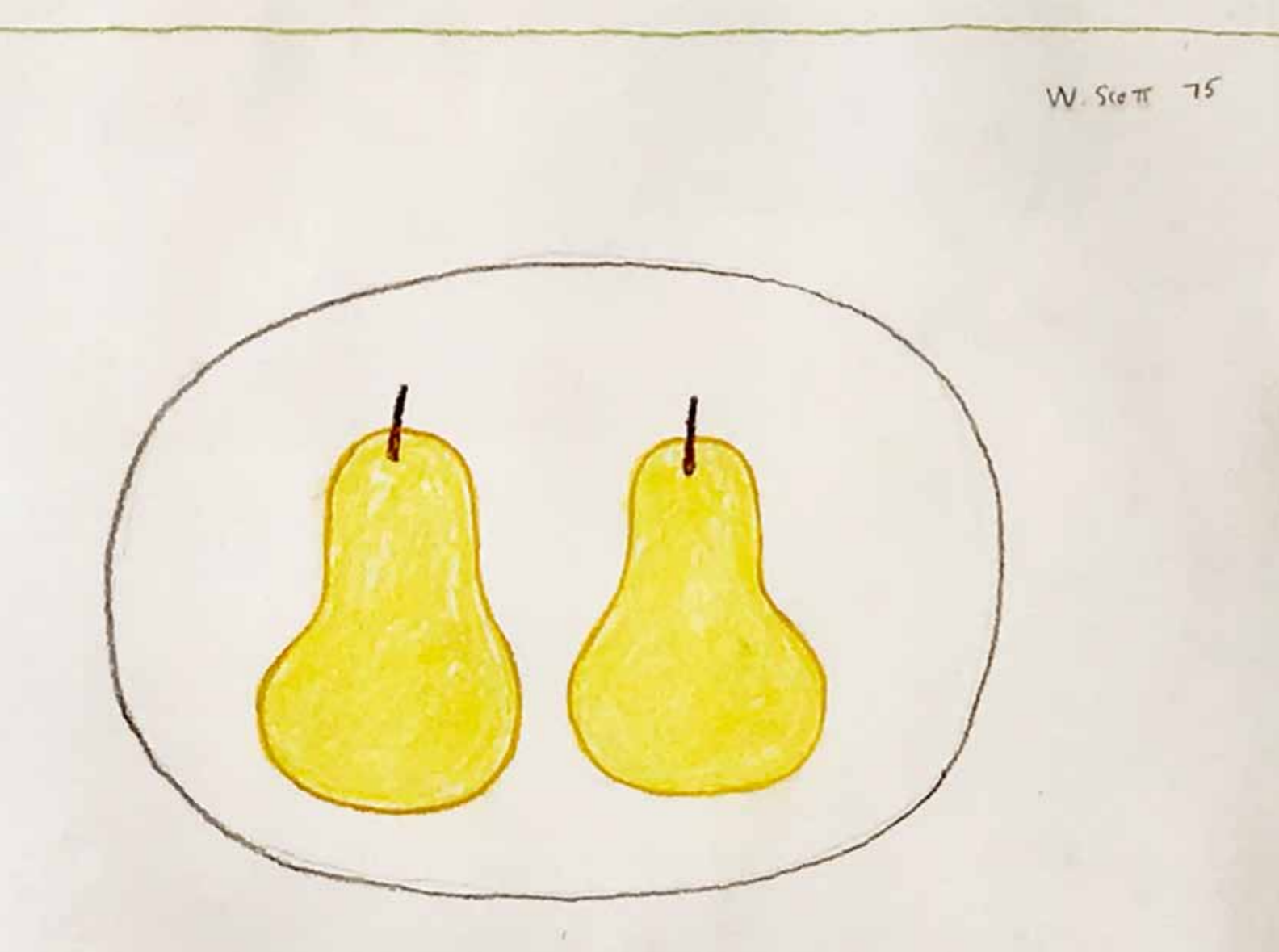




# DAVID SIMON CONTEMPORARY

Sir Terry Frost RA (1915 - 2003)  
Patrick Heron CBE (1920 - 1999)  
William Scott CBE RA (1913 - 1989)  
Robert Adams (1917 - 1984)  
Christopher Wood (1901-1930)  
George Dannatt (1915 - 2009)  
Denis Mitchell (1911 - 1990)  
Tommy Rowe (1941 - )  
Romi Behrens (1939 - 2019)

St Ives Modernists



**WILLIAM SCOTT CBE RA (1913-1989)**

**Two Pears**

1975, pencil and coloured pencil on paper, signed  
30 x 39.5cm

Featuring some of the most iconic names associated with the St Ives Movement, this exhibition showcases vibrant, original screenprints by Patrick Heron; rare works in glass and ceramics by Terry Frost; characteristic abstracted still life paintings by William Scott, works on paper by George Dannatt, Robert Adams and Tony O'Malley, sculpture by Denis Mitchell and Tommy Rowe and drawings by Christopher Wood.

These artists were contemporaries, who formed great friendships with each other and were very important and influential members of the St Ives Art Colony. Connecting these names with more recent years is a selection of paintings by the late Romi Behrens, who lived at Prussia Cove and had prominent exhibitions at the Newlyn Art Gallery and a number of London galleries during her lifetime. Behrens was also close friends with Heron and Frost. Also paintings of abstracted landscapes based on the Cornish coast by John Croft, who takes great inspiration from this part of the world. Moving between figuration and abstraction, this collection unites different explorations of coastal colour and, forms and the Atlantic light that has attracted so many artists to this peninsula.

David Simon  
September 2020

**Tommy Rowe** (1941) was trained by the sculptors Denis Mitchell and Barbara Hepworth, for whom he worked before studying at Bath Academy of Art from 1960-63 under John Hoskin and John Ernest, whilst he continued to assist Hepworth in the holidays. At the end of his time at Corsham, he went back to Cornwall and worked for Hepworth on a full-time basis between 1963 and 1965. From the early 1960s onwards, Rowe produced his own work, exhibiting at Penwith Gallery, St Ives and Marjorie Parr Gallery, London. He worked alongside Denis Mitchell and the sculptor John Milne. He is still actively sculpting, working from his home and studio in Inverness-shire, producing sculptures which continue to evoke his Cornish background.

**Denis Mitchell** (1913 - 2003) was an abstract sculptor who worked mainly in bronze, slate and wood. He moved to Cornwall in 1930, working underground at Geevor tin mine during the Second World War, which helped him develop the necessary skills for carving and hewing rock. At the end of the war, Bernard Leach suggested his name to Barbara Hepworth as a suitable assistant, for whom he worked for ten years as her principal assistant. By the early 1950s Mitchell's own work had made the transition from painting to carving, and he was very involved in the buoyant post-war St Ives art scene, being elected chairman of the Penwith Society in 1955. In 1959 he began to make abstract sculptures in bronze using a local sand-casting foundry. He later shared John Wells' Trewarveneth Studio, in Newlyn. The young Cornish sculptor Tommy Rowe came to work as Mitchell's assistant.

Mitchell's work can be seen in various public collections throughout the UK including the Tate, London; The Fitzwilliam Museum, Cambridge and Arts Council of Great Britain, and internationally including Calouste Gulbenkian Foundation Lisbon; National Gallery of New South Wales, Sydney, Australia; and Santa Barbara Museum of Art, Santa Barbara, California, USA. Recent solo exhibitions have included *Ascending Forms* in 2005 at Tate St Ives and *Denis Mitchell* at Flowers Central, London in 2007.



**TOMMY ROWE** (1941)  
**Winged Forms II**  
2000, brass & lignum vitae wood, unique



**DENIS MITCHELL** (1913 - 2003)  
**Untitled**  
2000, slate relief, unique, 31 x 2.3cm

**Patrick Heron** (1920 - 1999), born in Leeds, moved to Cornwall as a child, and came to work for the ceramicist, Bernard Leach where he met many leading artists of the St Ives School, including Barbara Hepworth and Ben Nicholson. Heron studied for a time at Bath Academy of Art, under the supervision of lithography expert Henry Cliffe, and often took his colourful Abstract Expressionism into print, using screen-print and lithography to make wonderful vibrant prints.

Heron had several retrospective exhibitions including Wakefield City Art Gallery (1952); the Museum of Modern Art, Oxford (1968); Whitechapel Art Gallery (1972); Barbican Art Gallery (1985); Tate Britain (1998), and posthumously at Tate St Ives (2018). Paintings and prints by Patrick Heron, including editions of some of the pieces in this exhibition, can be seen in many of the best art museums around the world, including: British Museum, Tate Gallery, Victoria & Albert Museum and Scottish National Gallery of Modern Art.



**PATRICK HERON** (1920 - 1999)  
**Six in Light Orange with Red**  
1970, screenprint, edition 30 of 100, signed  
68 x 92.3cm (paper size), 58.6 x 78cm (image size)

**PATRICK HERON** (1920 - 1999)  
**January 1973, Plate 18**  
screenprint, Artist's Proof, edition of 72, signed  
68 x 92.3cm (paper), 58.6 x 81.4cm (image)



**PATRICK HERON** (1920 - 1999)  
**Small Red, January 1973**  
 screenprint  
 Artist's Proof edition 7 of 72, signed  
 52.1 x 42.8cm (paper)  
 50 x 59.1cm (image)



**PATRICK HERON** (1920 - 1999)  
**Untitled - Rothko Memorial Portfolio**  
 1972, screenprint, edition 57 of 75  
 signed, 68.5 x 91.5cm



**PATRICK HERON** (1920 - 1999)  
**January 1973, Plate 17**  
 screenprint, Artist's Proof, edition of 72, signed  
 68 x 92.3cm (paper), 58.6 x 81.4cm (image)



**PATRICK HERON**  
**January 1973, Plate 5**  
 screenprint, AP of 72  
 signed  
 68 x 92.3cm (paper)  
 58.6 x 81.4cm (image)



**PATRICK HERON**  
**January 1973: Plate 7**  
 screenprint, AP of 72  
 signed  
 68 x 92.3cm (paper)  
 58.6 x 81.4cm (image)



**PATRICK HERON** (1920 - 1999)  
**Interlocking Pink Vermillion with Blue**  
 April 1973, screenprint, Artist's Proof edition of 72, signed  
 78.7 x 100.5cm (paper), 42.8 x 52.1cm (image)

**George Dannatt** (1915 - 2009) was represented by important Mayfair galleries and his work has been exhibited across Cornwall as well as Switzerland, France and Germany.

George Dannatt became good friends with Patrick Heron in the 1950s, which drew him further into the St Ives artistic circle, having a significant impact on his own painting practice. He was closely associated with Wilhelmina Barns-Graham, Terry Frost, Denis Mitchell, Ben Nicholson, Peter Lanyon, Adrian Heath and John Wells. Dannatt was a connoisseur-turned-painter, with an extensive and impressive collection of works by the St Ives Group.

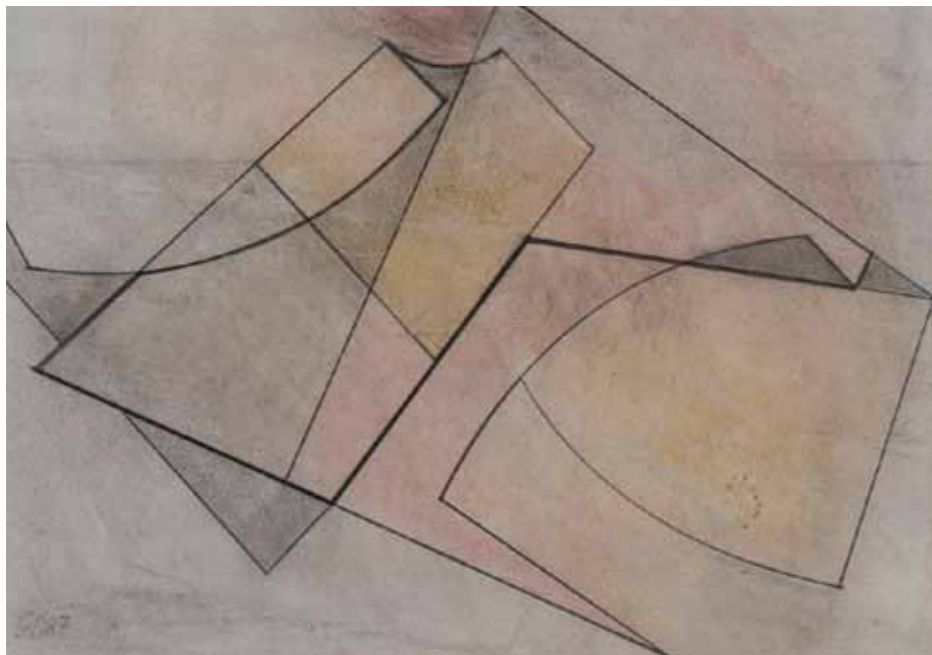
His work can be found in the permanent collections of Pallant House Gallery, Chichester, Bournemouth University, Southampton City Art Gallery, and Royal Air Force, as well as other important public collections.



**GEORGE DANNATT** (1915 - 2009)  
**Vertical Slotted Construction**  
1974, painted wood, 76.6 x 2.5 x 17.7cm



**GEORGE DANNATT** (1915 - 2009)  
**Two Newlyn Impressions**  
1970, acylic gouache on paper  
upper 10.8 x 14.9cm, lower 10.4 x 23.8cm



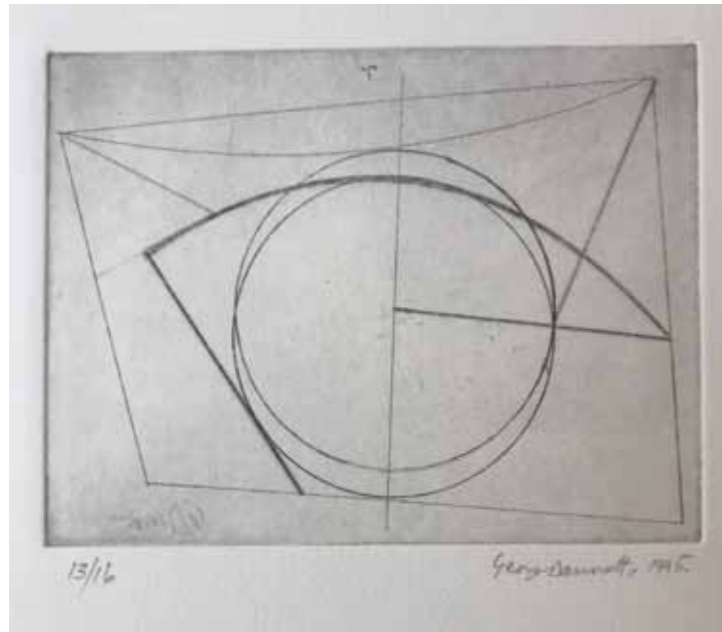
**GEORGE DANNATT**  
**Newlyn Quay (Sea Wall)**  
 1987, pencil and crayon on paper  
 laid on card, 21 x 30.4cm



**GEORGE DANNATT**  
**High Tor**  
 1982, gouache and pencil on  
 black paper déchiré, 16x21.3cm



**GEORGE DANNATT** (1915 - 2009)  
**Grey, White & Ochre**  
 2007, gouache, crayon and ink over etching on paper, unique, 38 x 28.5cm (paper), 12.5 x 14cm



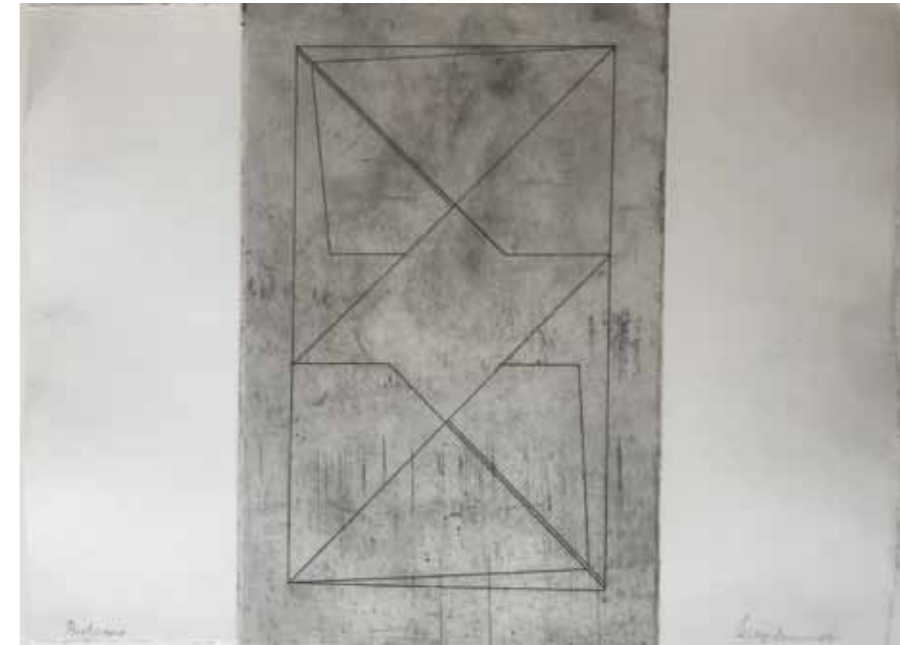
**GEORGE DANNATT**  
**Untitled, Geometric**  
 1995, etching on paper  
 edition 13/16  
 37.5 x 28.5cm (paper)  
 12.5 x 16.5cm (plate)



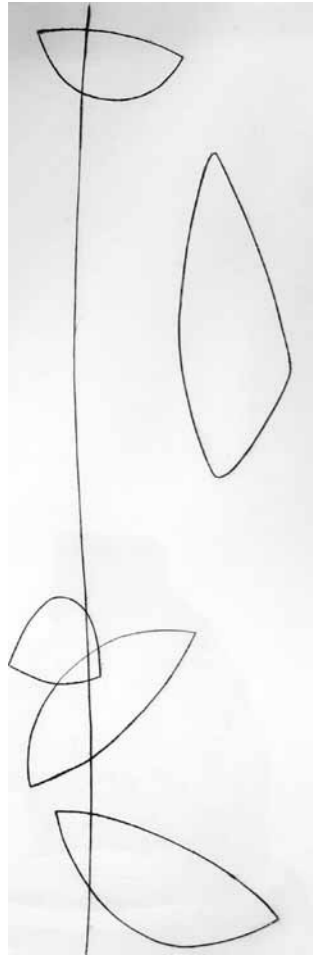
**GEORGE DANNATT**  
**Two Greys and White**  
 2007, gouache, crayon and  
 ink over etching on paper, unique  
 38 x 28.5cm (paper)  
 12.5 x 14cm (plate)



**GEORGE DANNATT (1915 - 2009)**  
**Dartmoor**  
 1996, etching on paper, edition 1/10  
 38 x 28.5cm (paper), 29.5 x 20cm (plate)



**GEORGE DANNATT (1915 - 2009)**  
**Untitled**  
 2007, etching on paper, Artist's Proof  
 29 x 39.5cm (paper), 39.5 x 19cm (plate)



**ROBERT ADAMS (1917 - 1984)**  
**Descending Forms**  
 1955, etching, 1/50, 30 x 10cm

## Robert Adams (1917 - 1984)

was an established sculptor and designer, whose work can be found in the permanent collections of the Arts Council Collection, The Tate Gallery, Museum of Modern Art, New York, and the Smithsonian Institute, Washington. Within his own lifetime he was regarded as one of the foremost British sculptors of his generation. In a critical review of a retrospective mounted by the Gimpel Fils gallery in London in 1993, Brian Glasser of Time Out magazine described Adams as “the neglected genius of post-war British sculpture”, a sentiment echoed by Tim Hilton in the Sunday Independent, who ranked Adams’ work above that of his contemporaries, Ken Armitage, Reg Butler, Lynn Chadwick and Bernard Meadows.

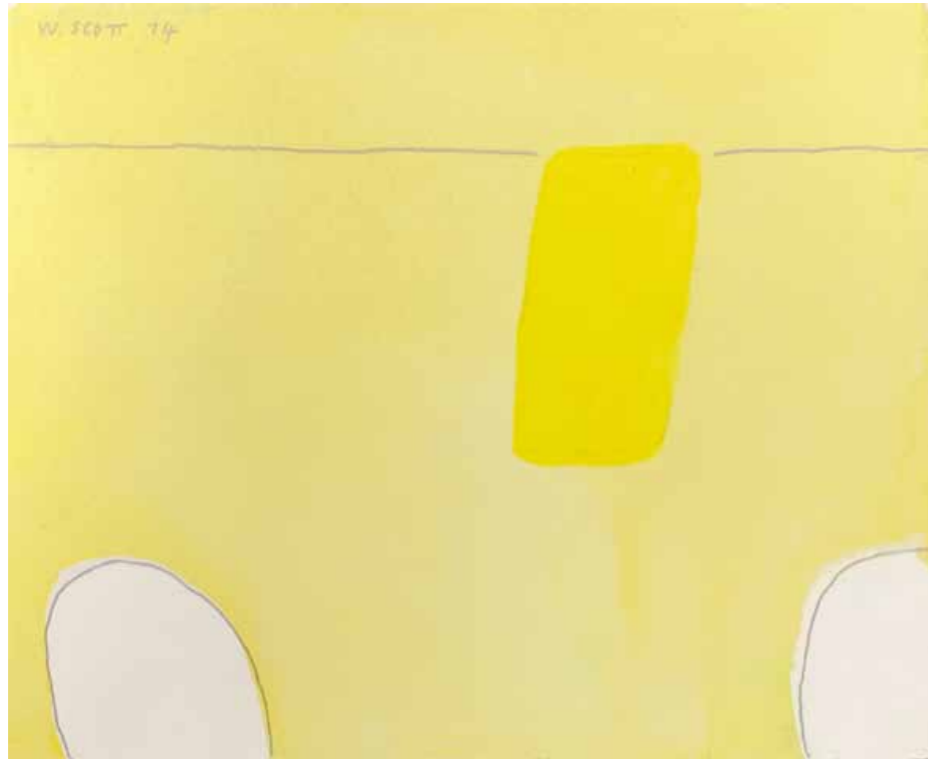
**Sir Terry Frost RA (1915 - 2003)** is one of the most highly regarded British artists of our time. He discovered his artistic talent during the four years he spent as a prisoner of war during the Second World War. On his return to England he studied at Camberwell School of Arts, spending time in London and St Ives. By the late 1950s he had become established as a leading abstract painter, exhibiting regularly in London and throughout the world. His series of glassworks made in Murano, Venice, is well known. He not only designed each piece but participated in their making. In 1974 he moved to Newlyn in Cornwall, with his wife and five children where his love of the region inspired the body of work that we continue to enjoy today. He was awarded the John Moores Painting Prize (1965). He became a Royal Academician in 1992 and received a knighthood in 1998. His work has been exhibited widely on an international level, with exhibitions at the Hermitage Museum, St Petersburg; Royal Academy, London; Tate St Ives, and Brooklyn Museum, New York.



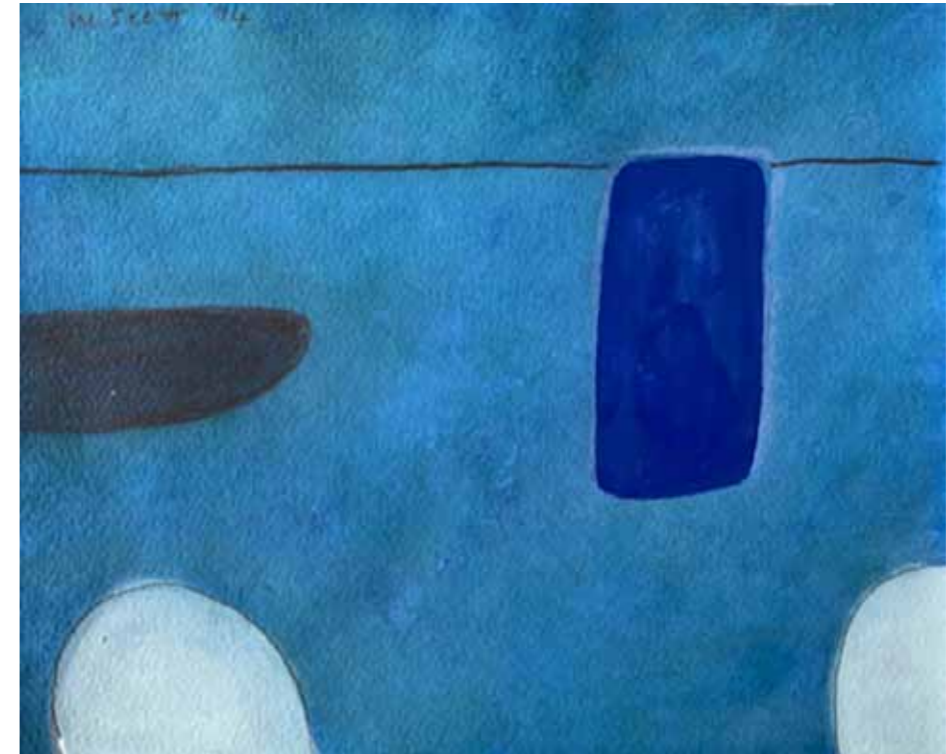
**TERRY FROST RA (1915 - 2003)**  
**Serenissimo - Disc**  
 2001, Murano glass, edition AP II/III, 48cm dia



**TERRY FROST RA (1915 - 2003)**  
**Serenissimo - Vase**  
 2001, Murano glass, edition AP II/II, 30 x 22cm

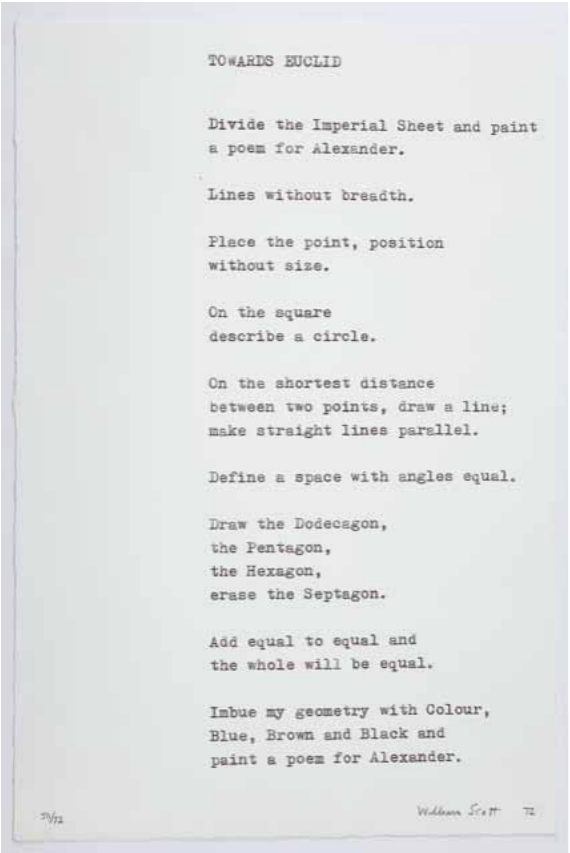


**William Scott** CBE RA (1913-1989) was one of the leading British artists of his generation. During his lifetime, his work was exhibited widely, both at home and abroad, and continues to be to this day. He taught at the Bath Academy of Art for ten years as Senior Painting Master during its most influential period while it was in residence at Corsham Court, near Bath. Best known for his abstract and still life painting, his work can be found in major public collections around the world, including the Tate, the Guggenheim Museum, New York, the Metropolitan Museum of Art, New York, the Musée National d'Art Moderne, Paris, and the Art Gallery of New South Wales, Sydney.



**WILLIAM SCOTT** RA (1913 - 1989)  
Still Life Abstracted 1st Theme, No XIV/L  
1974, gouache and pencil on paper, signed, 21.3 x 26.2cm

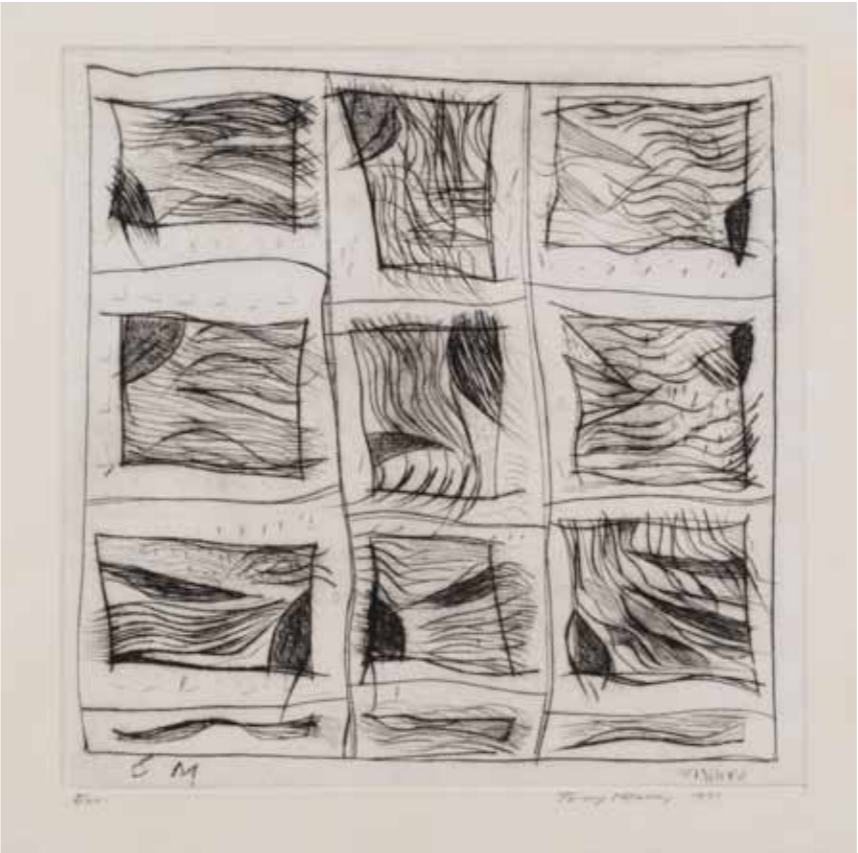
**WILLIAM SCOTT** RA (1913 - 1989)  
Still Life Abstracted 1st Theme in Blue No. XLVI/L  
1974, gouache on paper, signed, 30 x 39.5cm, signed



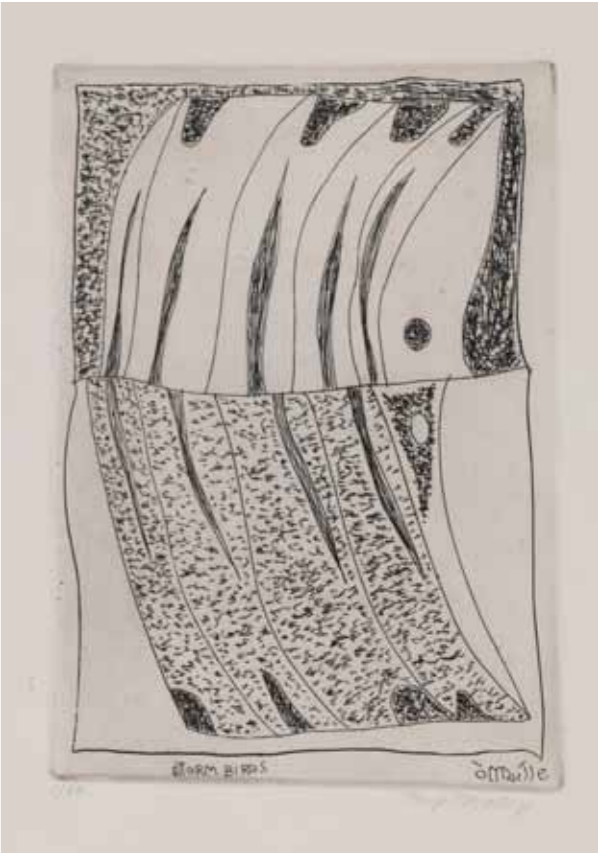
**WILLIAM SCOTT RA (1913 - 1989)**  
**Towards Euclid**  
1972, screenprint on paper, edition 50/72, signed  
57.6 x 38.2cm (paper), 48 x 22.2cm (image)



**WILLIAM SCOTT RA (1913 - 1989)**  
**Untitled, from a Poem for Alexander**  
1975, screenprint on paper, edition 58/72, signed  
57.6 x 38.2cm (paper), 48 x 22.2cm (image)



**TONY O'MALLEY (1913 - 2003)**  
**Window**  
1971, etching, 2/20, 25.4 x 25.4cm



**TONY O'MALLEY (1913 - 2003)**  
**Descending Forms**  
1955, etching, 1/50, 30 x 10cm

**Tony O'Malley** (1913 - 2003) was a self-taught painter from County Kilkenny who developed a passion for art from a young age, painting for pleasure. He spent time in Cornwall where he took strong influence from the St Ives artistic community. When his close friend Peter Lanyon was killed in a plane crash, O'Malley dedicated many of his paintings to his memory and took on a more sombre palette. O'Malley was elected a Saoi of Aosdána and the Irish Museum of Modern Art held a major retrospective of his work in 2005.

**Romi Behrens** (1939 - 2019) was born in Wiltshire and came to Cornwall in 1959, where she settled and lived for the rest of her life. A multi-talented and thoroughly creative person, she was a talented visual artist as well as violinist. She was a long-term member of the Newlyn Society of Artists since the late 1960s, where her paintings were often exhibited in mixed shows. Behrens was highly regarded by her contemporaries and was described by critic Frank Ruhmund as 'both a speedy and a spontaneous artist' and she was great friends with many leading contemporary artists in the St Ives Colony.

Her work was also exhibited at the Arnolfini, Bristol, private galleries in London and the Royal Academy Summer Exhibitions. A major exhibition of her work will be presented by David Simon Contemporary in the summer of 2021.



**ROMI BEHRENS** (1939 - 2019)  
**Soft Sweet Peas**  
2005, oil on board, 33 x 41cm



**ROMI BEHRENS** (1939 - 2019)  
**The Red Box**  
2004, oil on canvas, 76 x 76cm



**ROMI BEHRENS** (1939 - 2019)  
**Gladioli**  
 2000, oil on canvas, 99 x 76cm



**ROMI BEHRENS** (1939 - 2019)  
**One Purple with Red Anemones, White Jug**  
 2006, oil on canvas, 71 x 58.5cm



**ROMI BEHRENS** (1939 - 2019)  
**The Orange House and Fruit Tree**  
 2006, oil on board, 41 x 30cm



**ROMI BEHRENS** (1939 - 2019)  
**Wiggly Tulips**  
 1985, oil on board, 41 x 30cm



**ROMI BEHRENS** (1939 - 2019)  
**Blossom with Blue Sky**  
 2005, oil on canvas, 61 x 46cm



**ROMI BEHRENS** (1939 - 2019)  
**Sun Over Cadaque**  
 1987, oil on board, 41 x 38cm



**ROMI BEHRENS** (1939 - 2019)  
**Turquoise, St Ives Harbour**  
 1997, oil on board, 21.5 x 33cm



**ROMI BEHRENS** (1939 - 2019)  
**Daffs, Lilies and Oranges**  
 1991, oil on canvas 56 x 46cm

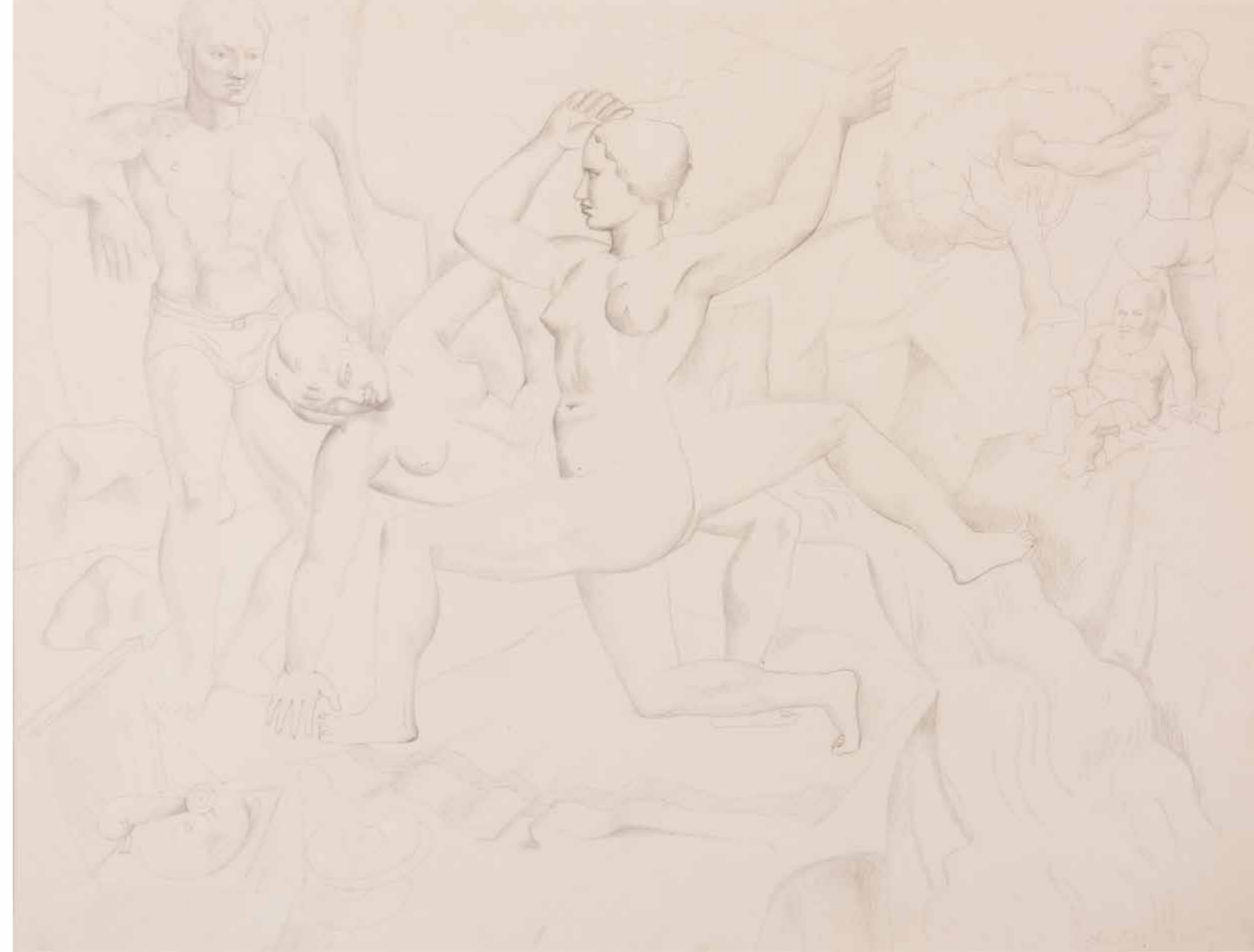


**ROMI BEHRENS** (1939 - 2019)  
**Gladioli and Freesias**  
 1996, oil on board, 61 x 61cm

**Christopher Wood** (1901 - 1930), born in Liverpool, is one of the best loved artists of the Modern British period. His family lived in Hyton until 1926, then moved to Broad Chalke, Wiltshire. He was educated at Marlborough College, before attending Malvern College and Liverpool School of Architecture, 1918-20, where he met Augustus John who encouraged him to become a painter.

Through extended visits to Paris between 1921 and 1924 he came into contact with the European avant-garde, meeting Picasso and Jean Cocteau in 1923. In Britain he became close friends with Ben and Winifred Nicholson, painting with them in Cumberland in 1928. That year he also met Alfred Wallis on a visit to St. Ives with Ben Nicholson, and lived near Wallis for several months.

He had a solo exhibition in London in 1929 and a show with the Ben and Winifred Nicholson at Galerie Barbarzanges, Paris. During his Parisian years Wood was introduced to opium by Cocteau. He became addicted to it and was under the drug's influence when he was killed by a train at Salisbury station. Wood was buried at All Saints Church in Broad Chalke, Wiltshire. His gravestone was carved by the artist and sculptor Eric Gill. After his death there were two exhibitions of his work in London and in 1938 Wood's paintings were shown at the British Pavilion at the Venice Biennale. A retrospective exhibition was held at Pallant House, Chichester in 2016.



**CHRISTOPHER WOOD (1901 - 1930)**  
**Untitled**  
1926, pencil, signed, 46 x 61cm



**ROMI BEHRENS** (1939 - 2019)  
**Penwith Landscape**  
2007, oil on canvas, 61 x 75cm

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