

METALLIQUE II



PAUL KENTON

PAUL KENTON

FOREWORD

Recent times for Paul Kenton have the common denominator of fluidity. From the bespoke concrete poured to form the floors of his brand new bespoke studio, to the molten state of the aluminium before it cools and becomes the sheets onto which his new work is painted, the recurrent themes of evolution and flux are palpable within the aesthetic of *Metallique*.

Fittingly, this dawning epoch for Paul as an artist could not begin in better surroundings. A very personal project, he has overseen every stage of the seven month build for his new studio, which is housed inside an old gasworks dating back to 1868. Having passed the new site daily during the commute to his previous studio for many a year, he had often imagined how he would conceptualise the design to retain the integrity and original character of the building, whilst also making it his own; a space that would gift a balance of inspiration and focus.

The specially commissioned stained glass windows, designed to depict an

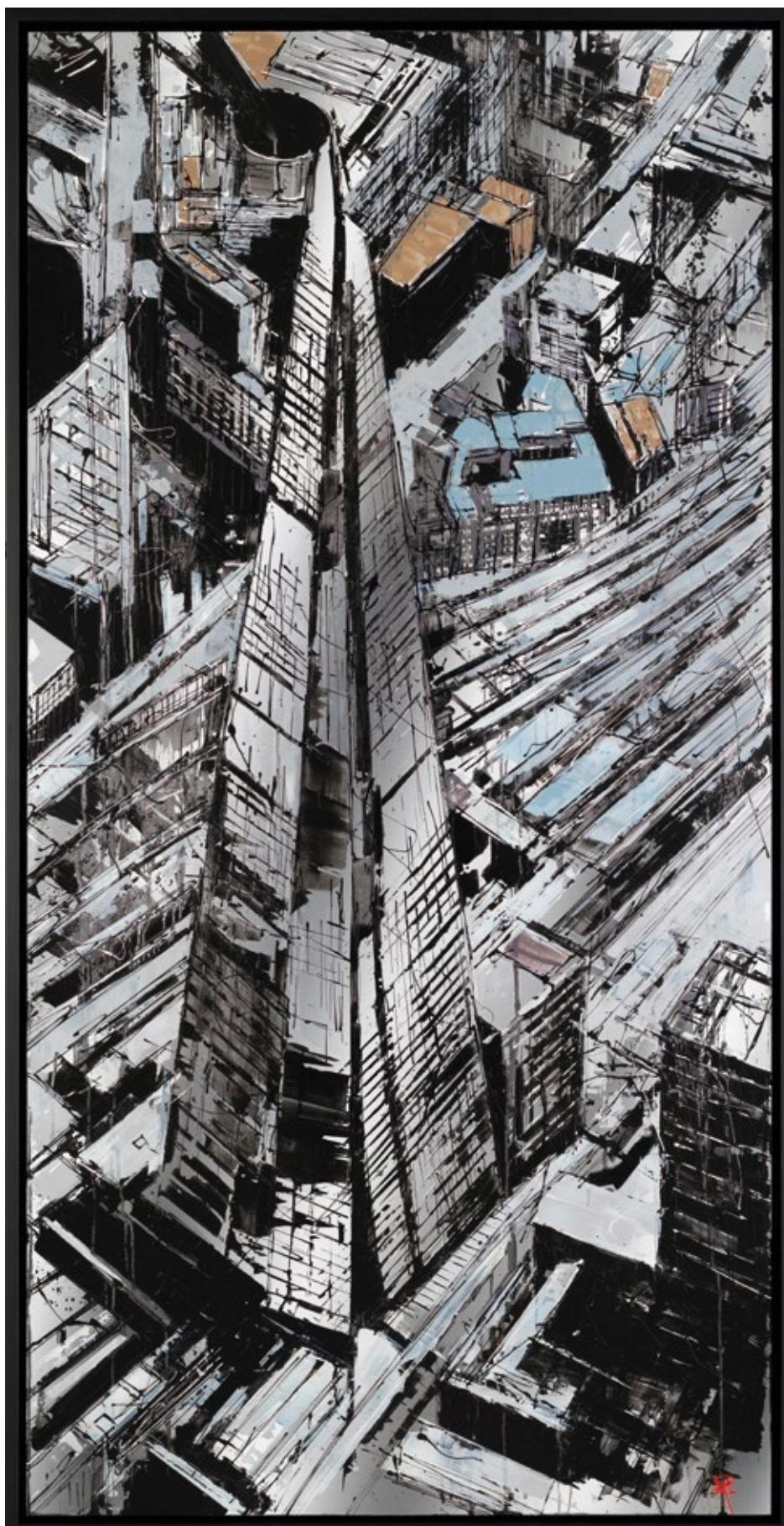
exploding wheel of colour, bathe the studio in the beautiful natural light that Paul so values in his beloved Devon locale. Offset against the more industrial elements of steelwork and the original brick walls, the contrast between modern and traditional lends a ying yang effect both decorative and functional to the overall space.

Following the universal acclaim Paul received for his debut *Metallique* body of work subsequent to its unveiling in 2017, it is with pride and pleasure that we bring you the second instalment. Demonstrating a refinement of technique, these new works build on the textures and tones of their antecedents, without any contrivance or loss of raw artistry. The confident and bold application of colour in these pieces provides a stunning contrast to the previous palette, which was notably more monochromatic with hues of ecru, taupe and khaki giving a distinctly industrial feel to the compositions. We invite you to revisit *Metallique*, and lose yourself in the sights and sounds that these fast-paced and beautifully balanced cityscapes evoke.









EROS METROPOLIS (Left)

Oil On Metal Unmounted
Framed 122cm x 122cm

SPECTACULAR

SHARD (Right)

Oil On Metal Framed
Framed 200.5cm x 100cm



SHARD NIGHTFALL

Oil On Metal Framed
Framed 45.5cm x 122cm







PEEPING TOM (Left)

Oil On Metal Unmounted
Framed 122cm x 122cm

NEVER ENDING VIEW (Above)

Oil On Metal Framed
Framed 45.5cm x 152.5cm



ST PAUL'S GLORY (Left)

Oil On Metal Unmounted
Framed 122cm x 91.5cm

BIG BEN SHINES (Right)

Oil On Metal Unmounted
Framed 122cm x 91.5cm



“I love finding the balance
between old and new,
traditional and modern,
in my work.”

PAUL KENTON







DAYLIGHT DAZE (Above)

Oil On Metal Framed
Framed 61cm x 152.5cm

TRIPLE VISION (Right)

Oil On Metal Framed
Framed 122cm x 122cm







WESTMINSTER WARMTH (Left)

Oil On Metal Framed
Framed 61cm x 61cm

BATTERSEA REFLECTING (Above)

Oil On Metal Framed
Framed 91.5cm x 182.5cm







GLORIOUS GLOW (Above)

Oil On Metal Framed
Framed 45.5cm x 152.5cm

SOUTHBANK SUNRISE (Right)

Oil On Metal Framed
Framed 122cm x 122cm







EMITTING LIGHT

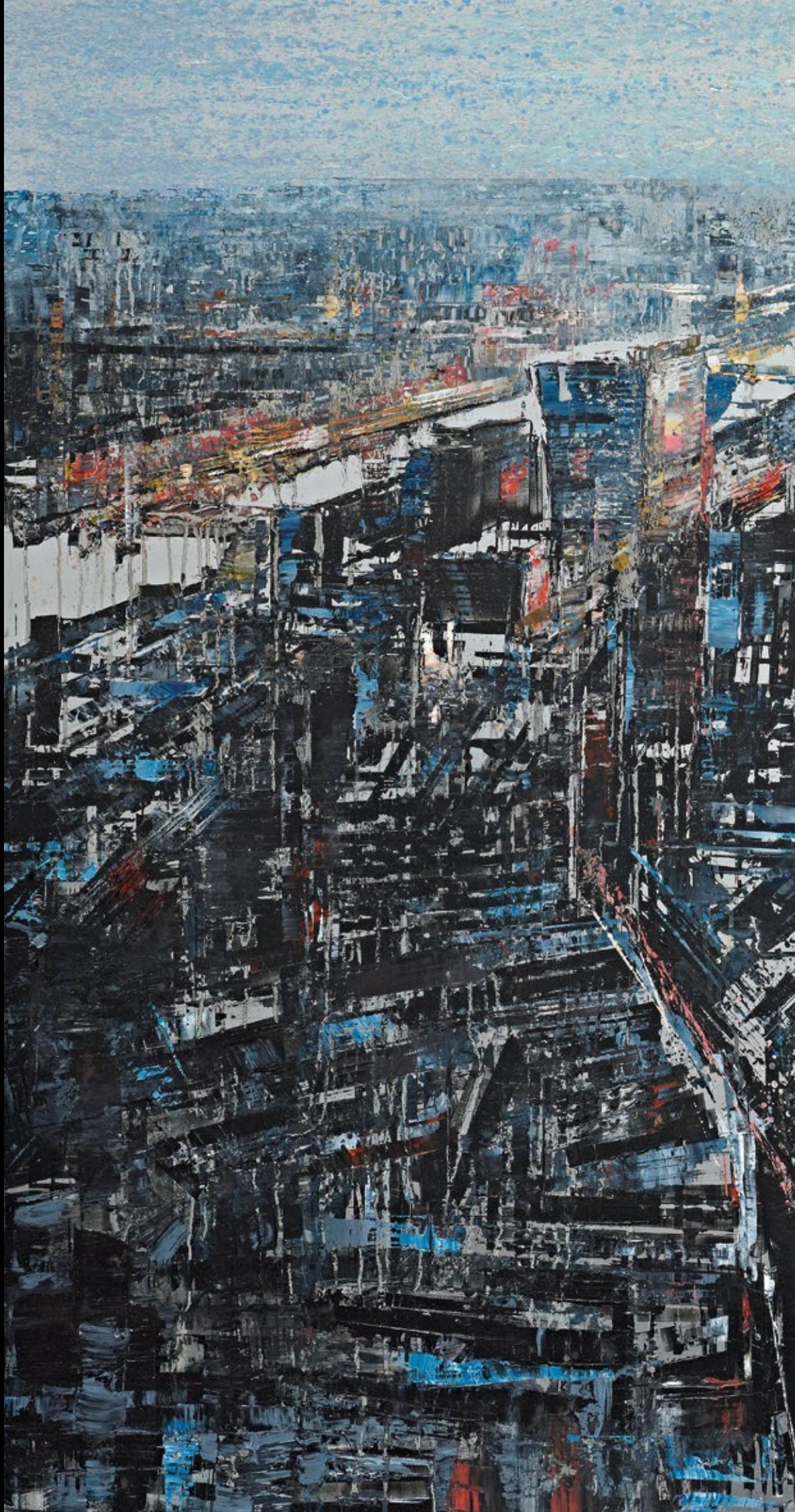
Oil On Metal Framed
Framed 101.5cm x 152.5cm

“Exploring cities, with sketchbook in hand, is one of my favourite things to do. Time loses all meaning.”

PAUL KENTON

BEYOND THE CAPITAL

Oil On Metal Framed
Framed 122cm x 183cm







SKYLINE SERENITY (Above)

Oil On Metal Framed
Framed 45.5cm x 152.5cm

TOWER DAYS (Right)

Oil On Metal Framed
Framed 61cm x 122cm







BURNING BRIGHT (LEFT)

Oil On Metal Framed
Framed 122cm x 122cm

ENERGY OF LONDON (Right)

Oil On Metal Framed
Framed 152.5cm x 101.5cm



An abstract painting featuring a dense composition of vibrant, diagonal streaks in shades of orange, red, and yellow, set against a dark, almost black background. The brushstrokes vary in thickness and intensity, creating a sense of movement and energy. The overall effect is one of dynamic, liquid energy.

“Colour is such a powerful tool...
Use it well, and a piece just
exudes liquid energy.”

PAUL KENTON





GLOWING GLASGOW (Left)

Oil On Metal Unmounted
Framed 122cm x 183cm

RIVERSIDE WANDER (Above)

Oil On Metal Framed
Framed 101.5cm x 152.5cm







VENETIAN LIGHTS (Above)

Oil On Metal Framed
Framed 61cm x 152.5cm

PARISIAN CAFÉ (Right)

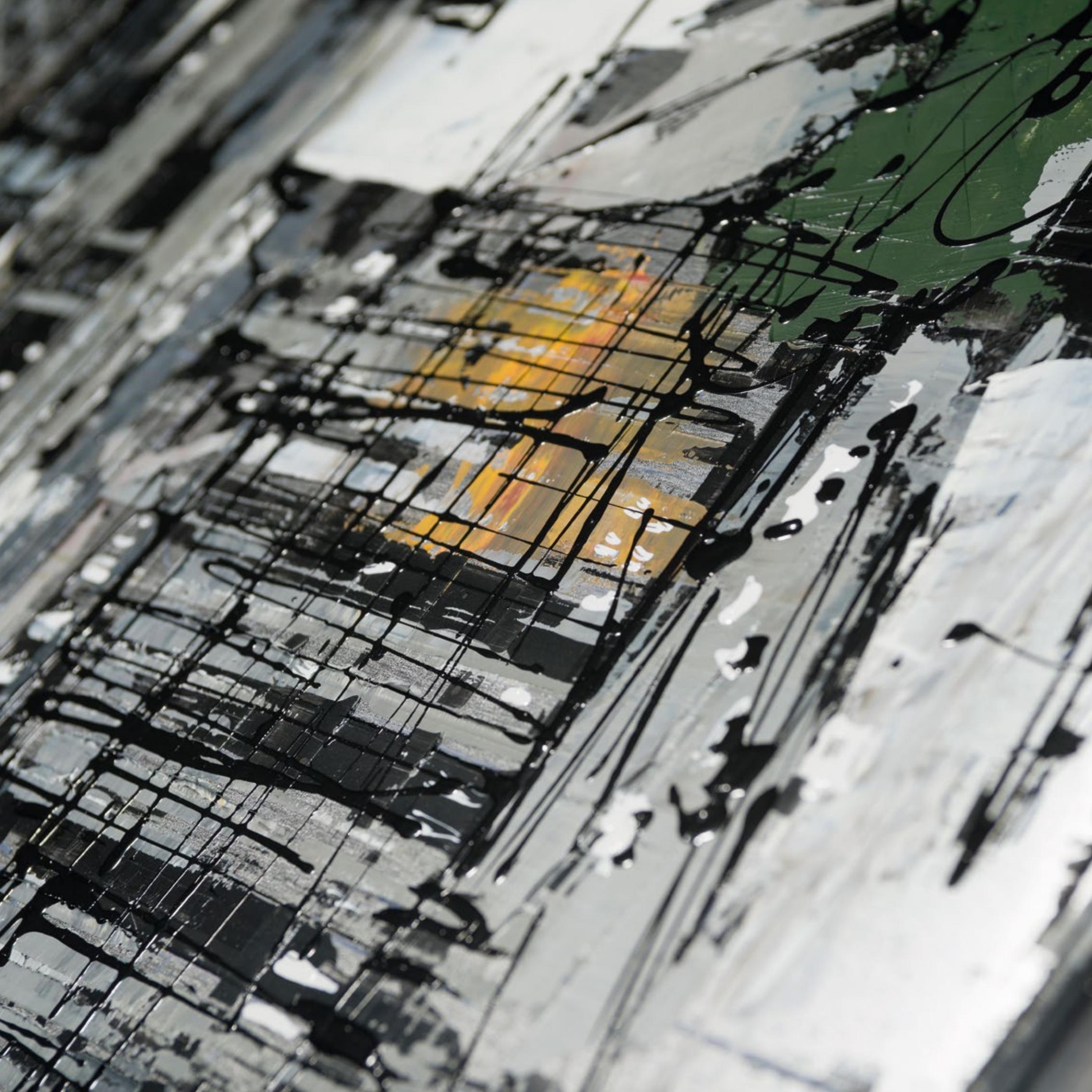
Oil On Metal Framed
Framed 152.5cm x 101.5cm





EIFFEL EXCELLENCY

Oil On Metal Framed
Framed 183cm x 122cm



PARISIAN METROPOLIS

Oil On Brass Unmounted
Framed 100cm x 200.5cm









DUBAI DETOUR (Left)

Oil On Metal Framed
Framed 122cm x 183cm

ELECTRIC CITY (Right)

Oil On Metal Framed
Framed 122cm x 61cm





FLATIRON DAZE (Above)

Oil On Metal Framed
Framed 122cm x 91.5cm

UNDER THE BRIDGE II (Right)

Oil On Metal Unmounted
Framed 122cm x 91.5cm







“I love the way
that my trademark
dripping style
really captures the
architectural shapes
and forms within this
timeless scene.”

PAUL KENTON

CHASING LIGHT

Oil On Metal Framed
Framed 122cm x 182.5cm





CHRYSLER NIGHTS (Left)

Oil On Metal Framed
Framed 122cm x 91.5cm

DISTANT DELIGHT (Right)

Oil On Metal Framed
Framed 152.5cm x 101.5cm







BROOKLYN IN THE FALL (Above)

Oil On Metal Framed
Framed 183cm x 122cm

MAGNIFICENT EMPIRE (Right)

Oil On Metal Framed
Framed 182.5cm x 122cm





NEW YORK DELIGHTS

Oil On Metal Framed
Framed 45cm x 152cm







TAXI DRIZZLE

Oil On Metal Framed
Framed 152.5cm x 101.5cm



MANHATTAN MADNESS (Above)

Oil On Metal Unmounted
Framed 122cm x 244cm

DYNAMIC DISTANCE (Right)

Oil On Metal Framed
Framed 101.5cm x 101.5cm







NEW YORK STILL

Oil On Metal Framed
Framed 46cm x 152cm



MANHATTAN MOMENTS

Oil On Metal Framed
Framed 152.5cm x 101.5cm



BIOGRAPHY

A pivotal moment in the young Paul Kenton's life was a move from his birthplace in Derby to the West Country when he was eight years old. Paul showed an interest in painting from an early age; while others wanted to be doctors or pilots he clearly remembers telling a friend that he wanted to be an artist. This was cemented when, at the tender age of twelve, he won a national colouring competition - winning a prized set of paints. He continued to draw and paint all through school, becoming proficient in watercolour, but was disappointed not to be awarded a place at art college due to his English grades. In 1995, supported by a grant from the Prince's Youth Business Trust, he took the plunge and started to paint full-time and began exhibiting. Working in acrylic and oils he took inspiration from his worldwide travels; the cityscapes, cafes, harbours, bridges and seascapes.

Like the Impressionist paintings before him, Paul strives for his paintings to create a mood, evoke a feeling or reflect myriad emotions; with free shapes, mixed media, dripped lines and colour. Citing the early work of Monet as a great influence in his art, Paul focuses on the accurate depiction of light in his work, often painting similar scenes at different times of the day, from an early dawn to a balmy dusk.

Exploring moods and feelings is the backbone of Paul's creations, very often painting places he has visited throughout his life; he tries to relive his feelings and memories of those cities, portraying them on canvas. Paul's technique is extremely free and unplanned, forgoing sketching and planning in favour of the immediacy of diving into the heart of the painting. Like the vast, sprawling metropolises depicted in his paintings, Paul's style is constantly evolving yet its unique character abuzz with a rich and satisfying tapestry of city life – is unmistakable.

When Paul is not painting he is surfing around the world and off the rugged north coast of Devon where he lives. It's a passion that has given him his unique viewpoint of the world: *"The ocean fascinates me and has many moods. I'm intrigued by the way the water and light interact at the end of the day. Perhaps it seems strange then that the man-made spaces of my city are the subjects of my paintings and yet there is a real communion between the sea and the city – with the recurring themes of reflection and light."*





