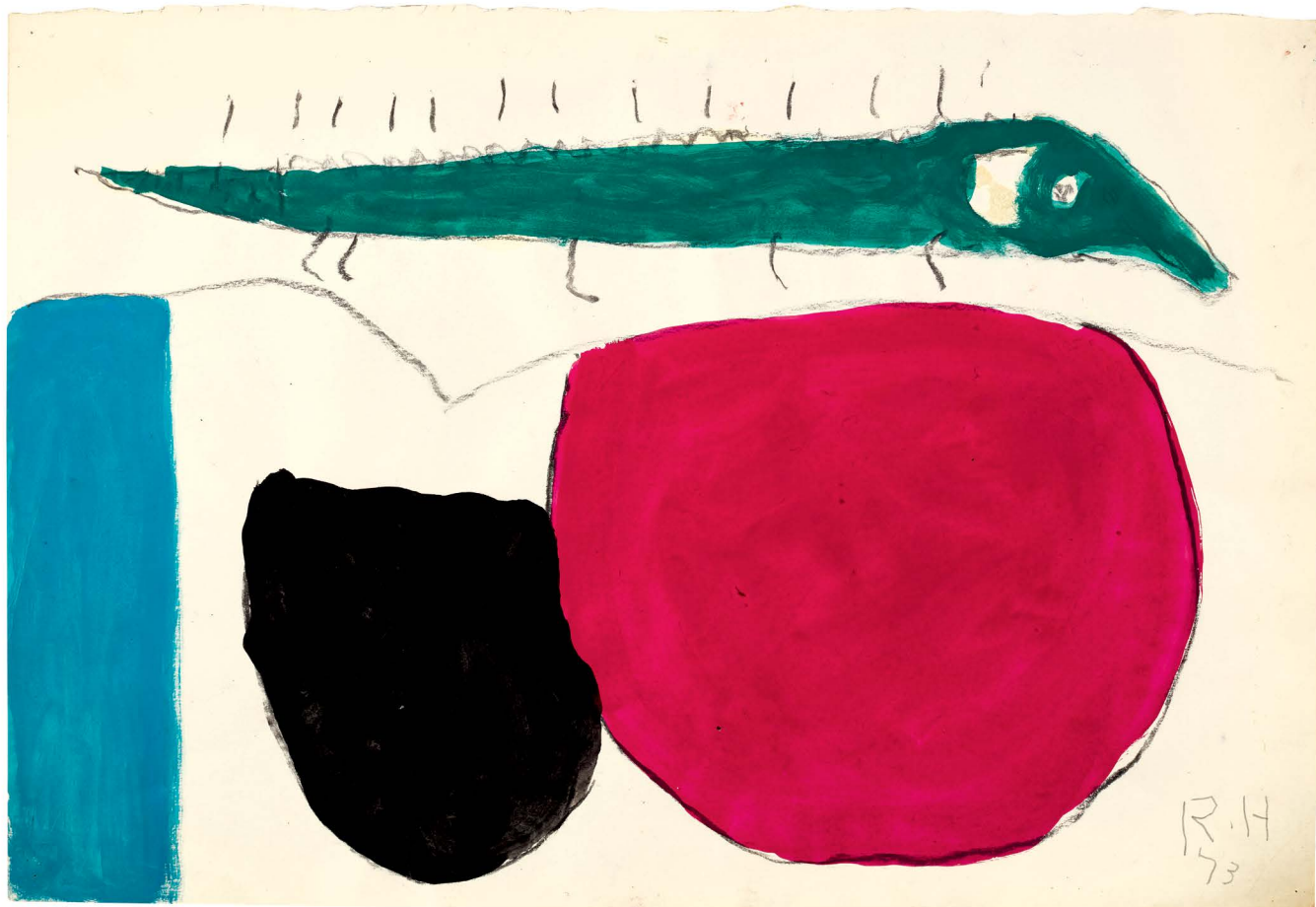
UNTITLED
1973



UNTITLED
1973



UNTITLED
1973



UNTITLED
1973



UNTITLED
1973



GOING OUT

Andrew Lambirth

Originally published in *Roger Hilton: Going Out with a Bang*, exh. cat., London, Jonathan Clark Fine Art, 2011, pp. 6-8, and re-edited for this publication.

'Old men ought to be explorers' TS Eliot: East Coker, *The Four Quartets*
In his centenary year, the art of Roger Hilton looks better than ever. Tough, intellectual and gutsy, with an emotional range to match its daring formal invention, his paintings and drawings make a resounding appeal to contemporary tastes and sensibilities. With the benefit of three decades' perspective, the late work takes on an authority that was always there but was at times difficult to discern. Ahead of his time for so long, Hilton is now finally coming into his own.

The abrupt change of style in the late work was for many perplexing. Where did it come from, this wild, telegraphic communing, these sometimes terrifying bulletins from the charnel house? The technique is more easily explained: when illness confined him to bed, Hilton could no longer paint in oils, but could manage to draw and to paint in gouache, leaning up on one elbow. Naturally left-handed, he now had to become

ambidextrous, as he propped himself up on his left arm (to give his right a rest) and worked away with his right hand. Actually, this is a common strategy among artists – to draw with the hand not normally used, in order to avoid some of the facility and tricks the drawing hand has acquired with time and practice. Hilton, who was a particularly skilled and self-aware artist, was intent on unravelling his past style, and re-examining his previous achievements. He had used gouache sporadically throughout his career, but over Christmas 1972 he commandeered the poster paints given to one of his sons, and began what was his last great body of work.

There was a degree of competitiveness in his action. This was a man who, in better health, had discouraged his wife from painting with the words 'I'm the artist in this house'; now, even in decline, he was still asserting his claim to primacy, this time over his children. Every modern

with
A BANG

artist has become familiar with the smug philistine taunt 'My child could do better than that'. Hilton, in his typically acerbic and uncompromising way, set himself to proving that *he* could do better than any *child* – and on their own turf. (As Baudelaire noted: 'genius is only childhood recovered at will'.) Inspired no doubt by the drawings of his own children, he took on the childish and the child-like and imbued that innocence of vision with the wisdom of experience. The difference, he said, was that 'children are essentially realists whereas a mature painter is not'. Knowledge has entered the Garden of Eden, and Hilton was determined to frolic with it for as long as he could.

But there is a serious side to all this, it was not simple games-playing and one-upmanship; Hilton was too ambitious and too self-knowing for that. This is not Outsider Art, the untutored outpourings of those on the margins of society, the raw art of the disturbed, created beyond

the reach of cultural expectations. This is immensely sophisticated art, though Hilton often tried to keep it simple. Thus we see him re-visiting his earlier preoccupations and testing them, as it were, against his new urgencies and simplicities of manner.

The gouaches are not all bright and breezy, day-at-the-seaside pleasurable, like those illustrated on pages 28, 84 and 112 Some are dark as pitch, and may equally defile the unwary. Hilton confronts his fears of dying, his frustrations with illness and loss of sex-drive (sliding easily down the snakes and labouring up the ladders), he lashes out in his fury at everything (witness the vindictive ranting of the Night Letters), yet he still manages exceptional control in his paintings and drawings. He fought against what he called the inert nature of gouache by incorporating chance spillages into his imagery, by spitting on it and stippling its surface with dots and splodges. But

he liked the informality of poster paint, which had none of the cultural history, the baggage of oil paint. He was, above all, witty with his newly-adopted medium.

It is too easy to see these gouaches as 'a diary of disintegration' in which the once-fine mind and artistic talent of a distinguished painter are run down, ravaged and sacked by illness and booze, and reduced to the scrawls, scribbles and ravings of incoherence. Hilton had for long used alcohol as a shortcut to the divine frenzy of inspiration, and he had been prepared to sacrifice reason and good behaviour in order to unlock his dark side. William Blake put the position succinctly: 'The road of excess leads to the palace of wisdom'. This could be called pursuing elemental truths, but it was also about self-destruction. From contemporary evidence (such as the letters of WS Graham) we know that Hilton suffered terrible frustration and doubt over his painting, and used drink as a way of dealing with this. Inevitably, the kind of work which questions everything in a search for truth is immensely difficult to sustain.

In the late work there's a certain amount of archaeology going on, a disinterring of previous images, re-visiting (if not exactly reprising) earlier abstract achievements. 1975 seems to have been a year for looking back 20 years. Compare, for instance, the red and black non-figurative gouache (p. 121) with *July 1953* (now in the Stedelijk, Amsterdam), or *December 1953* (in a private collection). The spirits of Malevich and Constant hover over all. As Hilton wrote in 1974: 'Breaking up or

breaking down, going back or going on, it's all one process. You dredge up bits from the past – past lives, past women, past children, above all past paintings. The trappings are nothing, it is your internal life which counts.' And art was there to help the spirit to breathe.

The great tradition of Western art (history painting, the figure, landscape, still-life) meets and mates with the slang and fragmented experience of modern man in Hilton's last works. The spirit is at once elemental and sophisticated, knowing and authentically primitive. Hilton has broken down the barriers which segregate and compartmentalize most people's thinking, most people's experience. He was, to quote Apollinaire, 'placed at life's limit, at art's boundary', and from this extreme position, he surveyed all that he had and all he'd lost. Pared down to the bone, but with lyric vitality still blazing, Hilton faced the end: with self-knowledge, self-doubt, and scarcely bearable sensitivity. There is bitterness as well as courage in the late work, glorious impurity (as against the deodorized purity of Modernism), and an honesty that bypasses good taste and good manners. 'Art', he said, 'is essentially a breaking out, a shedding of old moulds.'

The drawing continues inventive and exploratory. Positive and negative space are played off through unstable containing lines, smudge and smear create depth and volume. The merest fidget of a line suggests a figure watching the tremulous yet jagged outline of another. All is movement, all is life. None of these last works is stilled into stasis, into death. Sometimes the febrile repeated contour lines suggest that

the figures grapple and fight. Elsewhere a few lines make a reclining figure which could also be a landscape, or an elegant pair of naked legs scissor sideways across a hillside beneath a black sun – shades of Lorca and sex in the afternoon. Women are constantly evoked, the male more rarely.

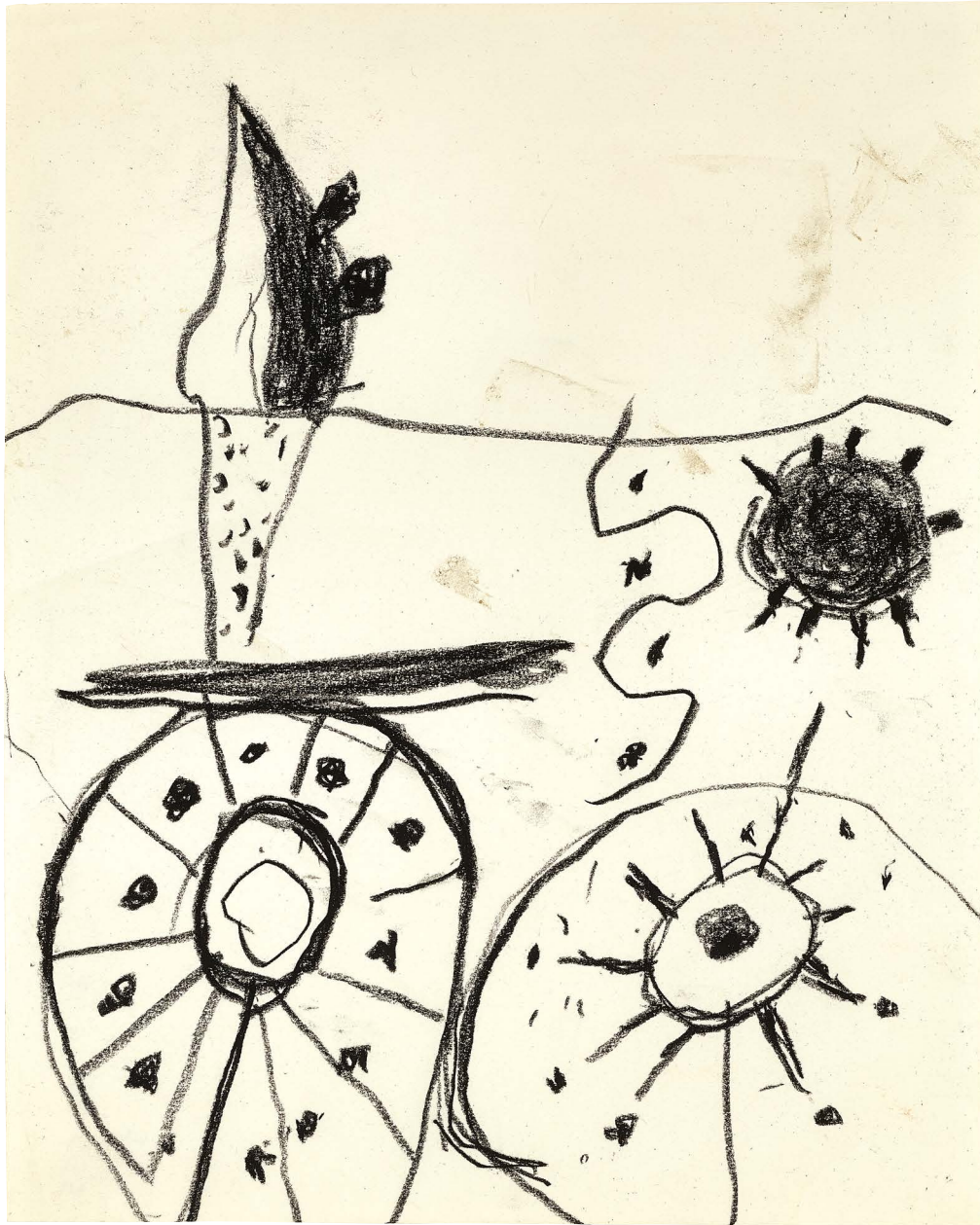
Wit meets art politics in the drawing inscribed 'Henry Moore fucking Barbara Hepworth'. In a more abstract image, a heavily-drawn arc is juxtaposed with a double cup on a pole, another arc disappearing off to bottom left. It's a snook cocked at Ben Nicholson, but also another synecdochic treatment of the female anatomy – a part (bosom) for the whole, a celebration of the eternal sexiness of women (also seen in Hilton's painting on page 9). Defiant to the last, Hilton stood aside from movements and coalitions: if anything, St Ives meant for him the primitivism of Alfred Wallis. Independence was the oxygen they both needed.

As Nicholas Serota has written: 'The history of modern art is in part a story of stubborn resistance to the known and a struggle to escape from the constraints of tradition and conventional skills.' Roger Hilton's late work embodies this struggle better than any other British painter of his generation, and it stands alongside his international contemporaries – Miro, Dubuffet, Guston – with no diminution of impact. Guston, like Hilton, reinvented his work in the 1970s, abandoning a major commitment to abstraction in favour of a ghoulish, cartoonish figuration full of raw, primitive emotions. Guston had come to see abstract art as a lie, a cover-up for poverty of spirit. He needed something altogether more honest,

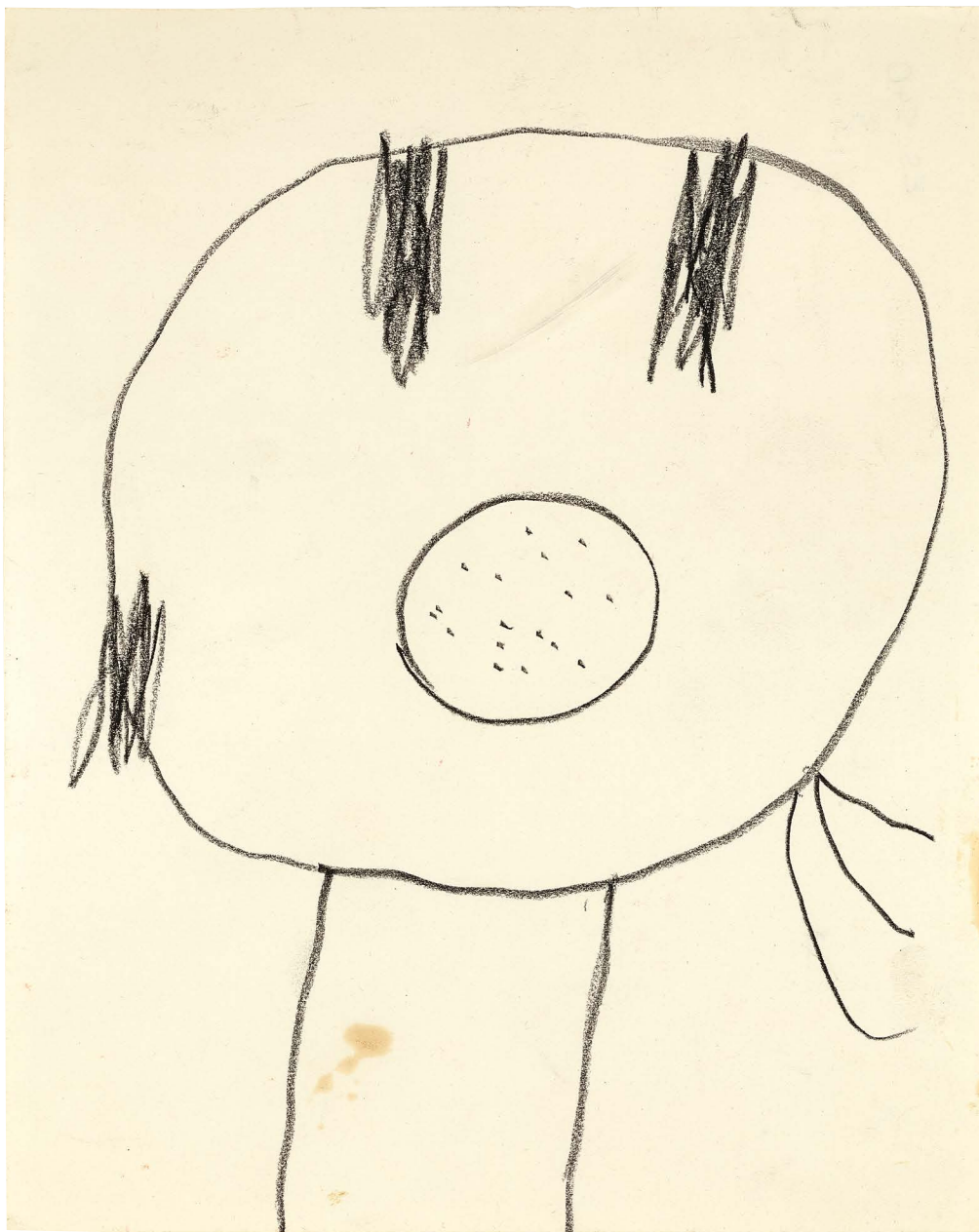
an art in which there was nowhere to hide. Like Hilton, from an intensely personal focus he painted his response to the world. As he said: 'There is nothing to do now but paint my life.'

Hilton's late gouaches do not represent a straightforward return to figuration, but an enlargement of the territory open to him. He still painted abstract images but he also allowed a greater degree of figurative imagery than had been present in his work since the 1940s. Of course, Hilton had never been anything as obvious as a card-carrying abstractionist and had always reserved the right to draw what he liked and feed his acute observations of the perceptual world back into his art whenever he wanted. But there was a new degree of freedom in his late work, a voluptuous "anything goes" irresponsibility that was extraordinarily intoxicating. As David Sylvester wrote of the inspired scribble of Cy Twombly, his paintings are like pages from a notepad; the same could be said of Hilton's gouaches. A similar informality and directness informs them, an urgency which derives both from over-spilling energy and the need to communicate – while there's still time.

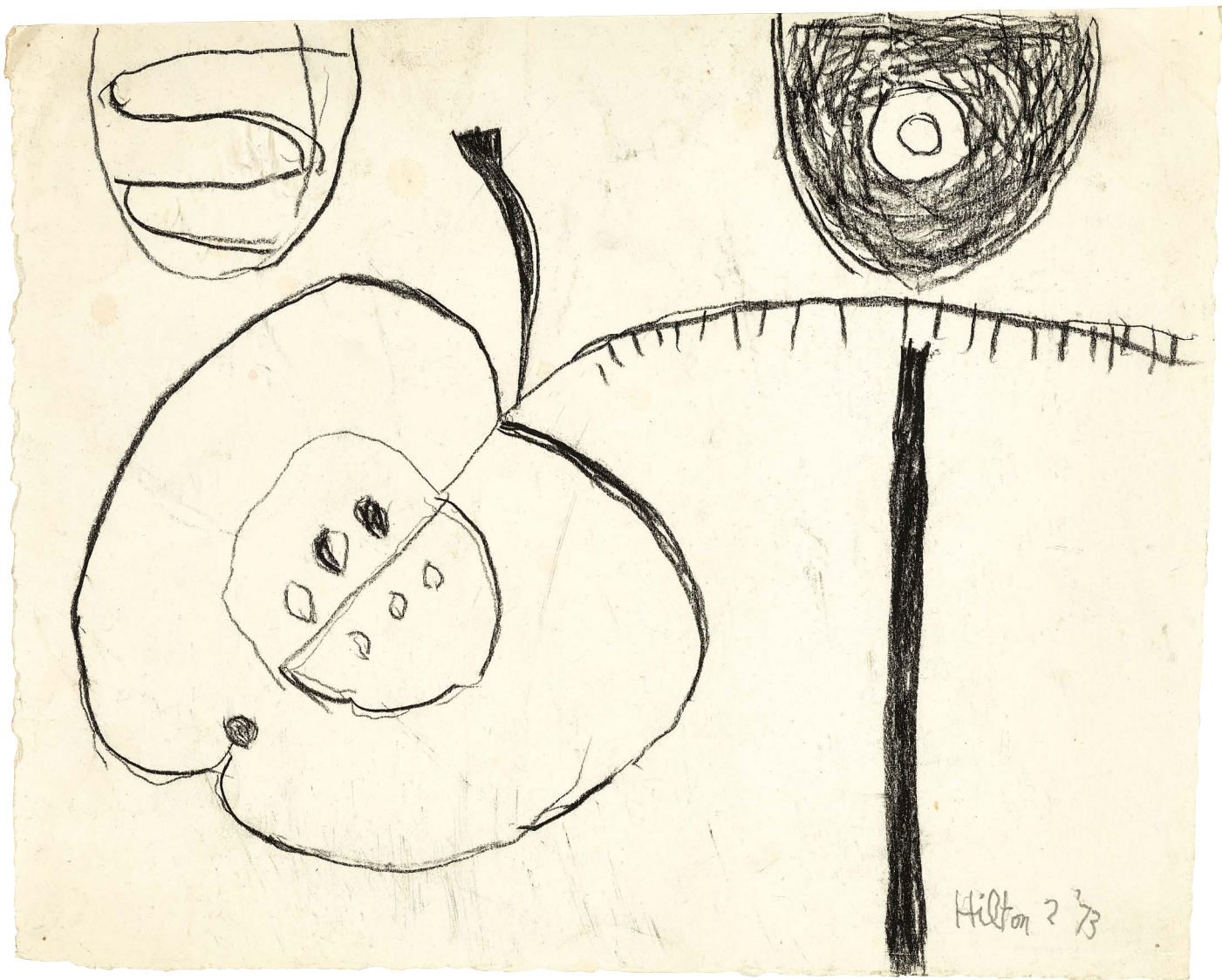
But that was the one thing he was short on, for time was running out. Conveyances were already at the door, even a circus horse. There were boats to bear him away. A richly caparisoned galleon (which is also a madly grinning face) arrived in 1974. Roger Hilton painted his last gouaches in early 1975, dying at home on 23 February, a month short of his 64th birthday. One voyage was over, another just begun.



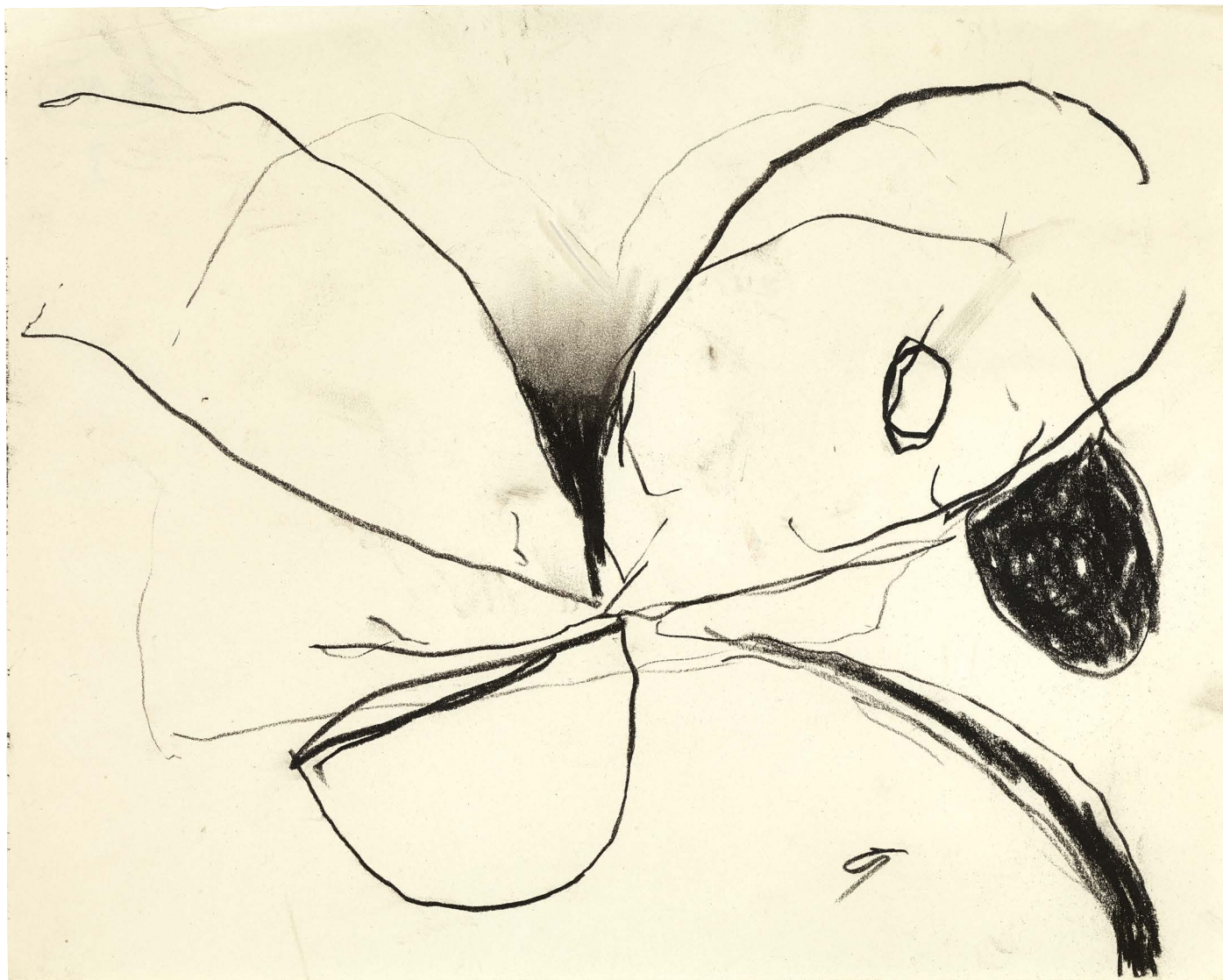
UNTITLED
CIRCA 1973



UNTITLED
CIRCA MID 1960s



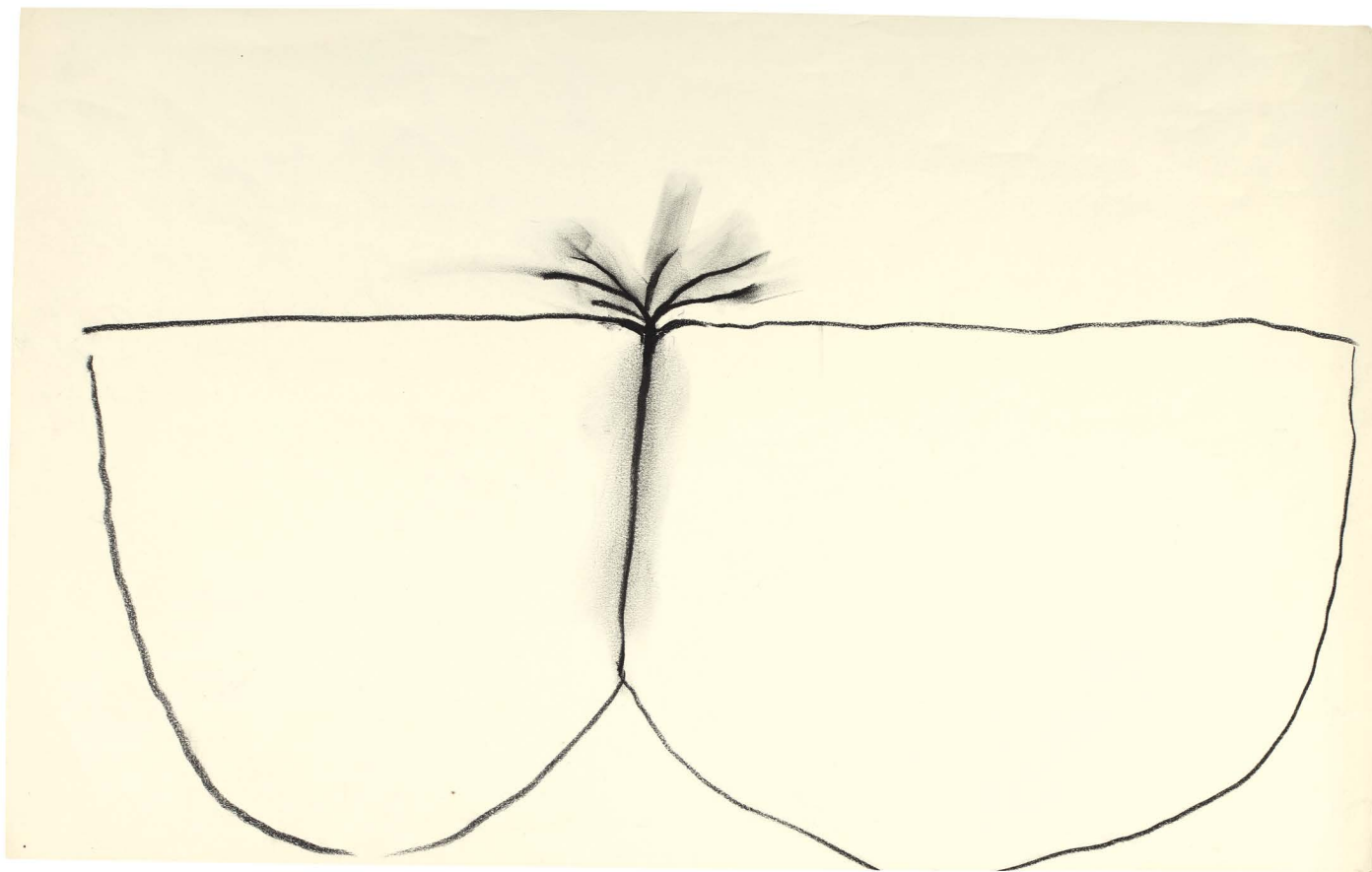
UNTITLED
1973



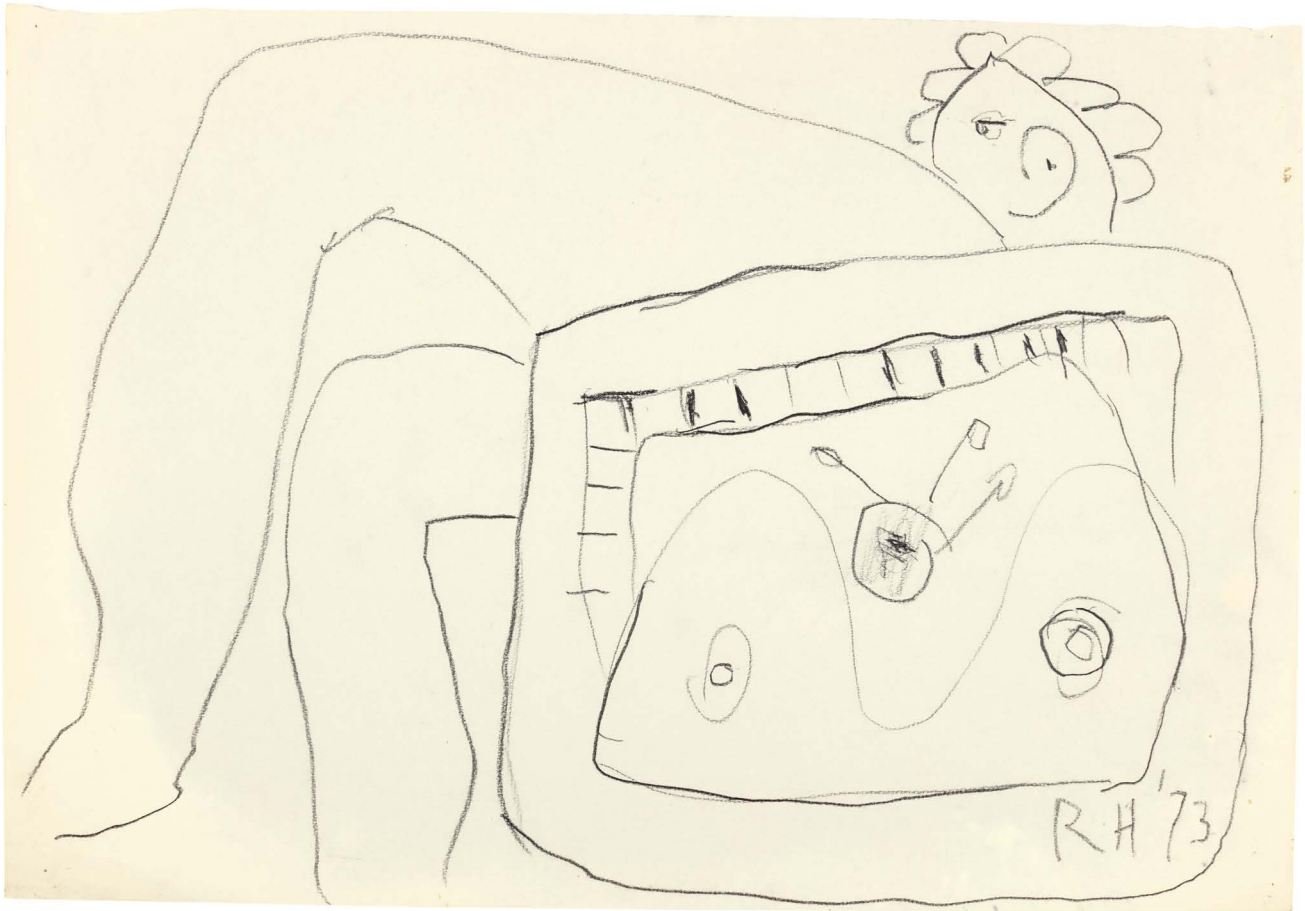
UNTITLED
CIRCA 1973



R 14
73



UNTITLED
CIRCA 1973-74



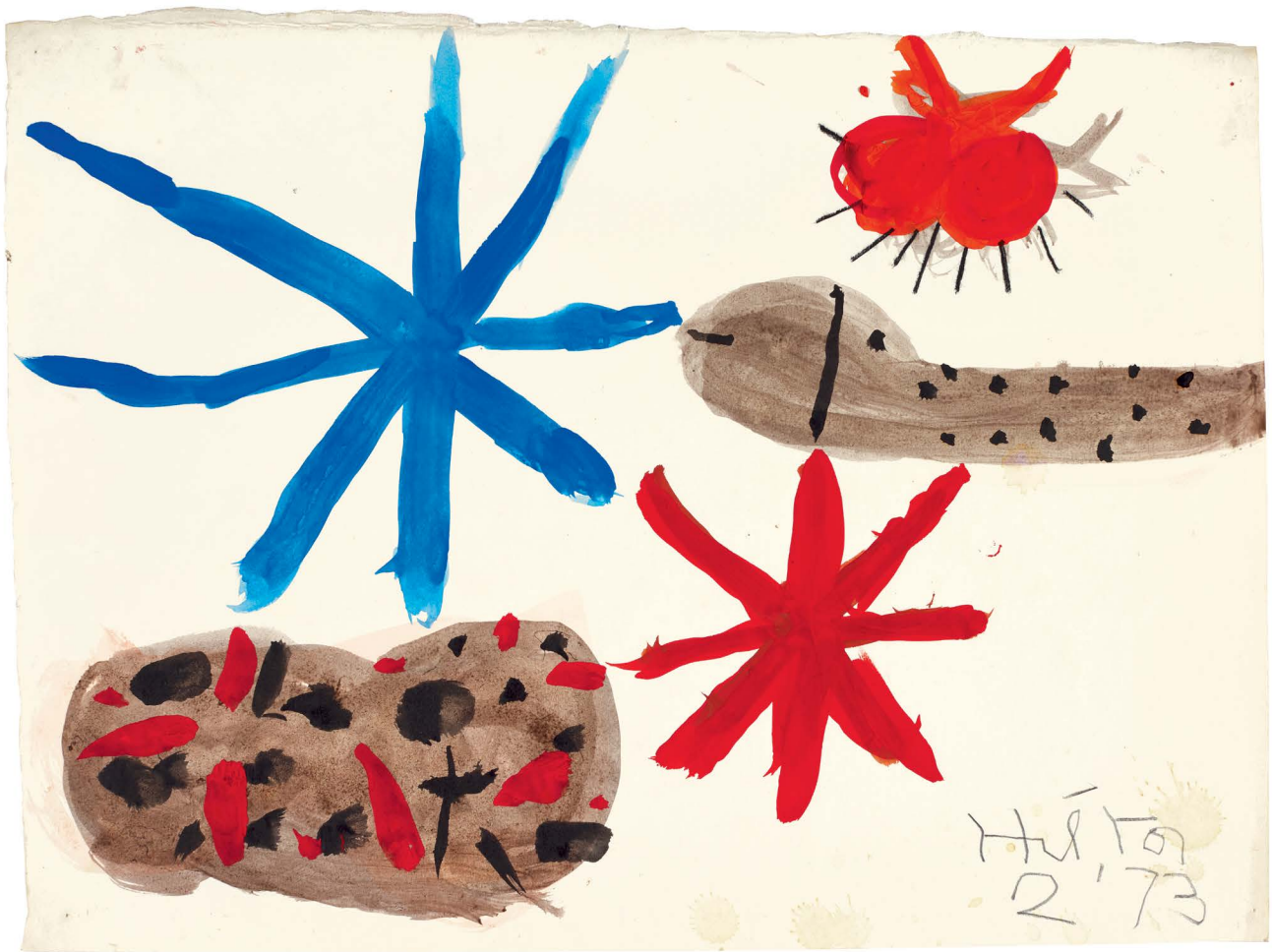
UNTITLED
1973



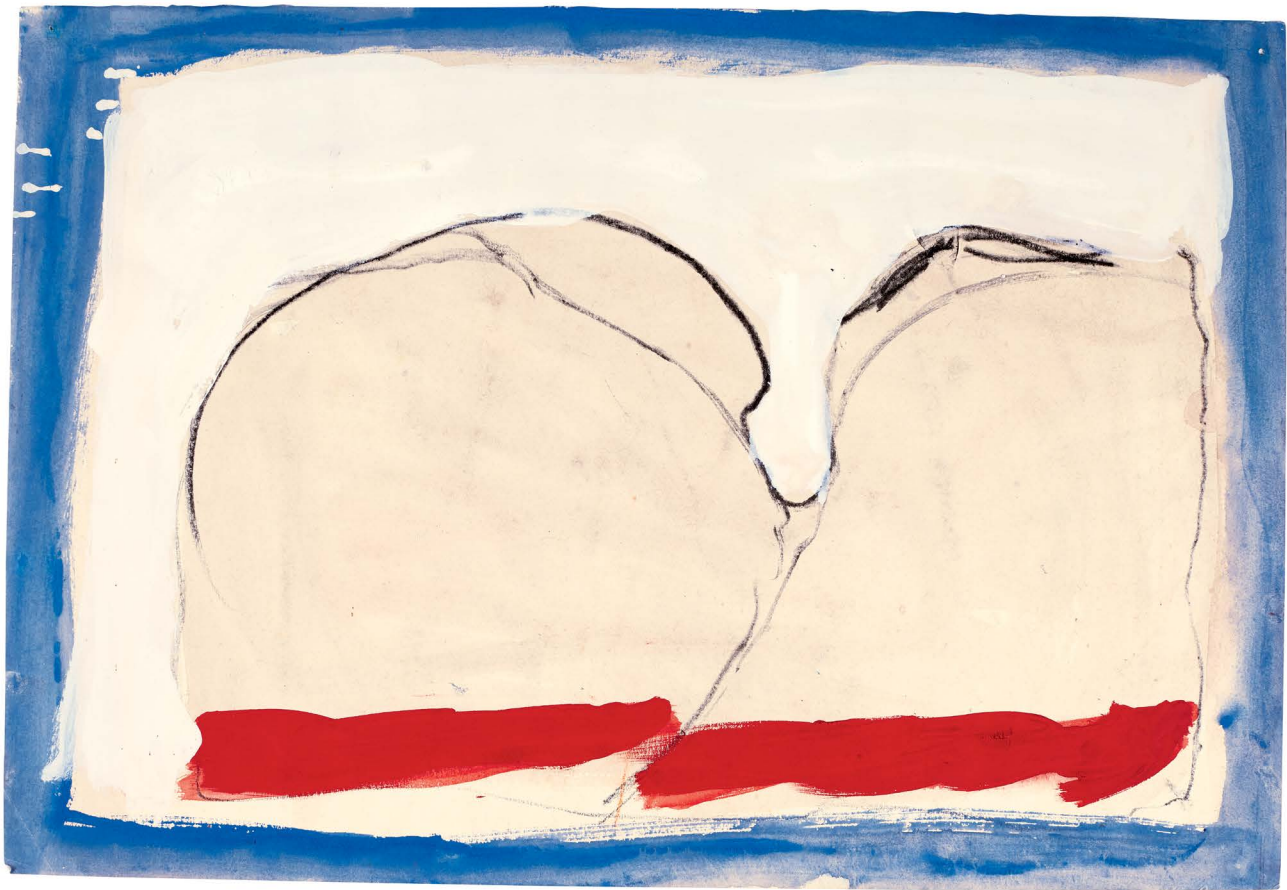




UNTITLED
1973



UNTITLED
1973



UNTITLED
CIRCA 1970s



UNTITLED
1973



UNTITLED
1975



UNTITLED
1974



UNTITLED
CIRCA 1973-74



UNTITLED
CIRCA 1973-74



A PERSON

Rose Hilton

Originally published in *Roger Hilton: Last Paintings*, exh. cat., Sheffield, Graves Art Gallery, 1980, p. 12.

It was during the last three years of his life that Roger created these strong, beautiful works, and also, I sensed, came to terms with some deeply spiritual convictions about death.

He would joke about his situation and compare it with that of eminent Victorians like Florence Nightingale and Lytton Strachey, both of whom retired to their beds in order to create, limited their lives to one room and depended for all other needs upon supportive relatives. In Roger's case the supportive role fell to myself and our sons, Bo and Fergus; the initial distress of Roger taking to his bed soon wore off and we consoled ourselves that this could go on for many years.

Demanding, but rewarding, Roger held us all three firmly in his command. His books, paints, cooking stove and drink were all within reach of his bed and none of these closer than his bell with which he plucked us from whatever corner of the house or garden – one ring for me, two for Bo and three for Fergus – calling us to specific duties: food or conversation from myself, a change of paint-water or game of chess from Bo, or an account of himself in tender years from Fergus.

His room was always warm and in a state of disorder which was more than redeemed by the flow of his work which I pinned up around the

walls each week. He was very attached to certain items in the room and if, in the general mischief of inanimate objects, this flowered jug, or that favourite chair, was eclipsed by months of newspapers or piles of gouaches, he would order me to bring the chaos to heel and restore the treasure to his eye.

Roger was interested in all forms of natural life. We had a tin bath full of rain water on the grass outside the house. For many years Roger was continually fascinated by the development of all kinds of water creatures, not least the common tadpole, who made their home in the old bath. He loved flowers; one of my more poignant memories, is of a blustery February morning, a few days before he died, when I had to prevent Roger from going through the garden door risking the freezing elements, in order to see a cluster of crocuses that yearly made their appearance on the grass outside his door.

Whilst not enthusiastic about me being a painter at that time, he would encourage me to bring my paints to his room knowing there was no surer way of seducing me from other commitments and keeping me there for hours. During this period I painted and drew him – and the 'still lifes' which paradoxically created and re-created themselves about him – almost continuously, whilst he read aloud from Eliot, P. G

All View

Wodehouse, the Kilvert and Woodford Diaries or *King Lear* (this last named work came to obsess him more and more as time went on). Wodehouse in particular was more than generous with the great gift of shared laughter and to read him now is a sure path back to many a sunny day spent in Roger's room.

Roger loved to read aloud – indeed he excelled at it – and nowhere was this more evident or moving than when reading Eliot's *Four Quartets* – voice and sensibility mated perfectly with those marvellous lines. I still possess a tape of this reading and W. S. Graham, an old friend and a passionate exponent of the spoken word asserts that he has never heard them better read.

These then were the quiet times we spent together, private and in the main unknown to visitors and friends who more often than not caught the coin with its other face upward – his abusively quarrelsome exchanges with me.

Shopping was done once a week and accomplished as swiftly as possible – often by taxi when I had lost my licence! Armed with Roger's shopping-list -which incidentally would not have disgraced the Book of Kells – I'd race into Liptons, seize a shopping-trolley and break all existing track records to emerge laden with whiskey

and Woodbines and less important provisions before the taxi had completed its three point turn. Almost everything that took me away from the house through those years was tackled at this breakneck pace and I was perhaps, at some level of my subconscious, beginning to sense the inevitable.

Roger's views on hospitals were trenchant to say the least. Loud and often he proclaimed his intention to die in his own bed and the wish that he be buried in his own garden. Nobody could thwart the intention but the wish ran counter to Local Authority – an Englishman's home may be his castle, but his bones must reside elsewhere, and in the event, he was buried at St. Just Graveyard. In appeasement for the balked wish, a beloved stone from his garden was taken to him.

I could write more of these years, of the whole rich broth of falling-in and fallings-out, his black humours (and mine) and the laughter which, even now, the memory of his perceptive and lively wit can still evoke, but this is neither the time or the place.

What I *have* tried to do in these lines is delineate the flesh and blood behind these works and to place it squarely in the context of home and hearth – the manure, as Roger once put it, of his final creative output.



RH '74



UNTITLED
1974



UNTITLED
1973



UNTITLED
1974



UNTITLED
1973



ROGER HILTON

- 1911** Born on 23rd March in Northwood, Middlesex
- 1929-31** Slade School of Art, London, studying under Henry Tonks
- 1931** Academie Ranson, Paris, under Roger Bissière; also attended Atelier Colarossi, Paris
- 1933** Academy Schools, London
- 1935-6** Shows with London Group (and again in 1938, 1948, 1949 & 1951)
- 1936** Teaches at Dunmow School, Yorkshire
- 1937** Living and working in Paris
- 1939** Son Timothy born
- 1940-5** Fights in the War with the Commandos; P.O.W. from 1942-45
- 1945** Central School of Art, London
- 1946-7** Teaches at Port Regis and Bryanston Schools
- 1947** Marries Ruth David
- 1948** Son Matthew born
- 1950** Daughter Rose born
Visits Cornwall for first time and spends seven months working in Polzeath
- 1952** Meets William Scott and Patrick Heron, who introduce him to Peter Lanyon and Bryan Wynter
Joins Gimpel Fils Gallery and has first solo exhibition in London
- 1953** Introduced by ex-Slade colleague Stephen Gilbert to Dutch Neo-Plasticist painter Constant
Stedelijk Museum, Amsterdam is first public institution to purchase work
- 1954** Included in Lawrence Alloway's ground-breaking book 'Nine Abstract Artists'
- 1954-6** Teaches at Central School of Art, London
- 1955** Heron publishes 'The Changing Forms of Art', devoting a section to Hilton
- 1957** Member of Penwith Society (remains so until 1960) Takes a studio in Newlyn, Cornwall
- 1958** Tate Gallery buys its first Hilton painting, 'January 1957'
Meets Rose Phipps, his future wife (they were married in 1965)
- 1959** Moves to Waddington Galleries
- 1961** Son Bo born
- 1965** Moves to a farmhouse at Botallack Moor, near St Just in Cornwall
Son Fergus born
- 1975** Dies on 23rd February; is buried at St Just, Cornwall

AWARDS

- 1931** Scholarship, Slade School of Art, London
- 1959** Prizewinner at 2nd John Moores Exhibition, Liverpool
- 1961** First prize at 4th John Moores Exhibition, Liverpool
- 1964** UNESCO prize at XXXII Biennale, Venice
- 1968** CBE

SOLO EXHIBITIONS

- 1936** Bloomsbury Gallery, London
- 1952** Gimpel Fils, London
- 1954** Gimpel Fils, London
- 1955** Symon Quinn Gallery, Huddersfield
Gimpel Fils, London
- 1958** Institute of Contemporary Arts, London (Retrospective)
- 1960** Waddington Galleries, London
- 1961** Galerie Charles Lienhard, Zurich
- 1962** Waddington Galleries, London
- 1963** Waddington Galleries, London (Works on Paper)
- 1964** British Pavilion, XXXII Biennale, Venice
Waddington Galleries, London
- 1966** Waddington Galleries, London
- 1967** New Art Centre, London
- 1968** Arnolfini Gallery, Bristol
Travers Gallery, London
Bear Lane Gallery, Oxford
Travers Gallery, London
- 1971** Waddington Galleries, London
- 1972** Park Square Gallery, Leeds
- 1973** Compass Gallery, Glasgow
Orion Gallery, Penzance (Gouaches)
- 1974** Scottish Arts Council Gallery, Edinburgh (Retrospective)
Hester van Royen Gallery, London
Serpentine Gallery, London (Arts Council Retrospective)
Waddington Galleries, London (Works on Paper)
- 1975** Ray Hughes Gallery, Brisbane
Alberta College of Art, Calgary

- 1976** Gruenebaum Gallery, New York (Retrospective)
Plymouth Arts Centre, Plymouth
Wills Lane Gallery, St Ives
- 1977** Waddington Galleries, London
- 1980** New Art Centre, London
Graves Art Gallery, Sheffield (Gouaches)
- 1981** Mendel Art Gallery, Saskatoon, Saskatchewan
- 1983** Waddington Galleries, London
- 1984** Leicester Polytechnic Gallery, Leicester
- 1985** Redfern Gallery, London
- 1986** 312 Lennox Street, Melbourne
- 1987** Rex Irwin Gallery, Sydney
- 1988** Chessel Gallery, Moray House College, Edinburgh
- 1989** Oxford Gallery, Oxford
Wolf at the Door Gallery, Penzance
- 1990** Redfern Gallery, London
- 1993-4** Hayward Gallery, London (Retrospective) – touring
to Ikon Gallery, Birmingham & Whitworth Art Gallery,
Manchester
- 1995** Beaux Arts Gallery, London
David Hibberd Gallery, Lyme Regis
- 1996** Belgrave Gallery, London
- 1997** Tate Gallery, St Ives
- 1998** Waddington Galleries, London
- 2000** Jonathan Clark & Co, London
- 2001** Belgrave Gallery, St Ives
Jonathan Clark & Co, London (Works on Paper)
- 2006-7** Tate Gallery, St Ives (Retrospective)
- 2007** Jonathan Clark & Co, London (Gouaches)
- 2008** Kettle's Yard, Cambridge
- 2009-10** Kettle's Yard, Cambridge
- 2011** Newlyn Art Gallery, Penzance
Jonathan Clark & Co, London
- 1935-8** London Group, New Burlington Galleries, London
- 1948** London Group, Academy Hall, London
- 1949** Galerie Jeanne Bucher, Paris
'French & English Lithographs and Monotypes',
Redfern Gallery, London
- 1950** 'Summer Exhibition', AIA Gallery, London
- 1951** 'Abstract Art', AIA Gallery, London
'British Abstract Art', Gimpel Fils, London
- 1952** 'Seventeen Collectors', Contemporary Art Society,
Tate Gallery, London
'British Abstract Art', Galerie de France, Paris
'The Mirror and the Square', AIA, New Burlington Galleries, London
- 1953** Third Exhibition of Constructivist Artists, 22 Fitzroy Street, London
'Space in Colour', Hanover Gallery, London
'Figures in their Settings', Contemporary Art Society,
Tate Gallery, London
- 1954** 'Douze lithographies originales en couleur', Galerie Arnaud, Paris
'Light and Colour', Gimpel Fils, London
'Recent British Painting', Arts Council touring exhibition 'Romantic
Abstraction',
Symon Quinn Gallery, Huddersfield
- 1955** 'Nine Abstract Artists', Redfern Gallery, London
- 1956** 'Recent Abstract Painting', Whitworth Art Gallery, Manchester
Selection from the collection of the Stedelijk Museum, Amsterdam,
at Bonefauten, Maastricht
- 1957** 'Statements – A Review of British Art in 1956', ICA, London,
touring to Internationaler Bericht, Dusseldorf 'Metavisual, Tachiste,
Abstract', Redfern Gallery, London '50 ans de peinture abstraite',
Galerie Cruez, Paris
'Dimensions', O'Hana Gallery, London
'New Trends in British Art', Rome-New York Art Foundation, Rome
'Penwith Society of Arts in Cornwall', Arts Council touring exhibition
- 1958** '25th Anniversary of the AIA', RBA Galleries, London
'British Abstract Painting', Auckland City Art Gallery, New Zealand
'Critic's Choice - selected by David Sylvester', Arthur Tooth &
Sons, London
- 1959** 'Documenta II: Art Since 1945', Kassel, Germany
'Four English Middle Generation Painters', Waddington Galleries,
London
'Seven British Painters of Today' Welsh Arts Council, National
Museum of Wales, Cardiff
- SELECTED GROUP EXHIBITIONS**
- 1933** 'Twenties Group', Wertheim Gallery, London
- 1934** Cooling Galleries, London

- 'Recent Paintings by British Artists', British Council exhibition – touring to Australia, Latin America and East Africa (until 1961)
- 'John Moores Exhibition 2' Walker Art Gallery, Liverpool 'European Art Today – 35 Painters & Sculptors'. Minneapolis Institute of Arts exhibition, touring to Los Angeles, San Francisco, North Carolina, Ottawa, New York and Baltimore (until 1960)
- 1960** 'British Painting 1700-1960', Pushkin Gallery, Moscow, touring to The Hermitage, Leningrad
- 1961** '6th International Art Exhibition', Metropolitan Art Gallery, Tokyo
 'Middle Roads – Four British Abstract Painters', City Art Gallery, Manchester
 'Arte e Contemplazione', Palazzo Grassi, Venice
 'John Moores Exhibition 3' Walker Art Gallery, Liverpool
- 1962** 'Kompass 2: Contemporary Painting in London', Stedelijk Van Abbe Museum, Eindhoven
 'British Art Today', San Francisco Museum of Art, touring to Dallas Museum of Art and Santa Barbara Museum, Texas (until 1963)
 '20th Century British Art', Calouste Gulbenkian Foundation, Lisbon
- 1963** 'British Painting in the Sixties', Contemporary Art Society, Tate Gallery, London
 'John Moores Exhibition 4' Walker Art Gallery, Liverpool 'Four Painters', Arnolfini Gallery, Bristol
 'Contemporary British Painting', National Gallery of Art, Ottawa, Canada, touring to Louisiana Gallery, Copenhagen (until 1964)
- 1964** British Pavilion
 'Profile III', Städtisches Kunstgalerie, Bochum
 '54:64 – Painting and Sculpture of a Decade', Calouste Gulbenkian Foundation, Tate Gallery, London
- 1965** 'Artists in Cornwall', Leicester Art Gallery, Leicester
 'Heron / Frost/ Wynter / Hilton', Waddington Galleries, London
 'Four Artists', Stedelijk Museum, Amsterdam
- 1966** Inaugural Exhibition – Museum of Modern Art, Oxford
- 1967** 'Recent British Painting – Peter Stuyvesant Foundation Collection', Tate Gallery, London
- 1968** 'From Kitaj to Blake', Bear Lane Gallery, Oxford
 'Works on Paper', Waddington Galleries, London
- 1970** 'Critic's Choice – selected by Norbert Lynton', Arthur Tooth & Sons, London
 'Art Spectrum South', City Art Gallery, Southampton, touring to Folkestone Arts Centre and Royal West of England Academy, Bristol
 'Works on Paper', Waddington Galleries, London
- 1971** 'British Paintings 1945–70', British Council exhibition, touring to Norway and Poland
- '50 Years of British Painting', Ulster Museum, Belfast
- 1972** 'British Paintings 1945–70', Kunstnerforbundet, Oslo, touring to Trondhjems Kunstforening and Bergens Kunstforening
- 1973** Newlyn Society of Artists
 'Henry Moore to Gilbert & George: Modern British Art from the Tate Gallery', Palais des Beaux-Arts, Brussels
- 1974** 'British Painting 74', Hayward Gallery, London
 'Aspects of Abstract Painting in Britain 1910–1960', Talbot Rice Art Gallery, Edinburgh, touring to Galerie Herve Alexandre, Brussels and Galerie Barger, Cologne
 'Works on Paper', Waddington Galleries, London
- 1975** Contemporary Art Society Fair, London
 'Body and Soul: Peter Moores Liverpool Project 3', Walker Art Gallery, Liverpool
 'British Painting 1900–1960', City Art Gallery, Sheffield
- 1976** 'British Art in the National Gallery of Canada, 1845–1975', National Gallery of Canada, Ottawa
- 1977** 'British Painting 1952–77', Royal Academy, London
- 1978** 'The Pier Gallery Collection', Pier Gallery, Stromness, Orkney
- 1979** 'Modern Artists Exhibition', Russell-Coates Museum, Bournemouth
 'British Drawing Since 1945', Whitworth Art Gallery, Manchester
- 1980** 'Hayward Annual', Hayward Gallery, London
- 1981** 'Groups IV', Waddington Galleries, London
 'A Mansion of Many Chambers', Arts Council touring exhibition
- 1982** 'British Drawings and Watercolours', China Art Gallery, Beijing, touring to Shenyang and Hong Kong
- 1983** 'Alive to it All', Arts Council / Rochdale Art Gallery, touring to Serpentine Gallery, London, Ferens Art Gallery, Hull, Plymouth City Museum & Art Gallery and Graves Art Gallery, Sheffield
 'The Nature of Painting II: Rhythm & Motion', Graves Art Gallery, Sheffield, touring to Laing Art Gallery, Newcastle, Norwich Castle Museum and Bolton Museum
 'The Nude: Approaches Through Drawing', Herbert Art Gallery, Coventry and touring
- 1984** 'Paintings With No Red in Them Whatsoever', City Art Gallery, Southampton and touring
 'English Contrasts', Artcurial, Paris)
- 1985** 'Recalling the Fifties', Serpentine Gallery, London
 'St Ives 1939-64', Tate Gallery, London
- 1986** 'Forty Years of Modern Art: 1945-1985', Tate Gallery, London
- 1987** 'British Art in the 20th Century', Royal Academy, London
 'Works on Paper', Waddington Galleries, London

- 'Looking West', Newlyn Orion Gallery, Penzance and Royal College of Art, London
- 1988** '100 Years of Art in Britain', City Art Gallery, Leeds
'The Presence of Painting: Aspects of British Abstraction 1957–1988', Mappin Art Gallery, Sheffield, touring to Hatton Gallery, Newcastle and Ikon Gallery, Birmingham
- 1989** 'St Ives 1919–1989', Hyogo Prefectural Museum of Modern Art, Japan, touring to Museum of Modern Art, Kamakura and Setagaya Art Museum, Tokyo
'A Century of Art in Cornwall 1889–1989', County Museum, Truro
- 1990** 'For a Wider World: Sixty Works in the British Council Collection', Ukrainian National Museum, Kiev and touring (until 1991)
- 1991** 'British Art from 1930', Waddington Galleries, London
- 1992** 'The Poetic Trace: Aspects of British Abstraction since 1945', Adelson Galleries, New York
'New Beginnings: Post-War British Art from the Collection of Ken Powell', Scottish National Gallery of Modern Art, Edinburgh, touring to Graves Art Gallery, Sheffield and Courtauld Institute Galleries, London (until 1993)
- 1995** '100 Years: Context and Continuity', Newlyn Art Gallery, Penzance
'Newlyn Society of Artists: Centenary Exhibition', Newlyn Art Gallery, Penzance
- 1996** 'St Ives', City Art Gallery, Southampton
- 1997** 'Tradition or Revolution? Constructivist and Abstract Art from the Kirklees Collection', Huddersfield Art Gallery, Huddersfield
- 1998** 'Art Treasures of England', Royal Academy, London
'The Fifties', British Council touring exhibition
- 2002** 'Transition: the London Art Scene in the Fifties', Barbican Art Gallery, London
'Blast to Freeze – British Art in the 20th Century', Kunstmuseum, Wolfsburg and Les Abattoirs, Toulouse (until 2003)
- 2005** 'Elements of Abstraction: Space, Line & Interval', City Art Gallery, Southampton
- Bradford Cartwright Hall Art Gallery
Bristol Museum & Art Gallery
Cambridge Fitzwilliam Museum
Kettle's Yard
Coventry Herbert Art Gallery
University of Warwick
Eastbourne Towner Art Gallery
Edinburgh Scottish National Gallery of Modern Art
Huddersfield City Art Gallery
Hull Ferens Art Gallery
Ipswich Ipswich Museum
Kendall Abbot Hall Art Gallery
Leicester New Walk Museum & Art Gallery
Liverpool Walker Art Gallery
London Arts Council Collection
British Council Collection
British Museum
Government Art Collection
National Portrait Gallery
Tate Gallery
Victoria & Albert Museum
Manchester City Art Gallery
Whitworth Art Gallery
Oldham Museum & Art Gallery
Plymouth City Museum & Art Gallery
Rye Rye Museum
Sheffield Graves Art Gallery
Southampton City Art Gallery
Stromness Pier Gallery
Swindon Museum & Art Gallery
Truro Royal Cornwall Museum
Wakefield Wakefield Art Gallery

Abroad

- Australia Queensland Art Gallery, Brisbane
Austria Museum des 20. Jahrhunderts, Vienna
Canada National Gallery of Canada, Ottawa
Art Gallery of Ontario, Toronto
Holland Stedelijk Museum, Amsterdam
Peter Stuyvesant Foundation, Amsterdam
Japan Setagaya Museum, Tokyo
Portugal Calouste Gulbenkian Foundation, Lisbon
Collecio Berardo, Lisbon
USA Fogg Art Museum, Harvard
Yale Center for British Art, New Haven

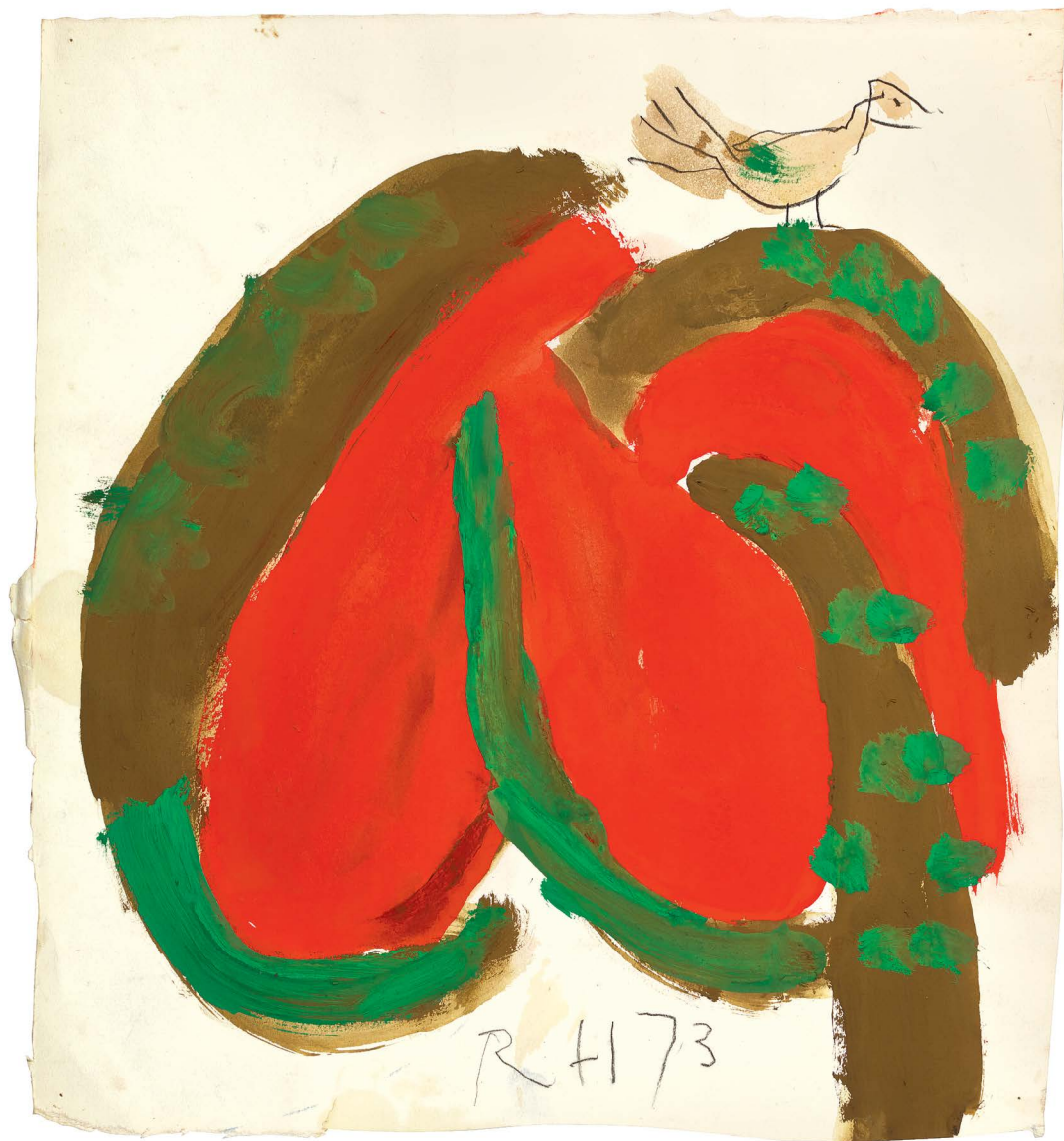
SELECTED PUBLIC COLLECTIONS

Britain

- Aberdeen City Art Gallery
Ayr Maclaurin Art Gallery
Bath Victoria Art Gallery
Bedford Cecil Higgins Art Gallery
Belfast Ulster Museum



UNTITLED
1973



UNTITLED
1973



UNTITLED
1974



UNTITLED
1974



UNTITLED
1973



UNTITLED
1974



UNTITLED
1974



UNTITLED
1974



UNTITLED
1973



UNTITLED
1973

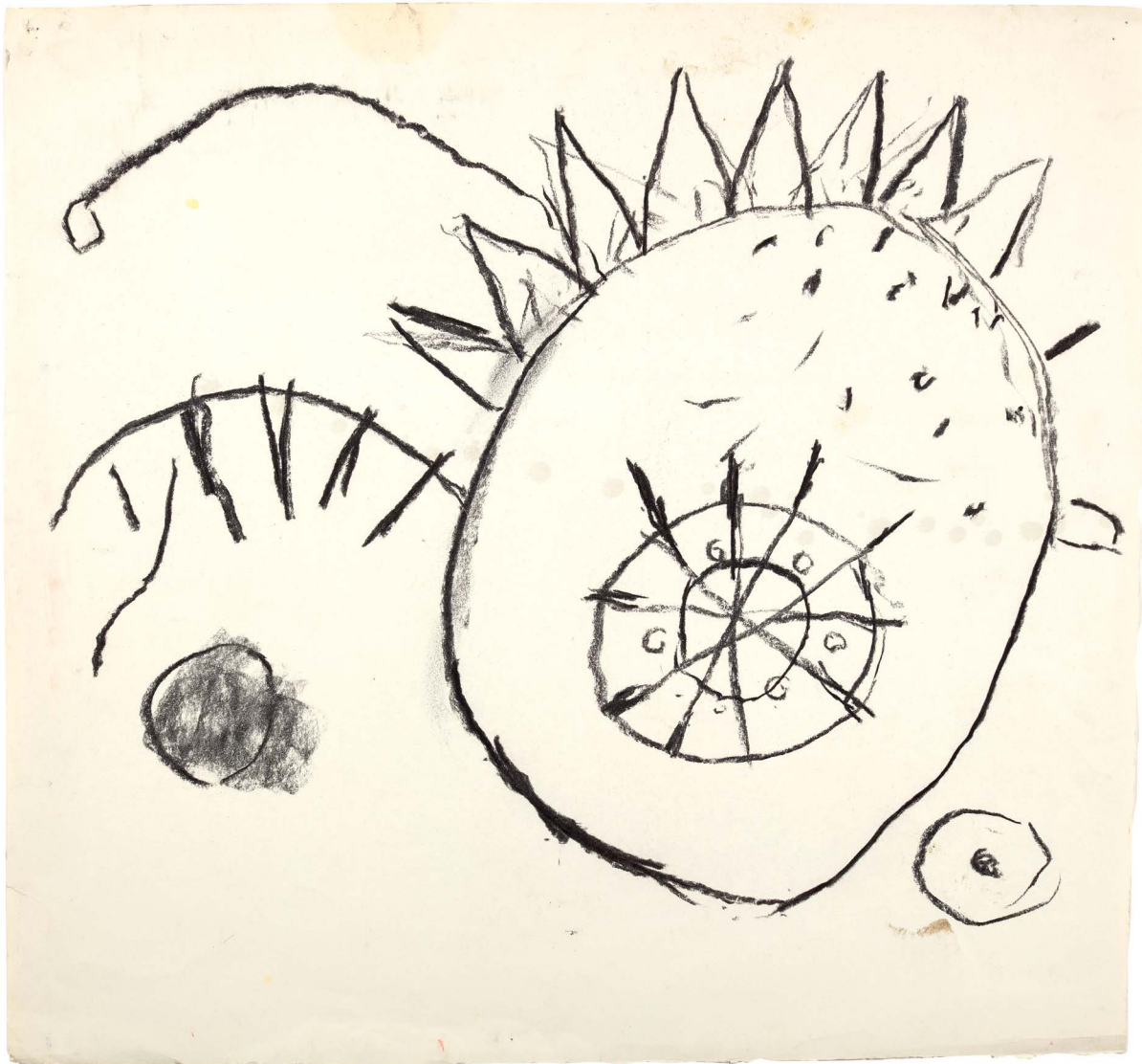




RH 75



UNTITLED
1974



UNTITLED
CIRCA 1970s



UNTITLED
CIRCA 1973-74



UNTITLED
1973



EXHIBITION CHECKLIST

pp. 4-5

SELF-PORTRAIT

pastel on paper
62.3 by 48.2 cm. 24½ by 19 in.
Executed *circa* 1966

PROVENANCE

The Robert Devereux Collection of Post-War British Art.
His sale, Sotheby's, London, 4 November 2010, lot 340.
Acquired from the above by the present owner.

pp. 8-9

JUNE

signed, titled and dated 'HILTON JUNE '61' (on the reverse)
oil on canvas
63.5 by 53.3 cm. 25 by 21 in.
Painted in 1961

PROVENANCE

The Artist's Estate.
Acquired from the above by the present owner.

EXHIBITED

Eindhoven, Stedelijk Van Abbemuseum, *Kompas 2*
hedendaagse schilderkunst uit Londen, 1962.

pp. 14-15

UNTITLED

signed with the artist's initials and dated 'RH 74' (lower left)
gouache and pastel on paper
52.8 by 36.8 cm. 20¾ by 14½ in.
Executed in 1974

PROVENANCE

The Artist's Estate.

p. 16

UNTITLED

gouache and pastel on paper
49.2 by 41.5 cm. 19¾ by 16¾ in.
Executed *circa* 1973-74

PROVENANCE

The Artist's Estate.

p. 17

UNTITLED

signed with the artist's initials and dated 'RH 2 '75' (lower right)
gouache and charcoal on paper
48.6 by 38 cm. 19¼ by 15 in.
Executed in 1975

PROVENANCE

The Artist's Estate.

pp. 18-19

UNTITLED

signed with the artist's initials and dated 'R. H '73' (lower right)
gouache and charcoal on paper
34 by 54.8 cm. 13¾ by 21½ in.
Executed in 1973

PROVENANCE

The Artist's Estate.

p. 20

UNTITLED

signed with the artist's initials and dated 'RH 73' (lower centre)
gouache on paper
35.5 by 42.6 cm. 14 by 16¾ in.
Executed in 1973

PROVENANCE

The Artist's Estate.

p. 21

UNTITLED

signed with artist's initials and dated 'R. H '73' (lower centre)
gouache and charcoal on paper
38.4 by 56 cm. 15¼ by 22 in.
Executed 1973

PROVENANCE

The Artist's Estate.

pp. 22-23

UNTITLED

gouache and pastel on paper
25.3 by 20.2 cm. 10 by 8 in.
Executed *circa* 1973-74

PROVENANCE

The Artist's Estate.

p. 24

UNTITLED

signed with the artist's initials and dated 'RH 74' (lower right)
gouache and pastel on paper
35 by 31.4 cm. 13¾ by 12¾ in.
Executed in 1974

PROVENANCE

The Artist's Estate.

p. 25

UNTITLED

signed with the artists initials and dated 'R. H '73' (lower centre)
gouache and charcoal on paper
24.5 by 19.8 cm. 9 $\frac{5}{8}$ by 7 $\frac{7}{8}$ in.
Executed in 1973

PROVENANCE

The Artist's Estate.
Acquired from the above by the present owner.

p. 26

UNTITLED

signed and dated 'Hilton 2 '73' (lower right)
gouache and charcoal on paper
35.5 by 36.5 cm. 14 by 14 $\frac{1}{4}$ in.
Executed in 1973

PROVENANCE

The Artist's Estate.

p. 27

UNTITLED

signed with the artist's initials and dated 'RH '74.' (lower right)
gouache and charcoal on paper
34.3 by 34.6 cm. 13 $\frac{1}{2}$ by 13 $\frac{3}{8}$ in.
Executed in 1974

PROVENANCE

The Artist's Estate.

p. 28

UNTITLED

signed with the artist's initials and dated 'R. H '73' (lower left)
gouache and charcoal on paper
38.6 by 56 cm. 15 $\frac{1}{8}$ by 22 in.
Executed in 1973

PROVENANCE

The Artist's Estate.

p. 29

UNTITLED

signed with the artist's initials and dated 'R.H 74' (lower left)
gouache and graphite on paper
21 by 29.6 cm. 8 $\frac{1}{4}$ by 11 $\frac{5}{8}$ in.
Executed in 1974

PROVENANCE

The Artist's Estate.

p. 30

UNTITLED

charcoal on paper
24 by 22.5 cm. 9 $\frac{5}{8}$ by 8 $\frac{7}{8}$ in.
Executed *circa* mid-1960s

PROVENANCE

The Artist's Estate.
Acquired from the above by the present owner.

p. 31

UNTITLED

charcoal on paper
25 by 20 cm. 9 $\frac{5}{8}$ by 7 $\frac{7}{8}$ in.
Executed *circa* mid-1960s

PROVENANCE

The Artist's Estate.
Acquired from the above by the present owner.

p. 36

UNTITLED

signed with the artist's initials and dated 'R. H. 20 3 '73' (upper left)
pastel on paper
25.3 by 20.1 cm. 10 by 8 in.
Executed in 1973

PROVENANCE

The Artist's Estate.

p. 37

UNTITLED

signed with the artist's initials and dated 'R. H. 1 4 '73' (lower right)
gouache and coloured pencil on paper
25.2 by 20.2 cm. 10 by 8 in.
Executed in 1973

PROVENANCE

The Artist's Estate.

pp. 38-39

UNTITLED

signed with the artist's initials and dated 'RH 1 4 73' (lower right)
coloured pencil on paper
20.3 by 25.1 cm. 8 by 9 $\frac{3}{4}$ in.
Executed in 1973

PROVENANCE

The Artist's Estate.

p. 40

UNTITLED

signed with the artist's initials and dated 'RH '74' (lower right)
gouache and charcoal on paper
39 by 28.5 cm. 14 $\frac{3}{8}$ by 11 $\frac{1}{4}$ in.

Executed in 1974

PROVENANCE

The Artist's Estate.

p. 41

UNTITLED

signed with the artist's initials and dated 'RH '73' (lower centre)
gouache on paper
41.1 by 42.3 cm. 16 $\frac{1}{8}$ by 16 $\frac{5}{8}$ in.

Executed in 1973

PROVENANCE

The Artist's Estate.

p. 42

UNTITLED

signed and dated 'Hilton '73' (lower left)
charcoal on paper
25 by 20 cm. 9 $\frac{7}{8}$ by 7 $\frac{7}{8}$ in.
Executed in 1973

PROVENANCE

The Artist's Estate.

p. 43

UNTITLED

charcoal on paper
25 by 20 cm. 9 $\frac{7}{8}$ by 7 $\frac{7}{8}$ in.
Executed *circa* 1973

PROVENANCE

The Artist's Estate.

Acquired from the above by the present owner.

p. 44

UNTITLED

charcoal on paper
24.2 by 23 cm. 9 $\frac{1}{2}$ by 9 in.
Executed *circa* 1973-74

PROVENANCE

The Artist's Estate.

p. 45

UNTITLED

charcoal on paper
20.3 by 25.5 cm. 8 by 10 in.
Executed *circa* 1973-74

PROVENANCE

The Artist's Estate.

p. 46

UNTITLED

charcoal on paper
25.2 by 20.2 cm. 10 by 8 in.
Executed *circa* 1973-74

PROVENANCE

The Artist's Estate.

p. 47

UNTITLED

signed with the artist's initials and dated 'R. H. 74' (lower right)
charcoal on paper
47 by 36.2 cm. 18 $\frac{1}{2}$ by 14 $\frac{1}{4}$ in.
Executed in 1974

PROVENANCE

The Artist's Estate.

pp. 50-51

UNTITLED

signed with artist's initials and dated 'R. H '74' (lower right)
pastel and charcoal on paper
54.6 by 46 cm. 21 $\frac{1}{2}$ by 18 $\frac{1}{8}$ in.
Executed in 1974

PROVENANCE

The Artist's Estate.

p. 52

UNTITLED

gouache and graphite on paper
25.4 by 20 cm. 10 by $\frac{1}{8}$ in.
Executed *circa* 1973-74

PROVENANCE

The Artist's Estate.

p. 53

UNTITLED

signed with artist's initials and dated 'R. H 73' (lower left)
gouache on paper
38.3 by 52.4 cm. 15 by 20 $\frac{5}{8}$ in.
Executed in 1973

PROVENANCE

The Artist's Estate.

p. 54

UNTITLED

signed and dated 'Hilton 2 '73' (lower right)
gouache on paper
26.5 by 32.5 cm. 10 $\frac{1}{2}$ by 12 $\frac{3}{4}$ in.
Executed in 1973

PROVENANCE

The Artist's Estate.

p. 55

UNTITLED

signed with the artist's initials and dated 'RH '74' (lower right)
gouache and pastel on paper
38.5 by 30.4 cm. 15½ by 12 in.
Executed in 1974

PROVENANCE

The Artist's Estate.

p. 56

UNTITLED

signed with the artist's initials and dated 'RH '73' (lower right)
gouache on paper
28.2 by 33 cm. 11½ by 13 in.
Executed in 1973

PROVENANCE

The Artist's Estate.

p. 57

UNTITLED

signed with the artist's initials and dated 'R. H '73' (lower left)
gouache and charcoal on paper
37.5 by 56 cm. 14¾ by 22 in.
Executed in 1973

PROVENANCE

The Artist's Estate.

p. 58

UNTITLED

signed with artist's initials and dated 'R. H '74' (lower centre)
gouache on paper
53.5 by 37.5 cm. 21 by 14¾ in.
Executed in 1974

PROVENANCE

The Artist's Estate.

p. 59

UNTITLED

signed 'Roger Hilton' (lower left)
gouache on paper
44.9 by 52 cm. 17¾ by 20½ in.
Executed *circa* 1973-74

PROVENANCE

The Artist's Estate.

p. 60

UNTITLED

signed and dated 'Hilton '73' (lower right)
gouache, charcoal and pastel on paper
25 by 20 cm. 9¾ by 7¾ in.
Executed in 1973

PROVENANCE

Ray Hughes Collection, Australia.
Acquired from the above by the present owner.

p. 61

UNTITLED

charcoal, pastel and gouache on paper
20.5 by 29.5 cm. 8 by 11¾ in.
Executed in 1973

PROVENANCE

Ray Hughes Collection, Australia.
Acquired from the above by the present owner.

p. 62

UNTITLED

signed with artist's initials and dated 'R. H '73.' (upper left)
gouache and charcoal on paper
40.9 by 56.1 cm. 16¼ by 22 in.
Executed in 1973

PROVENANCE

The Artist's Estate.

p. 63

UNTITLED

signed with the artist's initials and dated 'R. H '73' (lower left)
gouache and charcoal on paper
38.4 by 56 cm. 15½ by 22 in.
Executed in 1973

PROVENANCE

The Artist's Estate.

p. 64

UNTITLED

signed with the artist's initials and dated 'R. H '73' (lower right)
gouache and pastel on paper
38 by 56 cm. 15 by 22 in.
Executed in 1973

PROVENANCE

The Artist's Estate.

p. 65

UNTITLED

signed with artist's initials and dated 'R. H. '73' (lower left)
gouache, charcoal and graphite on paper
34.1 by 42.1 cm. 13½ by 16¾ in.
Executed in 1973

PROVENANCE

The Artist's Estate.

p. 72
 UNTITLED
 charcoal on paper
 25 by 20 cm. 9 $\frac{7}{8}$ by 7 $\frac{7}{8}$ in.
 Executed *circa* 1973

PROVENANCE
 The Artist's Estate.
 Acquired from the above by the present owner.

p. 73
 UNTITLED
 charcoal on paper
 25 by 20 cm. 9 $\frac{7}{8}$ by 7 $\frac{7}{8}$ in.
 Executed *circa* mid-1960s

PROVENANCE
 The Artist's Estate.
 Acquired from the above by the present owner.

p. 74
 UNTITLED
 signed and dated 'Hilton 2 '73' (lower right)
 charcoal on paper
 27 by 33.7 cm. 10 $\frac{3}{4}$ by 13 $\frac{1}{4}$ in.
 Executed in 1973

PROVENANCE
 The Artist's Estate.
 Acquired from the above by the present owner.

p. 75
 UNTITLED
 charcoal on paper
 20 by 25 cm. 7 $\frac{7}{8}$ by 9 $\frac{7}{8}$ in.
 Executed *circa* 1973

PROVENANCE
 The Artist's Estate.
 Acquired from the above by the present owner.

pp. 76-77
 UNTITLED
 signed with the artist's initials and dated 'R. H '73' (lower centre)
 gouache and graphite on paper
 19.7 by 43.2 cm. 7 $\frac{3}{4}$ by 17 in.
 Executed in 1973

PROVENANCE
 The Artist's Estate.

p. 78
 UNTITLED
 charcoal on paper
 25.3 by 40.6 cm. 10 by 16 in.
 Executed *circa* 1973-74

PROVENANCE
 The Artist's Estate.

p. 79
 UNTITLED
 signed with the artist's initials and dated 'RH '73' (lower right)
 graphite on paper
 37.6 by 54.9 cm. 14 $\frac{7}{8}$ by 21 $\frac{5}{8}$ in.
 Executed in 1973

PROVENANCE
 The Artist's Estate.

pp. 80-81
 UNTITLED
 gouache, graphite and charcoal on paper
 29 by 22.5 cm. 11 $\frac{3}{8}$ by 8 $\frac{7}{8}$ in.
 Executed *circa* 1966

PROVENANCE
 The Artist's Estate.
 Acquired from the above by the present owner.

pp. 82-83
 UNTITLED
 signed with artist's initials and dated 'R. H 73' (lower left)
 gouache on paper
 38.4 by 48.6 cm. 15 $\frac{1}{8}$ by 19 $\frac{1}{8}$ in.
 Executed in 1973

PROVENANCE
 The Artist's Estate.

p. 84
 UNTITLED
 signed with artist's initials and dated 'H '73' (lower right)
 gouache, pastel and coloured pencil on paper
 41.5 by 36.8 cm. 16 $\frac{3}{8}$ by 14 $\frac{1}{2}$ in.
 Executed in 1973

PROVENANCE
 The Artist's Estate.

p. 85
 UNTITLED
 signed and dated 'Hilton 2 '73' (lower right)
 gouache and charcoal on paper
 29.6 by 40.5 cm. 11 $\frac{7}{8}$ by 16 in.
 Executed in 1973

PROVENANCE
 The Artist's Estate.

p. 86

UNTITLED

gouache and charcoal on paper
38.2 by 56 cm. 15 by 22 in.
Executed *circa* 1970s

PROVENANCE

The Artist's Estate.

p. 87

UNTITLED

signed with artist's initials and dated 'R. H. '73' (lower centre)
gouache and charcoal on paper
38.5 by 56 cm. 15½ by 22 in.
Executed in 1973

PROVENANCE

The Artist's Estate.

p. 88

UNTITLED

signed with the artist's initials and dated 'RH '75' (lower right)
gouache and charcoal on paper
39 by 23.3 cm. 15¼ by 9 in.
Executed in 1975

PROVENANCE

The Artist's Estate.

p. 89

UNTITLED

signed with the artist's initials and dated 'RH 74' (lower left)
gouache and charcoal on paper
44.5 by 38.1 cm. 17½ by 15 in.
Executed in 1974

PROVENANCE

The Artist's Estate.

p. 90

UNTITLED

gouache and charcoal on paper
17.4 by 23 cm. 7 by 9 in.
Executed *circa* 1973-74

PROVENANCE

The Artist's Estate.

p. 91

UNTITLED

gouache and coloured pencil on paper
20.2 by 25.2 cm. 8 by 10 in.
Executed *circa* 1973-74

PROVENANCE

The Artist's Estate.

pp. 96-97

UNTITLED

signed with the artist's initials and dated 'RH '74' (lower right)
gouache and coloured pencil on paper
30.3 by 34.8 cm. 12 by 13¾ in.
Executed in 1974

PROVENANCE

The Artist's Estate.

p. 98

UNTITLED

signed with artist's initials and dated 'R. H 74' (left centre)
gouache and charcoal on paper
47 by 33.2 cm. 18½ by 13 in.
Executed in 1974

PROVENANCE

The Artist's Estate.

p. 99

UNTITLED

signed with the artist's initials and dated 'R. H 73' (lower right)
gouache on paper
38.6 by 47.8 cm. 15½ by 18¾ in.
Executed in 1973

PROVENANCE

The Artist's Estate.

p. 100

UNTITLED

signed with the artist's initials and dated 'R. H 74' (upper right)
gouache on paper
20.5 by 37.6 cm. 8 by 14¾ in.
Executed in 1974

PROVENANCE

The Artist's Estate.

p. 101

UNTITLED

signed with the artist's initials and dated 'R. H. '73' (lower left)
gouache and ink on paper
38.3 by 56 cm. 15 by 22 in.
Executed in 1973

PROVENANCE

The Artist's Estate.

p. 108

UNTITLED

signed with the artist's initials and dated 'R. H '73' (lower centre)
gouache on paper
38.5 by 56 cm. 14½ by 22 in.
Executed in 1973

PROVENANCE

The Artist's Estate.

p. 109
 UNTITLED
 signed with the artist's initials and dated 'RH 73' (lower centre)
 gouache and charcoal on paper
 42.3 by 39.1 cm. 16% by 15% in.
 Executed in 1973

PROVENANCE
 The Artist's Estate.

p. 110
 UNTITLED
 signed with the artist's initials and dated 'RH '74' (lower right)
 gouache on paper
 40.2 by 33.6 cm. 15% by 13¼ in.
 Executed in 1974

PROVENANCE
 The Artist's Estate.

p. 111
 UNTITLED
 signed with the artist's initials and dated 'R. H. 74' (lower right)
 gouache on paper
 49 by 59.2 cm. 19¼ by 23% in.
 Executed in 1974

PROVENANCE
 The Artist's Estate.

p. 112
 UNTITLED
 signed with the artist's initials and dated 'R. H. '73' (lower edge)
 gouache and charcoal on paper
 38.6 by 56 cm. 15% by 22 in.
 Executed in 1973

PROVENANCE
 The Artist's Estate.

p. 113
 UNTITLED
 signed with the artist's initials and dated 'R. H. 74' (lower right)
 gouache, charcoal and chalk on paper
 54.6 by 41.3 cm. 21½ by 16¼ in.
 Executed in 1974

PROVENANCE
 The Artist's Estate.

p. 114
 UNTITLED
 signed with the artist's initials and dated 'RH '74 XI' (lower left)
 gouache, pastel and charcoal on paper
 37.2 by 30.2 in. 14% by 11% in.
 Executed in 1974

PROVENANCE
 The Artist's Estate.

p. 115
 UNTITLED
 signed with the artist's initials and dated 'RH '74' (lower right)
 gouache and charcoal on paper
 44.5 by 34.5 cm. 17½ by 13½ in.
 Executed in 1974

PROVENANCE
 The Artist's Estate.

p. 116
 UNTITLED
 signed with the artist's initials and dated 'RH '73' (lower left)
 gouache on paper
 37.7 by 56.1 cm. 14% by 22 in.
 Executed in 1973

PROVENANCE
 The Artist's Estate.

p. 117
 UNTITLED
 signed with the artist's initials and dated 'RH 73' (lower left)
 gouache, charcoal and graphite on paper
 41 by 56 cm. 16% by 22 in.
 Executed in 1973

PROVENANCE
 The Artist's Estate.

pp. 118-119
 UNTITLED
 signed with the artist's initials and dated 'R. H '73' (lower right)
 gouache and charcoal on paper
 37 by 56 cm. 14½ by 22 in.
 Executed in 1973

PROVENANCE
 The Artist's Estate.

p. 120-121
 UNTITLED
 signed with the artist's initials and dated 'RH '75' (lower right)
 gouache and charcoal on paper
 32.2 by 42.3 cm. 12% by 16% in.
 Executed in 1975

PROVENANCE
 The Artist's Estate.

p. 122
 UNTITLED
 signed with the artist's initials and dated 'RH 74' (lower left)
 gouache, charcoal and felt tip pen on paper
 42.6 by 32 cm. 16¾ by 12½ in.
 Executed in 1974

PROVENANCE
The Artist's Estate.

p. 123
UNTITLED
charcoal on paper
41 by 43.5 cm. 16 $\frac{1}{8}$ by 17 $\frac{1}{8}$ in.
Executed *circa* 1970s

PROVENANCE
The Artist's Estate.

p. 124
UNTITLED
signed with the artist's initials 'R. H.' (lower left)
gouache and charcoal on paper
46.9 by 30.3 cm. 18 $\frac{1}{2}$ by 12 in.
Executed *circa* 1973-74

PROVENANCE
The Artist's Estate.

p. 125
UNTITLED
signed with the artist's initials and dated 'RH '73' (lower right)
gouache and charcoal on paper
37.7 by 56 cm. 14 $\frac{3}{4}$ by 22 in.
Executed in 1973

PROVENANCE
The Artist's Estate.

pp. 126-127
UNTITLED
signed with the artist's initials and dated 'RH '74' (lower right)
gouache on paper
40.6 by 30 cm. 16 by 11 $\frac{7}{8}$ in.
Executed in 1974

PROVENANCE
The Artist's Estate.

All images and archival material

© Estate of Roger Hilton. Courtesy of Jonathan Clark Fine Art, London.

Images pp. 7, 11, 33, 67 and 103

© Ander Gunn

Image p. 93

© Mayotte Magnus

Text pp. 12-13

© Kenny Schachter

London-based Kenny Schachter has been curating contemporary art exhibits in museums and galleries and teaching art history and economics for nearly thirty years; presently in the graduate department of the University of Zurich. He has lectured internationally, been the recipient of a Rockefeller supported grant in Mexico, and contributed to books on Paul Thek, Zaha Hadid, Vito Acconci and Sigmar Polke and Gerhard Richter. Schachter has a regular column for Artnet in addition to writing widely for various international publications. He most recently had a retrospective of his art at Rental Gallery in New York in the summer of 2018 and exhibitions at Simon Lee Gallery in London, autumn 2018, and Kantor Gallery LA in February 2019. Schachter has been profiled in The New York Times Magazine, and London's Observer, Independent and Telegraph and deals in international art from Impressionist and Modernism to the art and design of today.

Text pp. 34-35

© Estate of Roger Hilton. Courtesy of Jonathan Clark Fine Art, London.

Extracts from some notes recorded by Roger Hilton in 1973. Originally published in *Roger Hilton: Last Paintings*, exh. cat., Sheffield, raves Art Gallery, 1980, p. 13-14.

Text pp. 48-49

© Simon Hucker

Simon Hucker is the Senior Specialist in Modern & Post-War British Art at Sotheby's, London. He was formerly a director of Jonathan Clark Fine Art where, amongst other projects, he worked on the Estate of Roger Hilton. He has written numerous texts and articles on 20th Century British Art and is the author of *George Kennethson: A Modernist Rediscovered*, published by Merrell.

Text pp. 68-71

© Andrew Lambirth

Originally published in *Roger Hilton: Going Out with a Bang*, exh. cat., London, Jonathan Clark Fine Art, 2011, pp. 6-8.

Andrew Lambirth is a writer, curator and critic who has written for a wide variety of newspapers and magazines, and was art critic of *The Spectator* (2002-2014). Among his many books are full-length monographs on Ken Kiff, RB Kitaj, Allen Jones, Maggi Hambling, John Hoyland, Margaret Mellis, David Inshaw, Francis Davison and William Gear. In 2007 he published *Roger Hilton: The Figured Language of Thought*, and in 2008 was co-curator of *Swinging Out into the Void*, an exhibition of Hilton's work at Kettle's Yard, Cambridge. His reviews from *The Spectator* have been collected in a paperback entitled *A is a Critic*.

Text pp. 94-95

© Estate of Rose Hilton. Courtesy of Jonathan Clark Fine Art, London.

Originally published in *Roger Hilton: Last Paintings*, exh. cat., Sheffield, Graves Art Gallery, 1980, p. 12.

This book was designed by Justin Petry

First edition of 1000 copies - £15

Edited by Liberty Paterson

Curated by Kenny Schachter, Darren Leak and Bianca Chu

Exhibition Management by Liberty Paterson

This exhibition was organised in collaboration with Jonathan Clark Fine Art, London.

S|2 would like to thank The Estate of Roger and Rose Hilton, Emily Austin, John Austin, Adam Clark, Jonathan Clark, Otis Cy Gould, Marina Davidson, Ander Gunn, Gus Granlund, Christine Hourde, Simon Hucker, Ernest Kulik, Andrew Lambirth, Mayotte Magnus, James Mayor, Railings Gallery & Framing, Zane Saleh, Kenny Schachter and Joseph Thompson

The sale of any property featured in this catalogue will be subject to the terms and conditions of a written agreement between Sotheby's acting as agent for the seller and the purchaser.

S | 2

31 ST. GEORGE STREET, LONDON W1S 2FJ
SOTHEBYS.COM/S2

Sotheby's EST. 1744