

MY CHOSEN PATH

Painting in the Landscape

New work by Kieron Williamson

'In the arts it is necessary to start early and Kieron has certainly fulfilled that requirement. Art must always be life enhancing, we are here for a relatively short time and anything that makes time richer is worthwhile. Kieron's work certainly enriches our lives.'

Ken Howard OBE, RA

The artist Kieron Williamson rose to public awareness when, aged six, his first paintings were put on show. The following year, in 2009, sixteen of his paintings sold in less than quarter of an hour and since that time all his exhibitions have been sell-out shows taking over £2 million.

These are the facts through which Kieron's celebrity has grown, creating worldwide media interest whenever and wherever he exhibits his work. Collectors and patrons vie for his pictures which are held in private collections throughout the world.

But what of his art? In this book Kieron himself describes what it is that motivates him to paint, his unquenchable thirst to develop his technical expertise and his constant search for subjects where his skill can be tested. He writes too of the importance of the support given by family and friends who, against the clamour of media scrutiny, provide a secure private life from which he can pursue his passion to paint.

And the way ahead? While still in his mid teens Kieron is already answering those questions about his future that first arose when he came to fame as the 'Mini Monet'. The paintings in this book confirm his status as an artist and reveal to us something of the direction this exciting young talent will now follow.

ABOUT THE ARTIST

Now in his sixteenth year, there's little to be said about Kieron Williamson that hasn't already been written in countless newspapers and magazines, and in television programmes, including the recent BBC film full-length documentary 'Mini Monet Millionaire'. More often than not the emphasis is on Kieron's youth and the price paid for his works when they come up for sale. Less time is devoted to looking at Kieron's paintings themselves.

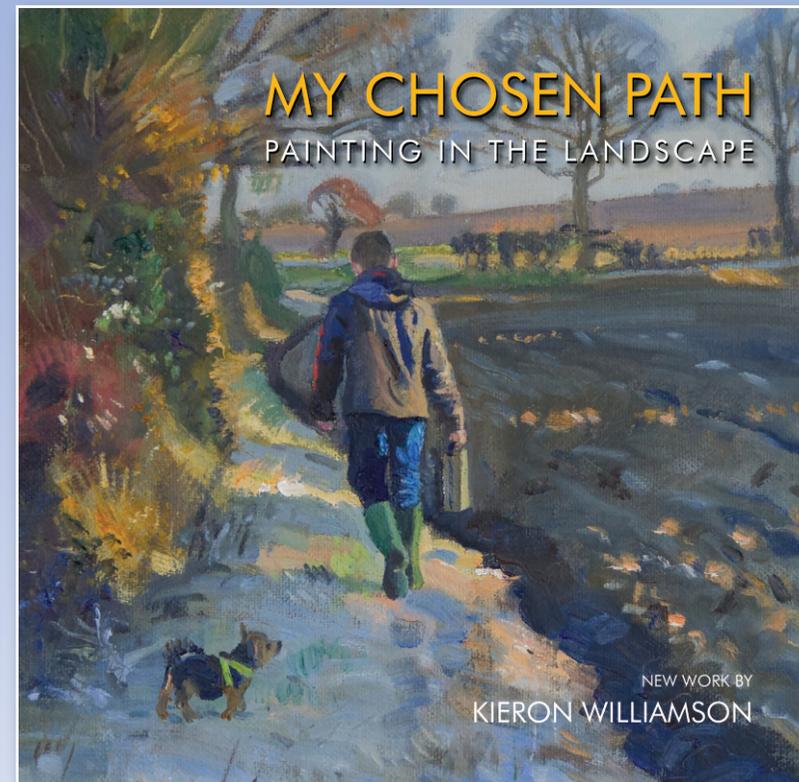
It will be welcomed therefore that in this book Kieron provides the reader with a personal view of his most recent work, describing the kinds of subjects that motivate him to get up before dawn and cycle to where he can absorb the landscapes that excite him to capture the moment in paint, whether it be a frosty morning in his native Norfolk or a sunrise over a misty harbour in Cornwall. Here also are many examples of his more recent figurative work revealing a new side of Kieron's emerging and prodigious talent.

Included also are a number of examples of paintings Kieron has collected himself, by artists whom he most admires and whose works have influenced or delighted him. Kieron also touches upon life away from the easel, providing insights into his family life, home tutoring, and his thoughts on the future.

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KIERON WILLIAMSON - MY CHOSEN PATH

MY CHOSEN PATH - PRINTINGS IN THE LANDSCAPE



here in the distance, where I stopped to take a photo. We could have what would be like a car engine, but it wasn't a car. We walked a few more yards and saw an old farmer, wearing a cap and a dirty high-vis jacket. I then further on behind the farmer I noticed a muddy old tractor riding with another old farmer standing on the back of it. We went over him again and asked if I could get some photos of them working the kindly agreed. It was a cracking subject, the farmer was showing pictures on to the camera, but, and the other man at the back was poking them out. Behind this was a complex of old barns. This captured my imagination instantly and when we got home I printed it by 8x10". It then seems to come on. The next morning, Dad and I cycled back to the barns. I was sitting on the entrance to the barn painting a small oil sketch when the older farmer, Will, dressed in an old patched up, grey rain, and around the middle with a piece of haling netting, approached us. After watching me painting and having a chat, Will told me I could paint anywhere on his farm. I have been a permanent feature since that day!

I do countless oil sketches of their farm throughout the seasons. It is an artist's delight. Ancient red brick barns stacked high with bales. Old tractors resting in front. Lovely dark barn interiors and a couple of straw stacks made covered by a tarpaulin where stands the old orange potato ridges. I have done several large paintings of Will and John Pancher riding the potatoes, and another nice one of Will Pancher taking potatoes out of a sack. There are unlimited painting opportunities at the farm and the Pancher brothers are so kind to allow me to paint and photograph there and their farm. I cannot thank them enough.

I feel that with these paintings of the brothers I'm capturing a way of life that, unfortunately, will disappear in my lifetime. It's a happy sad feeling. I have captured the brothers and their way of life on their farm and hopefully my paintings will be around for hundreds of years to come. But it's sad that they are the last of their breed and these characters and their gentle way of farming will never be brought back.

My paintings of them are not a photographic reproduction. They are impressions, a mood of the feelings, of the light and movement. The brothers add not a valuable moment in their seasonal jobs when the farm such as potato-riding and ploughing.

It is important to me that I do not pose them. None of my subjects are posed. I don't tell them to stand exactly like that and move their arms so you see a little higher and if they're right leg a little lower. It's not like that, it's how they are there as they are in all the charm of their own person and the way that they work or stand to engage to each individual. That is vital in capturing their character.

I have said that I have painted a way of life that will disappear and I think it's the same for my landscapes. Working near the same farms and I've returned barns and meadows that I've painted being removed and turned into homes and gardens, and new houses have replaced the barns that I used to paint and more. Lovely wooden barns, or an farm in themselves, have been converted to high plastic barns that don't have the same charm. That's happened within my lifetime there. I'm sorry sometimes when I'll be painting in years to come if things continue the way they are.

HELEN AND BRIAN IN THE SNOW
24x18", oil on canvas

BOB pronounced 'Bob' makes her first appearance in the painting. The light was just beautiful, it had to be done in a few minutes and combined with the condition that children, I worked from a photo of the animal which Bill, couldn't stand, because, for two hours - not would the time last that long!

THE BRIDGE POINT
12x17", oil on board

My landscapes are all painted either plein air or from sketches or photographs that I've taken. I couldn't imagine myself preparing a picture or canvas ready to paint something I have imagined or completely made up! However, I do receive a little artistic licence, for example, I chose to omit electricity poles and wind turbines.

I'm fortunate in the fact that I don't have a problem in being my paintings go. Usually they stand around in my studio for great lengths of time before an exhibition and I use them centrally. So when they're sold and delivered to their new homes I don't feel sad but excited that this brings me to paint new scenes. I do keep a few paintings in my studio, especially paintings that hold good memories, or pictures of friends and family.

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Above: BLUE BONNET 7x10", oil on board



Below: DECEMBER WALK 16x12", oil on board

Example of a double-page spread.

Below: GLOWING DAWN 8x12", oil on board



Right: ONE TOO MANY 24x18", oil on canvas

