



# PAUL JENKINS

PAINTINGS AND WORKS ON PAPER

1984-2010

*Phenomena Oracle Reckoning* 2007 acrylic on canvas 240 x 377 cm 94.50 x 148.40 inches ©2018 Estate of Paul Jenkins

## JUNE 13 — AUGUST 4, 2018

*“Independent, intuitive, technically gifted, Paul Jenkins [1923-2012] embodies many of the strengths of the New York School.”* [Jonathan Goodman, *Thresholds of Color*, 2014]

Known for his method of pouring paint onto canvas and paper and a contemporary of Jackson Pollock, Mark Rothko and Robert Motherwell, Abstract Expressionist painter Paul Jenkins achieves luminosities and jewel-like colour in his sweeping works on primed canvas and paper.

The Redfern Gallery presents an in-depth curated exhibition of works on canvas and paper from 1984–2010, including two monumental paintings, and a special selection of works in watercolour and ink on paper, many on view for the first time. The artist’s mastery of colour and form is fully evidenced in the three major-scale canvases: *Phenomena When Odin Fell* 1992, *Phenomena Oracle Reckoning* 2007 (shown above) and *Phenomena Out of Sight* 2010. *Phenomena Oracle Reckoning* and *Phenomena Out of Sight*, painted when the artist was 84 and 87 years of age respectively, have never been shown outside the artist’s studio and are high water marks in his prodigious achievements of the late years. The works on paper provide a selected view of the last two decades of his lifelong commitment to working in watercolour as well as in ink. Often overlooked in the body of the artist’s oeuvre with its dominance of radiant colour, the black and white works on paper provide an intimate view both in scale and in scope of this sustaining aspect of his art.

The exhibition is accompanied by a fully illustrated catalogue with an essay by art historian and author, Gail Levin, who lifts the veil beyond the “spectacular color, dramatic light, movement and forms” of the artist’s abstract works to “delve into the aesthetic passions of their maker.” Entitled *Paul Jenkins, Yasuo Kuniyoshi and Asian Affinities*, the essay explores Jenkins’ early and longstanding engagement with Asian art, from the Nelson-Atkins Museum of Art, to Frank Lloyd Wright, Yasuo Kuniyoshi, Gutai, and continuing throughout the artist’s lifetime.

A significant discovery was made during the preparation of the catalogue essay. The source for a 1944 watercolour of a Kabuki actor, painted by the artist at the age of 21, can now be identified as a print by Katsukawa Shunkō dated 1786 in the collection of the Metropolitan Museum of Art in New York. What makes this discovery so striking is that the watercolour unmistakably shows Jenkins introducing early on his own distinctive colour palette, as well as a liquid wash of pigment, both indicators of the direction his abstract art would take.

**REDFERN GALLERY 20 Cork Street London W1S 3HL [art@redfern-gallery.com](mailto:art@redfern-gallery.com) T: + 44 (0)20 7734 1732**

# Paul Jenkins

Born in Kansas City, Missouri in 1923, Paul Jenkins settled in New York in 1948, studying for four years with Yasuo Kuniyoshi at the Art Students League on his GI Bill. From 1953, he shared his time between New York and Paris, and in 1956, began to show his work in London continuing to the present.

His first solo exhibitions were at Studio Paul Facchetti in Paris in 1954; in 1955 at the Zoe Dusanne Gallery, Seattle; in 1956 at the Martha Jackson Gallery, New York; in 1960 at Arthur Tooth & Sons, London. Early exhibitions in the UK include *New Trends in Painting*, the Arts Council of Great Britain in 1956 and 1957; annual group exhibitions at Arthur Tooth & Sons from 1956 to 1964; *Post-Picasso Paris* at the Hanover Gallery in 1957; *Primitives to Picasso* (1962) and *Art USA Now* (1963) at the Royal Academy in London.

Invited by Jiro Yoshihara in 1958, Jenkins worked with Gutai in Osaka in 1964, exchanging works with several artists. Those paintings formed the basis of the exhibition "*Under Each Other's Spell*": *Gutai and New York* first shown at the Pollock-Krasner House & Study Center in East Hampton in 2009.

To coincide with the Venice Biennale in 2017, a 1962 *grisaille* painting was exhibited at the Palazzo Fortuny in the exhibition *Intuition*. Recent exhibitions in 2016 include a solo exhibition of works on canvas at Abbot Hall in Kendal and the installation of his *Chapel of Meditation* works on canvas at the UB Anderson Gallery, State University of New York at Buffalo, New York. In 2015, the Cleveland Museum of Art acquired one of the last oil paintings dated 1960. Five works were shown in the exhibition *Gravity's Edge* at the Hirshhorn Museum & Sculpture Garden in Washington, D.C. in 2014. That same year, his works were included in *Rothko to Richter: Mark-Making in Abstract Painting from the Collection of Preston H. Haskell* at the Princeton University Art Museum.

Major solo museum exhibitions since 2000 include the Museo di Pittura Murale, Prato 2014; the Crocker Museum of Art, Sacramento 2011; Palais des Beaux-Arts, Lille 2005; Basilica Palladiana, Vicenza 2000. Retrospectives include the Musée Picasso, Antibes, 1987; Museum of Fine Arts, Houston and San Francisco Museum of Modern Art 1971-1972; Kestner-Gesellschaft, Hanover, 1964, among others. His works are found in major international museums and private collections including Tate, the British Museum and the Victoria and Albert Museum, London; the Solomon R. Guggenheim Museum, the Museum of Modern Art, the Whitney Museum of American Art, New York; the National Gallery of Art, the Hirshhorn Museum & Sculpture Garden, the Smithsonian Museum of American Art, Washington, D.C.; Centre Georges Pompidou-Musée national d'art Moderne, Paris; the Stedelijk Museum, Amsterdam; the National Museum of Art, Osaka; the Museum of Contemporary Art, Hiroshima; and the National Museum of Western Art, Tokyo, among many others.

## Gail Levin

Art historian and author, Distinguished Professor at The City University of New York, her writings include *Lee Krasner: A Biography* and *Edward Hopper: A Catalogue Raisonné*, among many others. She is co-editor of and contributor to *Ethics and the Visual Arts*, as well as author of *Between Two Worlds: Folk Art, Identity and the American Art of Yasuo Kuniyoshi*, *The Extraordinary Interventions of Alfonso Ossorio, Patron and Collector of Jackson Pollock and Lee Krasner* and *Alfonso Ossorio and Zen*. Her research on Edward Hopper and Marsden Hartley led her to co-found the Catalogue Raisonné Scholars' Association. Levin served as curator at the Whitney Museum of American Art and as guest curator at the Museum of Modern Art and other venues.



Established 1923

## REDFERN GALLERY

20 Cork Street London W1S 3HL [art@redfern-gallery.com](mailto:art@redfern-gallery.com)  
TEL + 44 (0)20 7734 1732