

# 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.

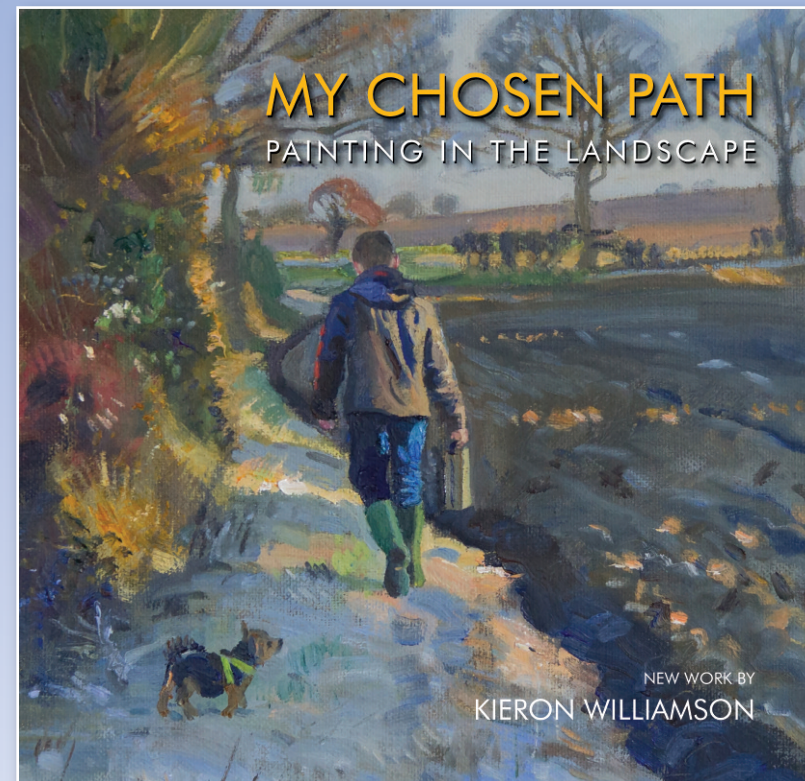
It will be welcomed therefore that in this book Kieron provides the reader with a personal view of his most recent work, describing the kinds of subjects that motivate him to get up before dawn and cycle to where he can absorb the landscapes that excite him to capture the moment in paint, whether it 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.

***For a full listing of all Halsgrove titles,  
please visit our website at [www.halsgrove.com](http://www.halsgrove.com)***

The Halsgrove Group includes DAA Halsgrove Ltd., Halsgrove Ltd. & Halstar Ltd.  
Registered in England & Wales Nos. 4136732, 6029724 & 6472636 at Halsgrove House, Wellington TA21 9PZ.  
Imprints: Halsgrove, Ryelands, Halstar, PiXZ Books & Halswood Journals. Halsgrove® is a registered trademark. Copyright© 2018

# HALSGROVE TITLE INFORMATION



**Format:** *Hardback, 260x270mm, 144 pages,  
profusely illustrated in colour*

**Price:** *£34.99*

**ISBN:** *978 1 906690 66 3*

**Imprint:** *Halstar*

**Published:** *June 2018*



Halsgrove Publishing, Halsgrove House, Ryelands Business Park, Bagley Road,  
Wellington, Somerset TA21 9PZ Tel: 01823 653777 Fax: 01823 216796  
[www.halsgrove.com](http://www.halsgrove.com) e-mail: [sales@halsgrove.com](mailto:sales@halsgrove.com)



# KIERON WILLIAMSON - MY CHOSEN PATH

MY CHOSEN PATH - PRINTINGS IN THE LANDSCAPE



hans in the distance, where I stopped to take a photo. We could hear what sounded like a car engine, but it wasn't ours. We walked a few more yards and saw an old farmer, wearing a cap and a dirty high-vis jacket. Then further on behind the fence I noticed a muddy old tractor with another old farmer standing in the back of it. We stood one behind the other and I could get some photos of them working the kindly agreed it was a cracking subject, the farmer was showing pictures on so the camera, but, and the other man at the back was picking them out. Behind this was a couple of old barns. This sparked my imagination instantly and when we got home I spent a big 4x10" from across to paint on. The next morning, Dad and I cycled back to the barns. I was sitting at the entrance to the barn painting a small oil sketch when the other farmer, who'd been in an old parked up, grey van, and around the middle with a piece of baling twine, approached us. After watching me painting and having a chat, he told me I could paint anything on his farm. I have been a permanent feature since that day!

I do confess oil sketches of this farm throughout the seasons. It is an artist's delight. Ancient red brick barns stacked high with hay. Old tractors resting in front. Lovely dark barn interiors and a couple of stone walls covered by a ivy where the seeds of 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 pictures out of a sack. There are informal 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 brother 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 afford me a valuable moment in their seasonal jobs within the farm such as potato-riding and ploughing.

It is important to me that I do not paint them. Some of my subjects are passed. I don't tell them to stand outside like this and move their arms as you see a little higher and then move right a little lower. It's not like that, it's key to have them as they are in all the charm of their own person and do not that they walk or stand to engage to each individual. This 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. Looking into the same horizon and I've returned home and noticed that the paint being removed and turned into homes and gardens, and new houses have replaced the landscape that I used to paint and create. Lovely wooden barns are no more in themselves, have been converted to shops, picnic barns that don't have the same charm. That's happened within my lifetime here. I don't know sometimes when I'll be painting in years to come if things continue the way they are.

KIERON WILLIAMSON

BLUE AND BROWN IN THE SNOW  
24x18", oil on canvas

Rose (pronounced 'Ree') makes her first appearance in the painting. The light is not too beautiful, it's a yellowy grey to it which weathers and contrasts with the random blue shadows. I worked from a photo as I've done all over this, couldn't stand, freezing, for two hours - now would be more like that long!

THE BRIDGE POINT  
12x17", oil on board

Example of a double-page spread.

Below: GLOWING DAWN  
8x12", oil on board



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



Above: BLUE BONNET  
7x10", oil on board

Below: DECEMBER WALK  
16x12", oil on board

