

Webb





KENNETH WEBB: KALEIDOSCOPE



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This exhibition, *Kenneth Webb: Kaleidoscope*, marks a poignant and momentous occasion, a seminal exhibition of one of the most distinctive voices in contemporary Irish and British art. At ninety-eight years old, Kenneth Webb presents not only a vibrant selection of recent paintings but also a curated group of masterpieces from a long and luminous career. Together, they form a powerful testament to an artist who, across nearly eight decades, has transformed nature, memory, and myth into dazzling, emotive compositions that continue to inspire.

Kenneth's extraordinary journey with Gladwell & Patterson spans generations. Since his early shows with the gallery from the 1980s, his work has enchanted collectors and critics alike, evolving in style but never losing its unmistakable sense of wonder. Our relationship with Kenneth has been one of profound mutual respect and artistic trust—one that has allowed his creativity to flourish and his unique visual language to be championed time and again.

From the haunting silhouettes of blackthorn trees to the riotous bloom of poppies and the shimmering abstraction of boglands and moonlit skies, Webb's paintings are not mere landscapes, they are *Webbscapes*: richly layered, emotionally charged worlds where memory, myth, and nature coalesce. This exhibition is both a celebration and a farewell. It invites viewers to witness the culmination of a life devoted to art, to colour, and to the lyrical beauty of the Irish landscape.

We are deeply honoured to present *Kaleidoscope*, the ultimate chapter in Kenneth Webb's remarkable legacy, and an unforgettable tribute to an artist whose vision has left an indelible mark on the world.

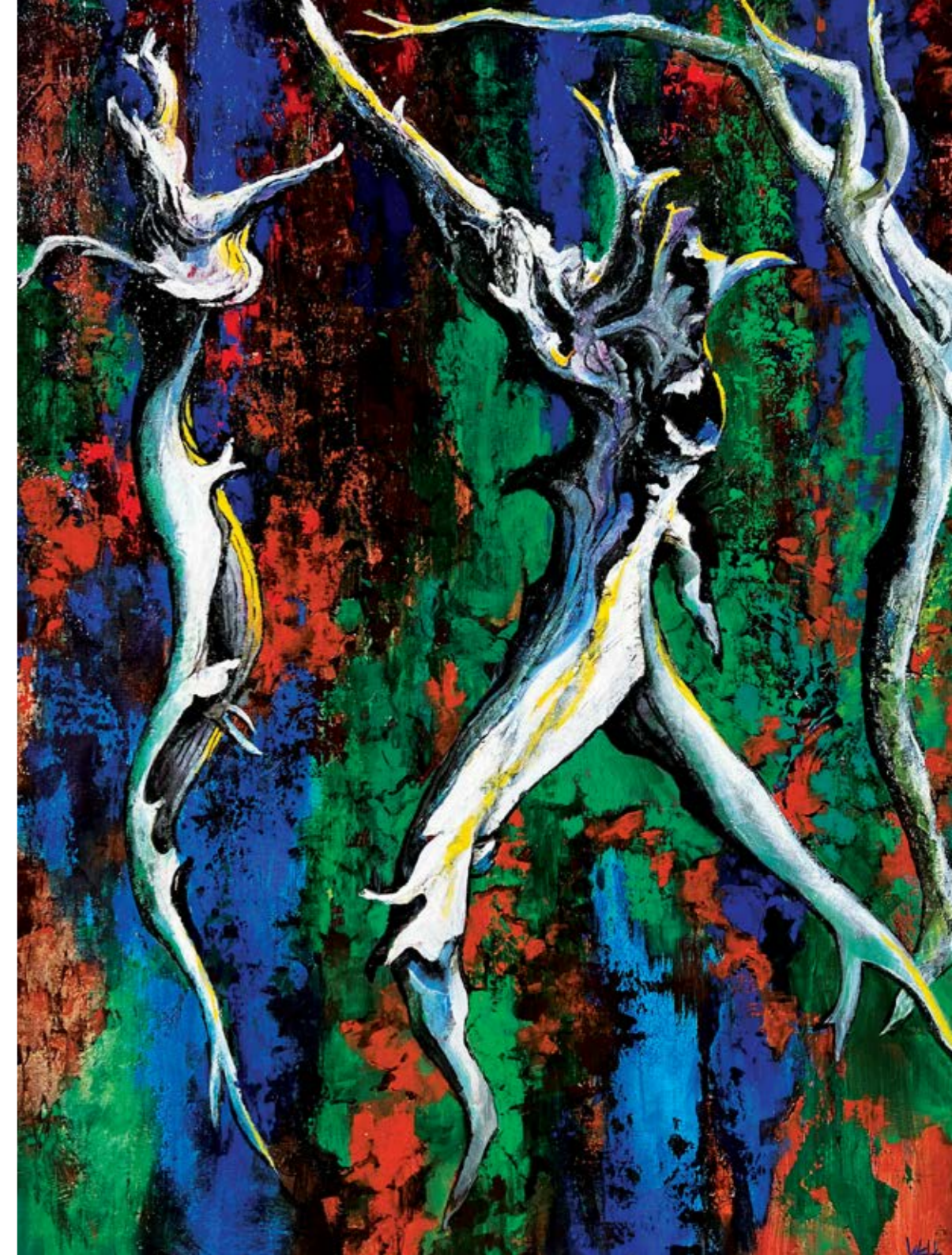
Glenn Fuller





Danse

Oil and Acrylic on Canvas
101 x 76 cms / 40 x 30 inches
£47,500





Kenneth has long been captivated by the ancient fragments of 'bog oak' - semi-fossilised oak branches that have lain preserved in low-oxygen, acidic conditions for thousands of years. Unearthed from the peatlands that surround his studio and garden in the wilds of Connemara on the western coast of Ireland, these gnarled forms of wood shaped by time, pressure, and the still silence of the bog, continue to inspire Kenneth today.

They are beautifully sculptural, full of vigour and movement and, seemingly, the strength of a living oak. Their dynamic nature has sat in a corner of Kenneth's heart for decades and blossoms from time to time through his *Bog Oak Series*. Here, Kenneth transforms these sculptural forms into a powerful visual metaphor.

The painting is rich with energy; strokes of white, indigo and yellow illuminate the figurative-like structures as if lit from within, while the vibrant ground, alive with deep greens, blood reds and cobalt blues offers a theatrical backdrop to their performance. Kenneth transforms these fossils into animated spirits, captured in a kind of resurrection. Kenneth speaks of these bog oaks as having vigour, as though the strength of a living oak remains suspended within them, and in *Danse*, he paints that vitality into being.

The branches twist and bow like dancers mid-pose, evoking a forgotten ritual or ancestral ceremony. Their grace is haunting, their presence uncanny. For Kenneth, this is not a depiction of decay, but of transcendence. Through colour, texture and gesture, he breathes new life into forms that once lay hidden beneath the peat for centuries. The forms carry with them the weight of time, history, and myth, resurrected here with both reverence and imaginative force. In *Danse*, Kenneth reminds us that the land holds memory in its soil and that even the most ancient fragments can rise again, animated not only by imagination but by the enduring rhythms of nature itself.

Left Page: Kenneth painting *Danse* in his studio in Devon



September Moon

Oil on Canvas
51 x 152 cms / 20 x 60 inches
£39,500



Primordial Presence

Oil on Canvas
38 x 152 cms / 15 x 60 inches
£32,000



Cathedral is a powerful abstract painting that depicts blackthorn trees silhouetted against the luminous full moon with colourful stained-glass effect in the background. This work reflects the artist's enduring fascination with blackthorn trees, a motif he explored extensively following a trip to County Donegal in the late 1950s. This painting is characterised by sharp, angular forms and rich colours, with the branches rendered in dynamic black and red lines that create a sense of tension and movement. The fragmented background, reminiscent of stained glass, features geometric shapes filled with vibrant greens, blues and yellows, evoking a spiritual atmosphere.

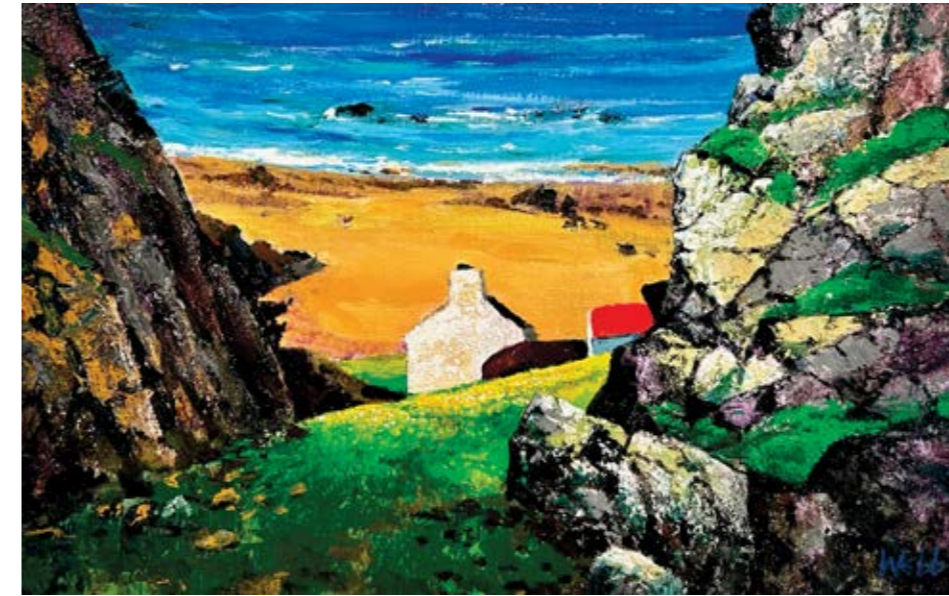
In his early career, Kenneth was profoundly influenced by Irish folklore. Traditionally, blackthorn, also known as fairythorn, is guarded by unfriendly spirits who leave the bushes unguarded at the full moon. This work not only captures the haunting beauty of these trees but also pays homage to Irish cultural heritage and Webb's ancestral ties to the region.

The blackthorn became a defining subject in Kenneth's work during the late 1950s and led to his critically acclaimed debut in the United States at the Veerhoff Galleries in Washington. That same year, he was awarded a major commission to create a mural of Christ for Bangor Abbey in Northern Ireland. In *Cathedral*, Kenneth employs the same painterly method he developed for that ecclesiastical project, layering translucent glazes with bold passages of opaque texture to conjure the radiant, prismatic surface of stained glass. This richly worked technique continues to define his most iconic pieces today.

The silhouetted branches depicted in *Cathedral* take on an additional layer of meaning. They are suggestive of the clandestine gatherings of Irish rebels during the 1798 Rebellion, who met under moonlight armed with pikes. This dual symbolism, a fusion of folklore and historical narrative, underscores Kenneth's ability to weave personal and national identity into his art.

Cathedral

Oil on Canvas
92 x 61 cms / 36½ x 24 inches
£45,000



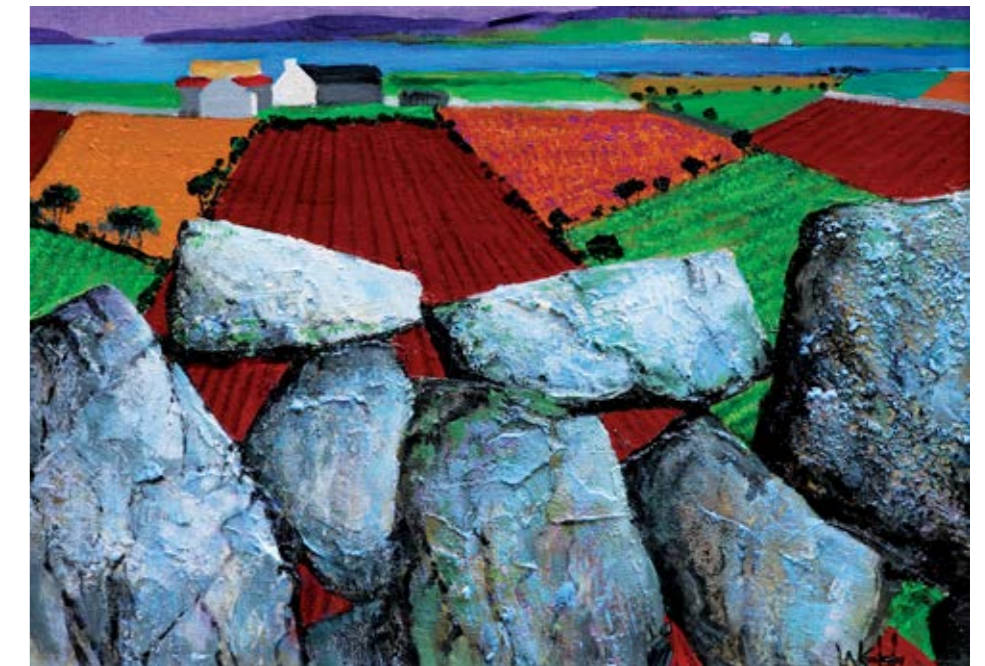
Top Left: Byre by the Sea

Oil on Canvas
31 x 46 cms / 12 $\frac{3}{4}$ x 18 inches
£6,950



Top Right: On the Wind

Oil on Canvas
30 x 47 cms / 11 $\frac{3}{4}$ x 18 $\frac{1}{2}$ inches
£6,950



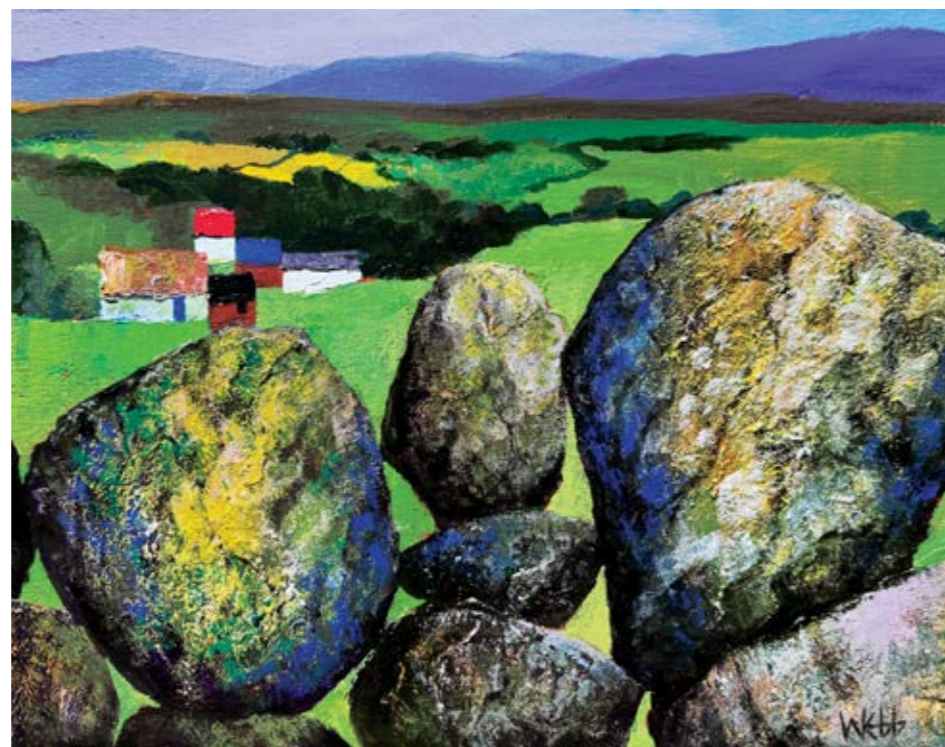
Lower Right: Freehold

Oil on Canvas
25 x 36 cms / 10 $\frac{1}{2}$ x 14 $\frac{1}{2}$ inches
£4,500



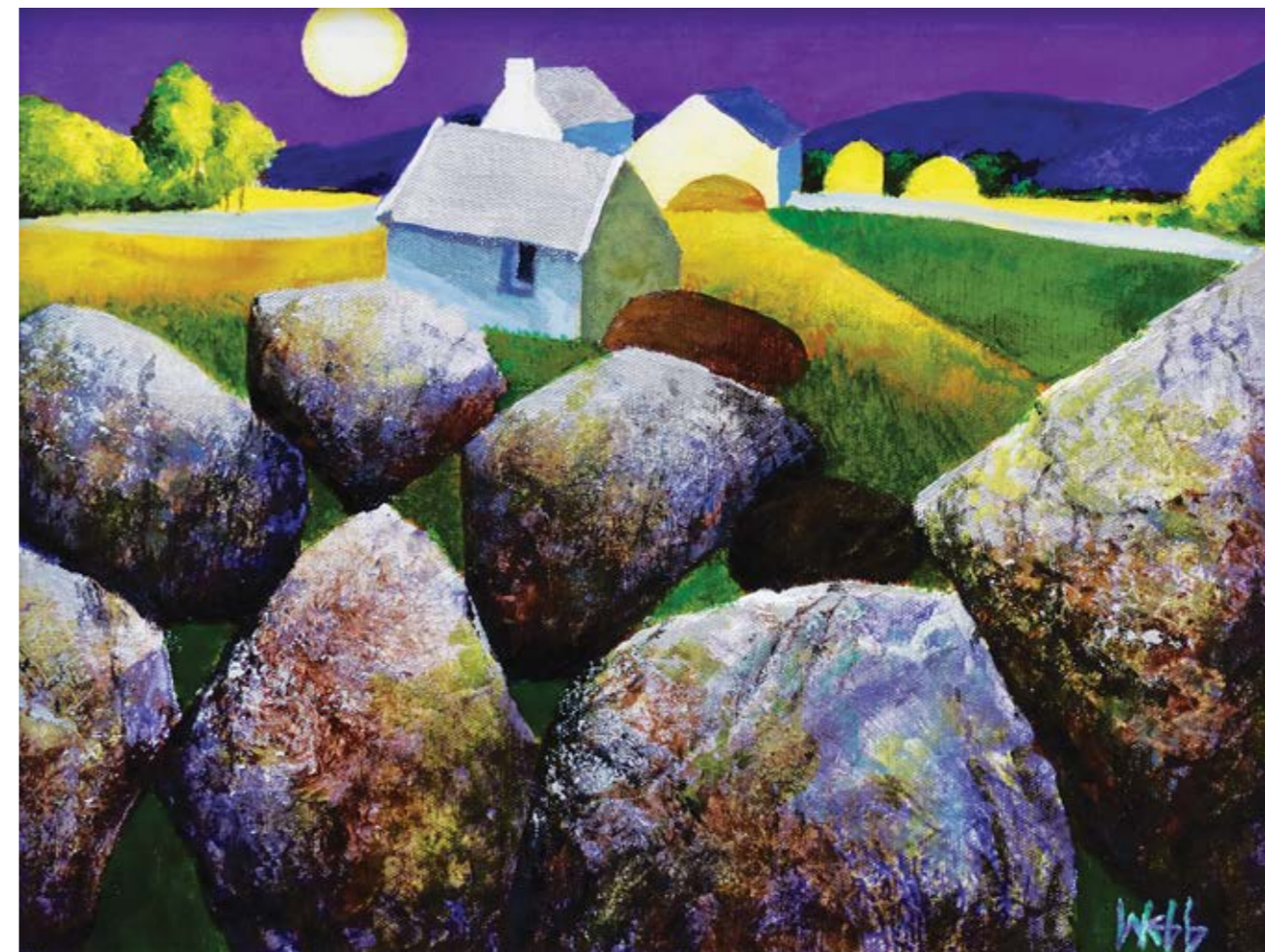
Thunder Moon

Oil on Canvas
35.5 x 46 cms / 14 x 18 inches
£7,950



Quiet Stones

Oil on Canvas
41 x 51 cms / 16 x 20 inches
£9,750



Green Corn Moon

Oil on Canvas
30.5 x 40.5 cms / 12 x 16 inches
£5,950

Kenneth and his wife Joan purchased their cottage in Connemara in 1972, and this place - now known as the Ballinaboy Studio - has offered a multitude of inspiration to Kenneth for over fifty years. When he first arrived, Kenneth was captivated by the fourteen miles of blanket bog stretching to the harbour at Roundstone. Steeped in history, the Derrygimla Bog is home to ancient trackways and prehistoric remnants, anchoring Kenneth's work in a deeply storied landscape.

Cut deep into the earth, the ancient peat bogs of Connemara bear the visible traces of centuries of labour, manmade trenches and ridges where turf has been carved from the land. In *Shards of Heaven*, Kenneth transforms these scars into something unexpectedly radiant. These scars, filled by rain and fed from beneath, act as mirrors - quiet and still, yet alive with colour and light. They become vessels of light, reflecting the sky above in brilliant, refracted hues. Blues and aquamarines burst across the composition like panes of stained glass, interwoven with volcanic orange, deep plum, and acid green.

The energy of the painting lies in the contrast between human intervention and nature's quiet reclamation. Kenneth's eye is drawn to the dissonance between sharp manmade lines and the organic movement of water and cloud, a contrast that defines the visual rhythm of the composition. In Connemara, where bog, sky and sea blur at the edges, such moments are frequent, fleeting, and utterly captivating.

This painting is one of revelation. As with so much of Kenneth's work, the subject is not simply the land itself but the feeling it evokes, the light it holds, the stories it tells, the transformation it makes possible. *Shards of Heaven* captures that alchemy. From the cut earth rises a celebration of beauty, resilience, and the ever-changing dance between man, land and sky.

Shards of Heaven

Oil on Canvas
92 x 122 cms / 36 x 48 inches
£62,500





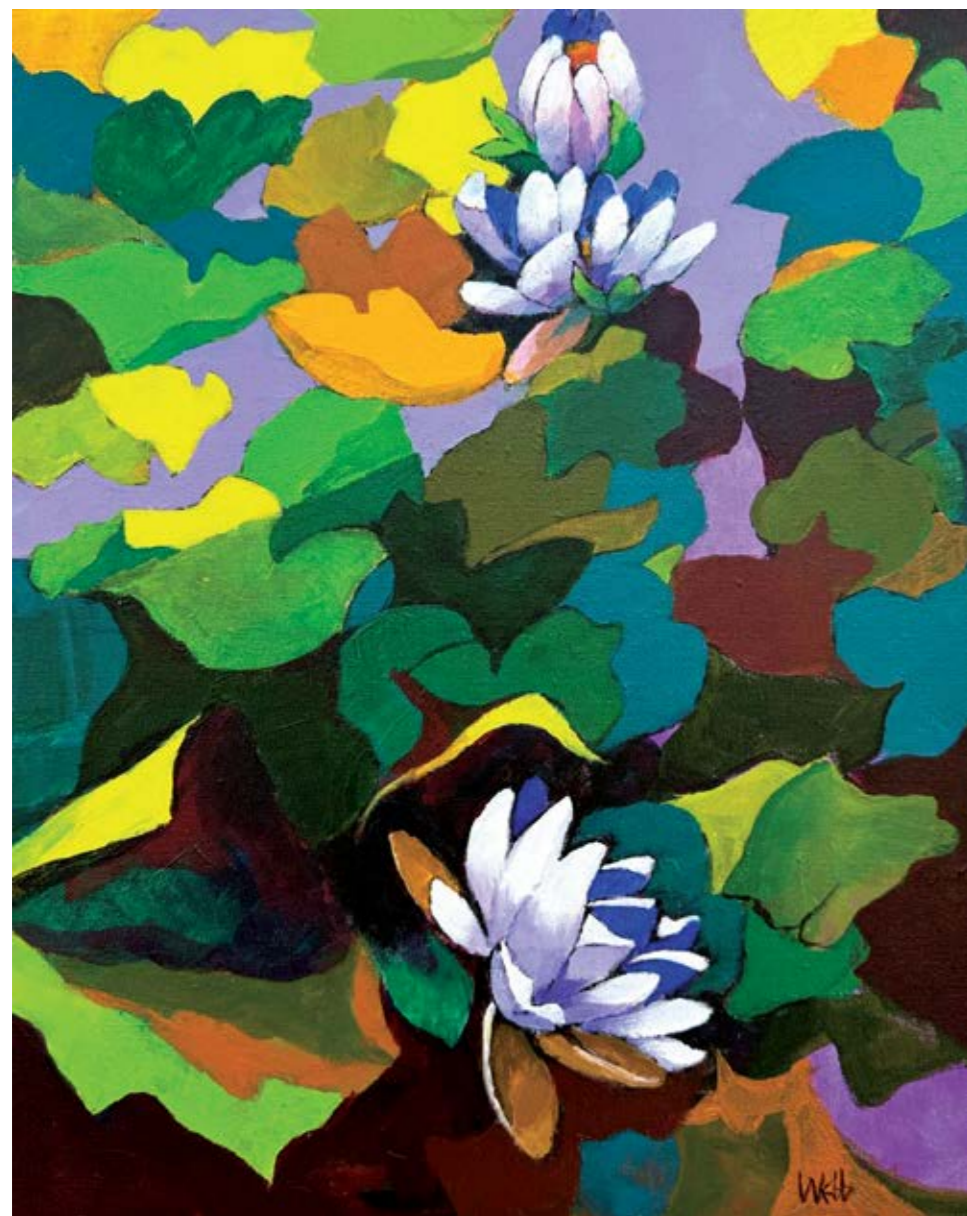
Bogland near Roundstone

Oil on Canvas
38 x 76 cms / 15 x 30 inches
£19,500



Summer Haze

Oil on Canvas
41 x 102 cms / 16 x 40 inches
£22,500



Whispers Beneath the Surface

Oil on Canvas
51 x 40.5 cms / 20 x 16 inches
£9,750



Slow Unfolding

Oil on Canvas
51 x 40.5 cms / 20 x 16 inches
£9,750



Evening, Derrigmlagh

Oil on Canvas
51 x 152 cms / 20 x 60 inches
£49,500



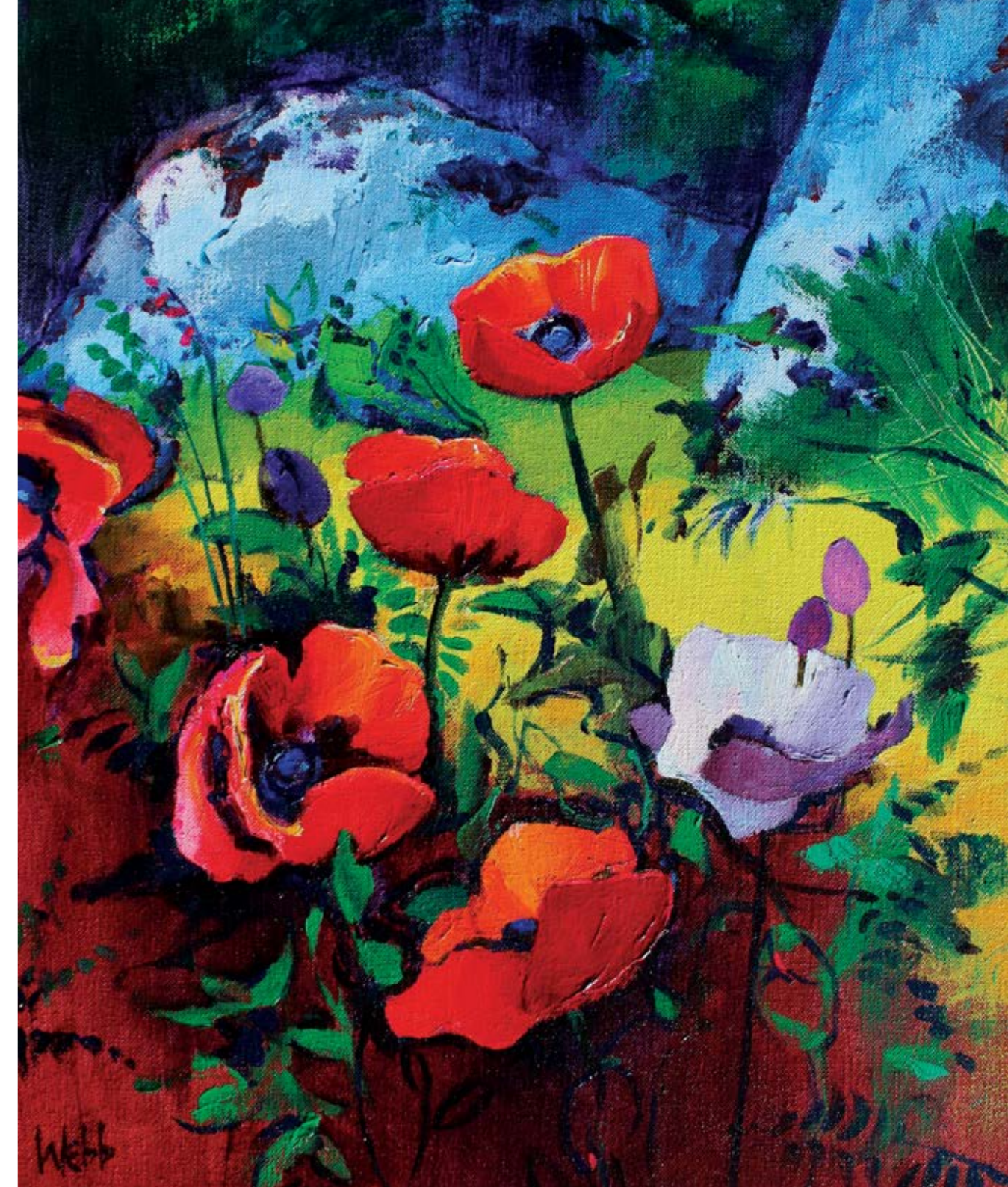
Tapestry

Oil on Canvas
51 x 102 cms / 20 x 40 inches
£32,000



Summer Poppies

Oil on Canvas
53.5 x 63.5 cms / 21 x 25 inches
£23,000



The Old Guard

Oil on Canvas
61 x 51 cms / 24 x 20 inches
£19,500

In *Evermore*, Kenneth weaves memory, myth and landscape into a tapestry that feels at once ancient and immediate. This work stands as a tribute to the enduring connection between the Irish people and the land that shapes their language, culture and spirit.

Though deeply inspired by the Connemara boglands, whose geometric peat cuts, twisted flora and shimmering light have shaped much of Kenneth's visual vocabulary, *Evermore* does not present a literal depiction of place. Rather, it is a synthesis of motifs, sensations and emotional truths that arise from the artist's long relationship with the west coast of Ireland. The vibrant palette and symbolic forms suggest a landscape drawn as much from imagination as observation.

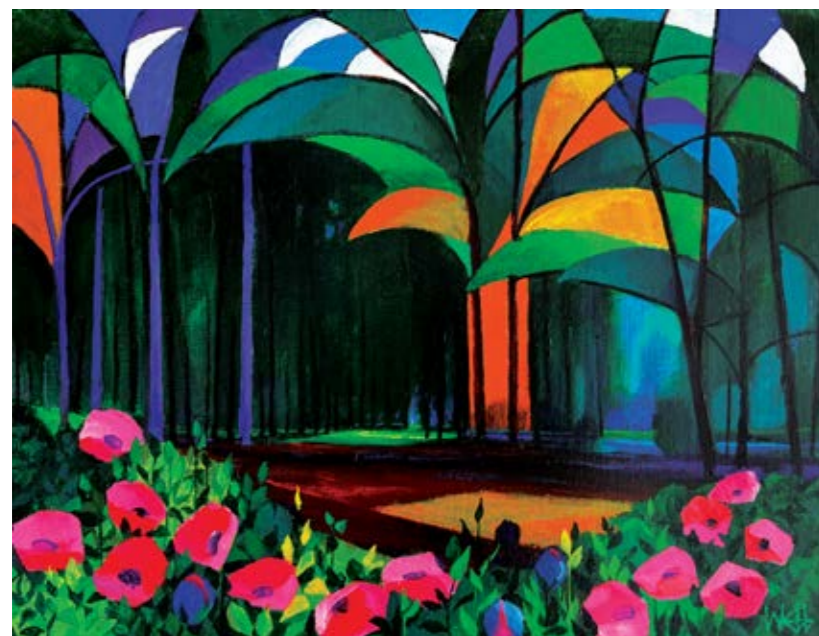
In the foreground, skeletal trees twist upward, their branches reaching toward the glowing sky like a chorus of silent voices. These ghostly forms echo Kenneth's earlier explorations of blackthorn and bog oak, once again animated with a strange vitality. They may be remnants, but they are not relics - they stand as symbols of endurance, rooted yet reaching. Behind them, the scars of peat cutting stretch out in rhythmic succession, reflecting slashes of cerulean, violet and gold. The bog is not empty or bleak; it breathes with mystery and light, rendered in Kenneth's signature vivid textures and luminous palette. The sky, ablaze with coral and gold, crowns the composition with radiance and weight.

Evermore is an evocation of a landscape that carries memory in its soil and mystery in its light. The painting serves as both homage and imaginative projection - a place where history and spirit meet. The title suggests permanence, and indeed, this is a painting that lingers. It is a vow to remember, a quiet anthem of belonging.

Evermore

Oil on Canvas
76 x 152.5 cms / 30 x 60 inches
£69,500





Forest Transept

Oil on Canvas
35.5 x 46 cms / 14 x 18 inches
£7,950



The Glade

Oil on Canvas
44 x 63.5 cms / 17½ x 25 inches
£14,500



Forest Collage

Oil on Canvas
30.5 x 24 cms / 12 x 9½ inches
£4,750



Fire and Snow, Red Sky Sunset, Marconi Bog (Detail)

Oil on Canvas
76 x 152 cms / 30 x 60 inches
£65,000



In *Fire and Snow, Red Sky Sunset, Marconi Bog*, Kenneth shifts his attention from the time ravaged surface of the Marconi Bog to the vast theatre above. This painting marks a powerful transition in perspective, a gaze turned skyward toward a drama that unfolds not in the bogland, but across the heavens.

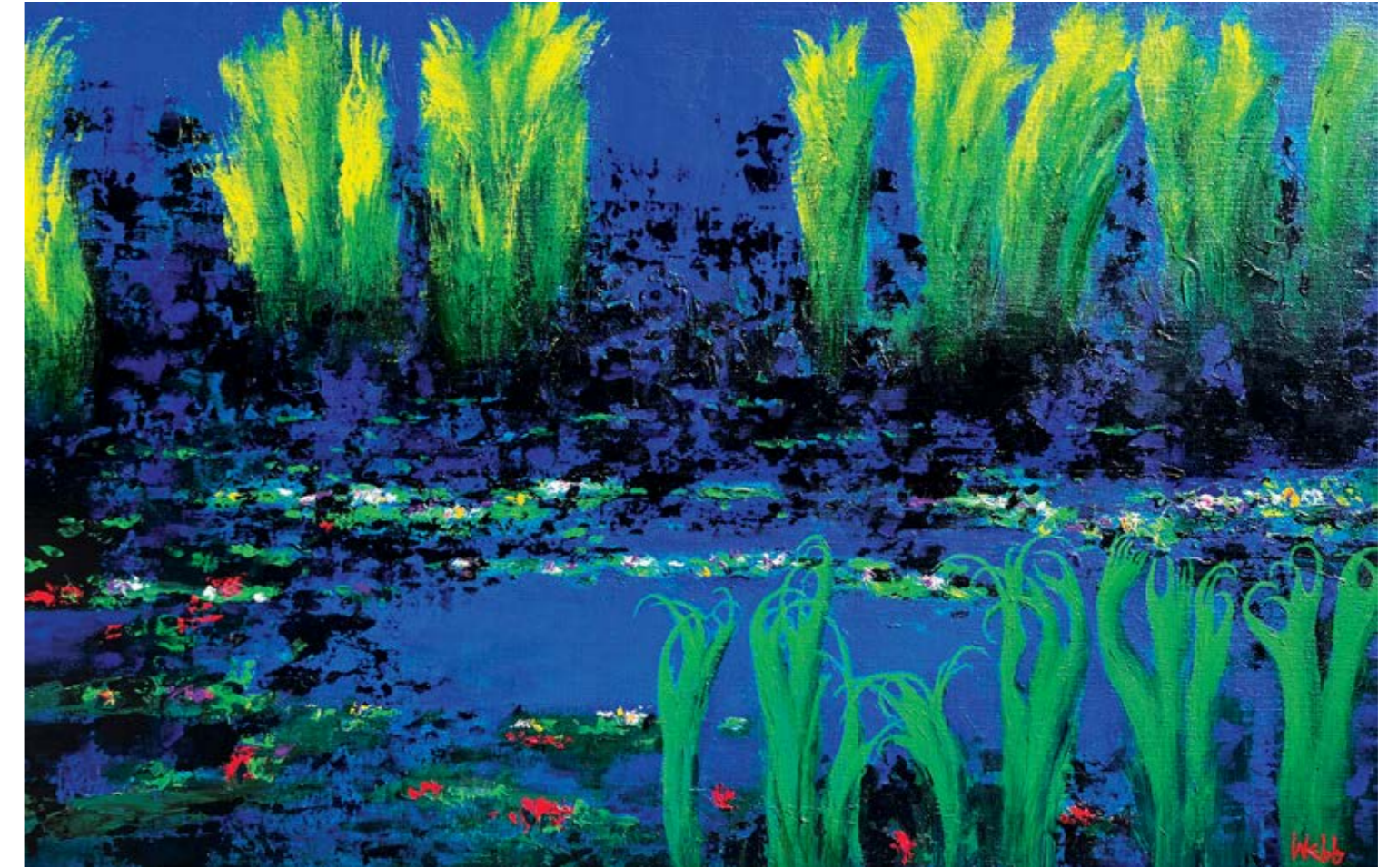
The painting is inspired by the very landscape surrounding Kenneth's Ballinaboy studio in Connemara, near the site of the Marconi Station, where the first transatlantic wireless message was sent in 1907, and where Alcock and Brown famously landed in 1919 after completing the first non-stop transatlantic flight. Here, history and nature converge beneath a sky ablaze. Sweeps of vermilion, crimson, amber and orange crash through a swirling mass of plum and violet, conjuring a moment of almost biblical intensity.

The boglands below absorb this atmospheric brilliance and reflect it back with a richness that belies the winter season. In the foreground, Kenneth has painted bold, textured swathes of snow, cool in hue but radiant in effect. The snow becomes a reflector of the fiery sky, intensifying the surrounding colours with heightened luminosity. This is not a cold scene, despite the subject matter; instead, the overall feeling is one of warmth with the heat of the sky permeating the land. One senses that this might be why Kenneth chose to paint this moment, the way in which snow catches and refracts the sky above with such clarity and brilliance.

As with all of Kenneth's Connemara paintings, this is a landscape layered with meaning. The bogland is not just setting, but witness; the sky, not simply backdrop, but emotion itself. Here, warmth and wonder coexist, and beauty is made incandescent by contrast.

Fire and Snow, Red Sky Sunset, Marconi Bog

Oil on Canvas
76 x 152 cms / 30 x 60 inches
£65,000



Left page: Autumn Reeds

Oil on Canvas
76 x 101.5 cms / 30 x 40 inches
£42,500

Spring Reeds

Oil on Canvas
61 x 91.5 cms / 24 x 36 inches
£32,000

A vibrant fusion of Kenneth's Connemara boglands and the cultivated serenity of his Ballinaboy Studio garden, *Awakening* radiates with the optimism of renewal. In the foreground, waterlily pads stretch across the mirrored pools of cut peat, their vivid reds, oranges and golden yellows blazing against the cooler greens and lavenders of the background. Cascading willow branches frame the composition with gentle movement, drawing the viewer's eye toward the rolling hills of western Ireland that rise softly on the horizon.

While grounded in memory and place, this painting evokes a dreamlike vision. It is an imagined realm where the wild meets the tamed and where light transforms the everyday into the sublime. In *Awakening*, Kenneth captures a moment of emotional clarity and quiet joy. It is a celebration of colour, of texture, of the spirit's return to beauty after absence. Like the first bloom after winter, it speaks not of endings but of luminous beginnings.

Awakening

Oil on Canvas
76.5 x 152.5 cms / 30 x 60 inches
£69,500







Autumn's Inlay

Oil on Canvas
61 x 51 cms / 24 x 20 inches
£16,500



October's Carpet

Oil on Canvas
35.5 x 46 cms / 14 x 18 inches
£8,500



The First Fall

Oil on Canvas
51 x 61 cms / 20 x 24 inches
£16,500

In recent years Kenneth has revisited one of the most emotionally resonant subjects of his long career: the reflection of sky and trees in still water. Painted since his return to Devon, and part of his ongoing *Lyrical Series*, this radiant composition brings together elements from Kenneth's earlier inspirations, his wild garden in Ballinaboy, the bog pools of Connemara, and the shadowy forests of his childhood in Gloucestershire, and distils them into a vision of profound harmony.

The surface of the painting pulses with colour. Bold strokes of yellow and gold sweep forward like a musical phrase, dissolving into a glassy pool that captures the cool blues of the sky and the deep, opaque greens of the distant woodland. The scene is rooted in observation, yet heightened through memory and imagination. Kenneth invites us to pause and dwell in this suspended moment - a summer's breath slowed to the rhythm of an adagio.

The waterlily forms, a recurring motif since the early days of the Ballinaboy garden, are here less botanical and more gestural. Their presence, glowing at the edge of abstraction, guides the viewer's eye into the reflective depths of the scene. Unlike earlier works where dense tree forms blocked the sky, here the horizon opens up, hinting at stillness, freedom and inner space. Yet the energy remains in the texture, the dancing edges, the flickering interplay of shadow and sun.

For Kenneth, this series has become a deeply personal meditation. In *Summer Adagio*, there is a lightness of spirit, a sense of peace earned through decades of close observation and emotional truth. It is a landscape of memory, but also of release. With each brushstroke, Kenneth translates feeling into colour, and nature into music, a quiet golden reverie painted with lyrical clarity.

Summer Adagio

Oil on Canvas
61 x 91 cms / 24 x 35³/₈ inches
£29,500

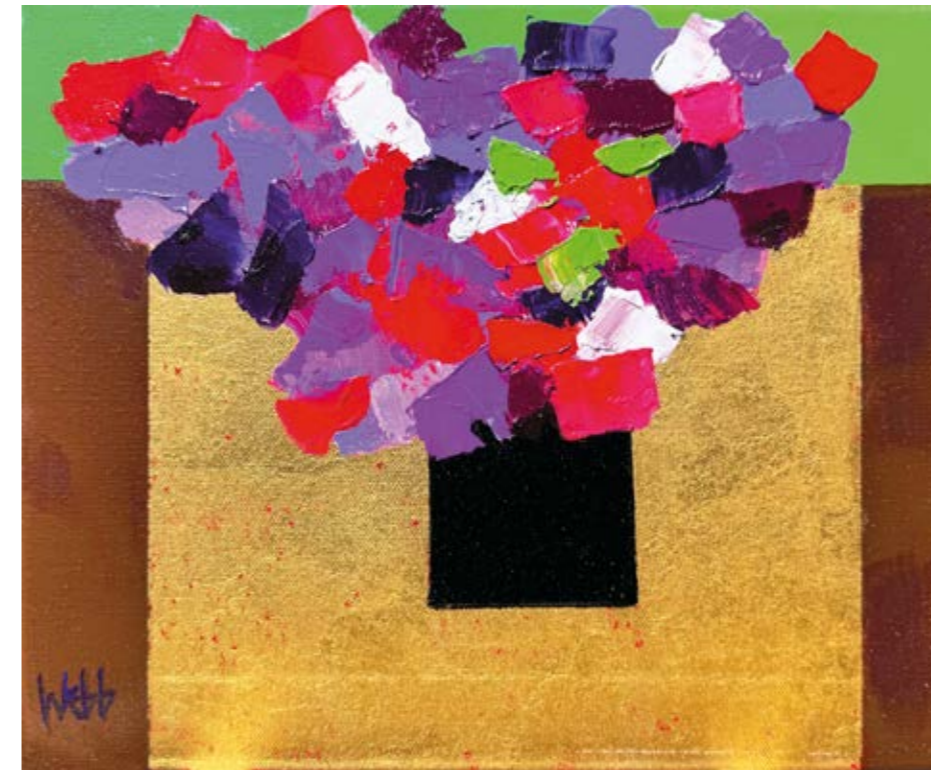


Webb



Celebration

Oil on Canvas
31 x 26 cms / 12½ x 10½ inches
£4,750



Cloth of Gold

Oil on Canvas
25.5 x 30 cms / 10 x 12 inches
£4,750



Promises

Oil on Canvas
25.5 x 30 cms / 10 x 12 inches
£4,750



Baroque (Detail)

Oil on Canvas
76 x 102 cms / 30 x 40 inches
£49,500



Flamboyant, unrestrained and jubilant, *Baroque* is among the most exuberant works in Kenneth's *Lyrical Series*. It captures that rare moment when landscape and floral grandeur meet in joyful defiance of restraint. The foreground is ablaze with an abundance of irises, saffron yellow, violet, ruby and alabaster, each standing tall and sculptural like dancers awaiting their cue. These ornate blooms, so characteristic of Kenneth's artistic imagination, form a vibrant, animated border, a floral theatre curtain drawn open to reveal the wetlands beyond.

Unlike other works in the series, in which reflective water and floating waterlilies occupy the foreground, *Baroque* reverses the composition. Here, the lake and reeds stretch toward the horizon, bathed in the golden light of a glowing sunset. The water is flecked with hints of white, green and blue, echoing the vast Connemara boglands Kenneth has returned to in his memory and art. A low expanse of green reaches out to the sea, while the sky is painted in rich, warm hues of rose, ochre and apricot, inspiring a sense of abundance and serenity.

Though this composition departs from the quiet stillness found in others of the series, its spirit is of the same mood and mind. Kenneth refers to it as an expression of the "eternal optimism of the artist," and that sentiment pulses through every brushstroke. The exuberant forms of the irises, sculptural yet free, hold their own against the luminous background. Their presence is not merely decorative, but symbolic - representing beauty, resilience and the vivacity of the natural world.

In *Baroque*, Kenneth achieves a rare fusion: a deeply personal landscape filtered through botanical splendour. It is a composition alive with rhythm, colour and light, where irises sing and the sky listens. An invitation to joy, and a reminder that nature, at its most abundant, offers us both sanctuary and celebration.

Baroque

Oil on Canvas
76 x 102 cms / 30 x 40 inches
£49,500



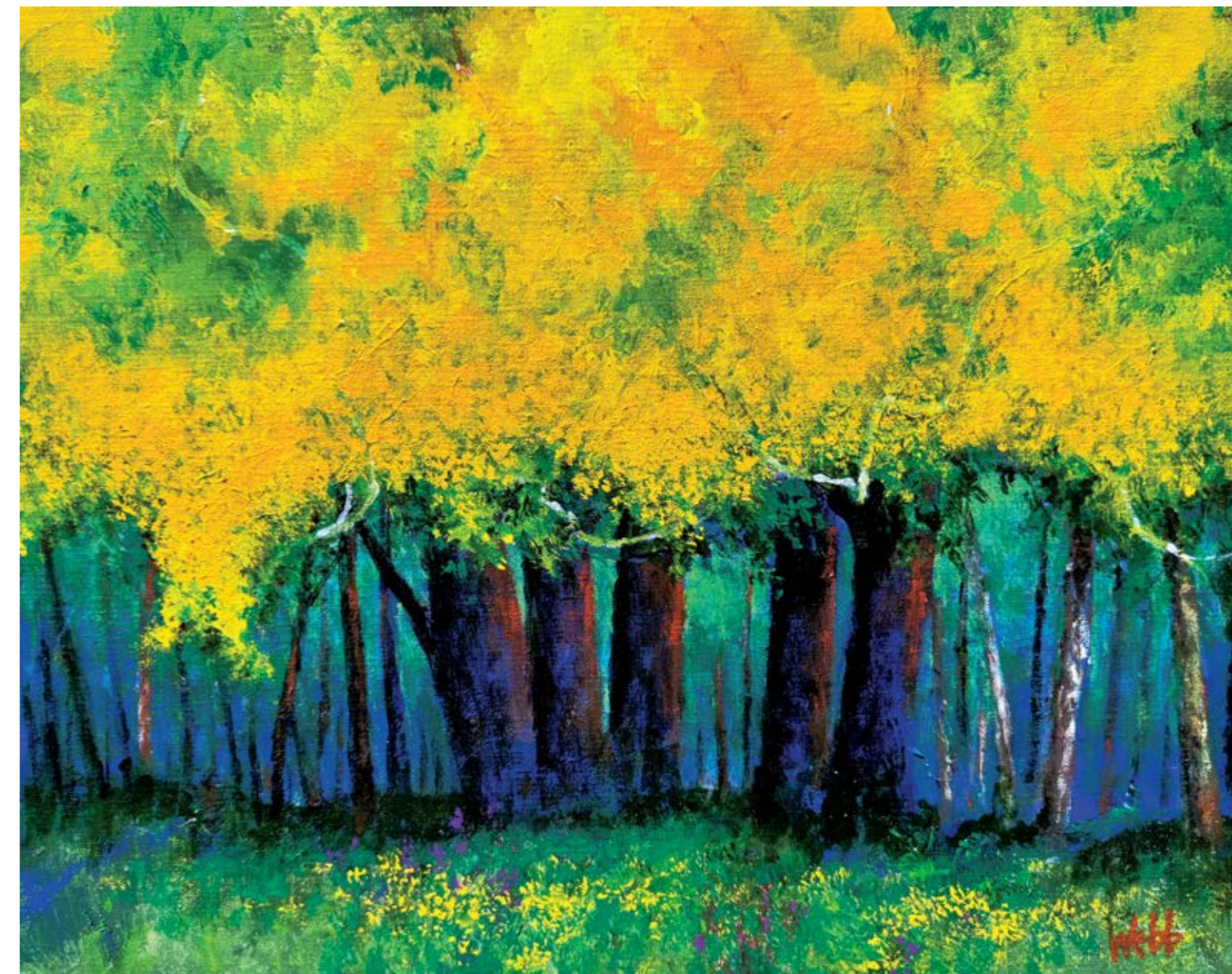
May Breeze

Oil on Canvas
25 x 30.5 cms / 10 x 12 inches
£4,750



The Promise

Oil on Board
25.5 x 30 cms / 10 x 12 inches
£4,750



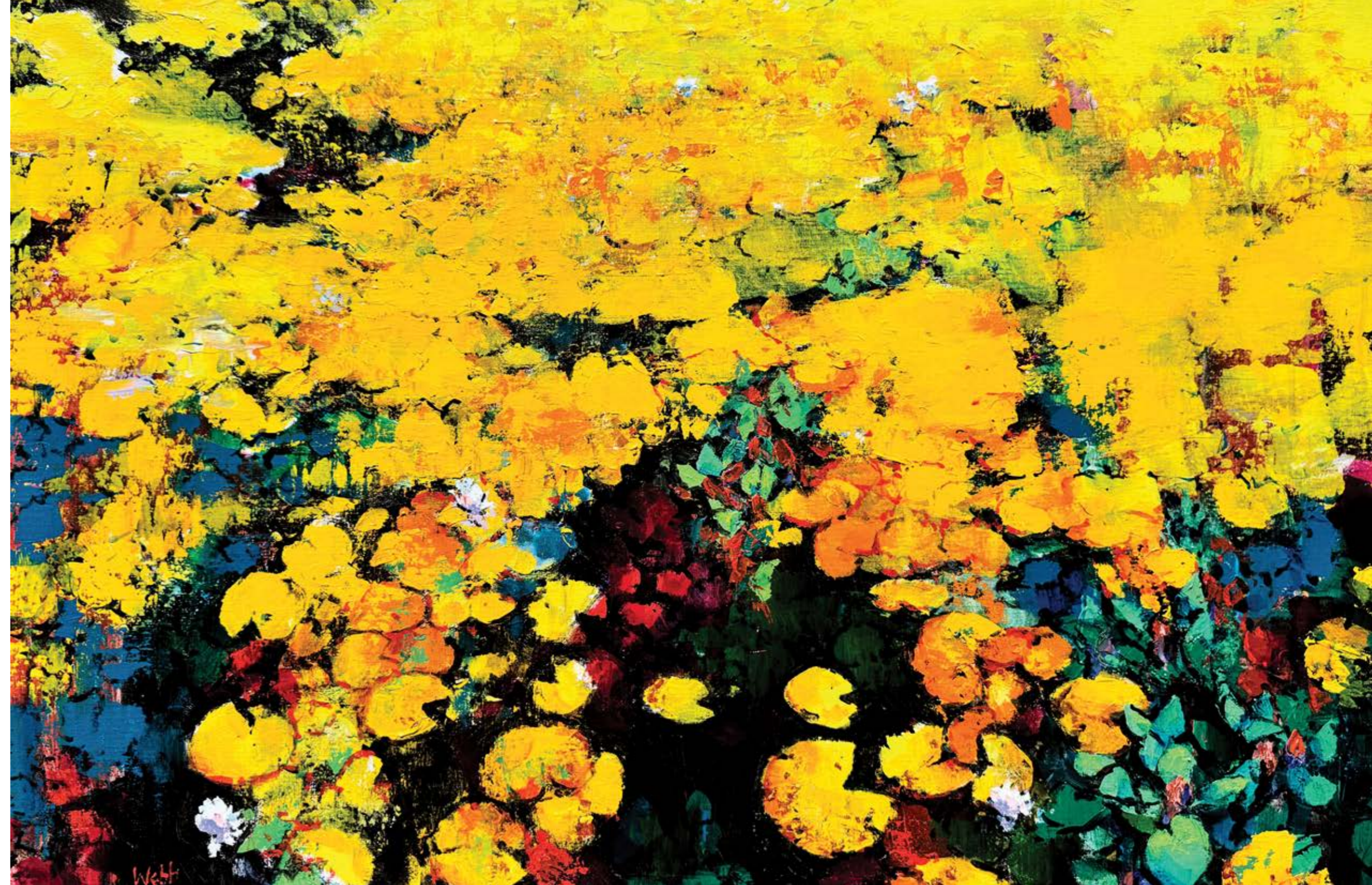
The Golden Cove

Oil on Canvas
41 x 51 cms / 16 x 20 inches
£9,750



Meandering

Oil on Canvas
93 x 72 cms / 36½ x 28½ inches
£36,000



As Golden Memories Meld

Oil on Canvas
61 x 91.5 cms / 24 x 36 inches
£29,500

In the 1960s, Kenneth visited Lanzarote and the vibrant fields of poppies upon the volcanic land inspired perhaps one of Kenneth's most recognisable motifs. Kenneth became interested in the evocative riot of red colours he saw. The tumultuous ensemble of rich colour, whether red, orange or purple, became ingrained in Kenneth's artistic psyche and has evolved into his paintings today.

His return home to Ballywalter coincided with a proliferation of poppies on the sweeping sand dunes, inspiring a whole series of work and experimentation that focused on the abundant blooms infused within the landscapes and seascapes of Ireland which came to be known as Webbscapes. By the 1970s, the poppies that had so brightly furnished Ballywalter had become a natural aspect of Kenneth's works.

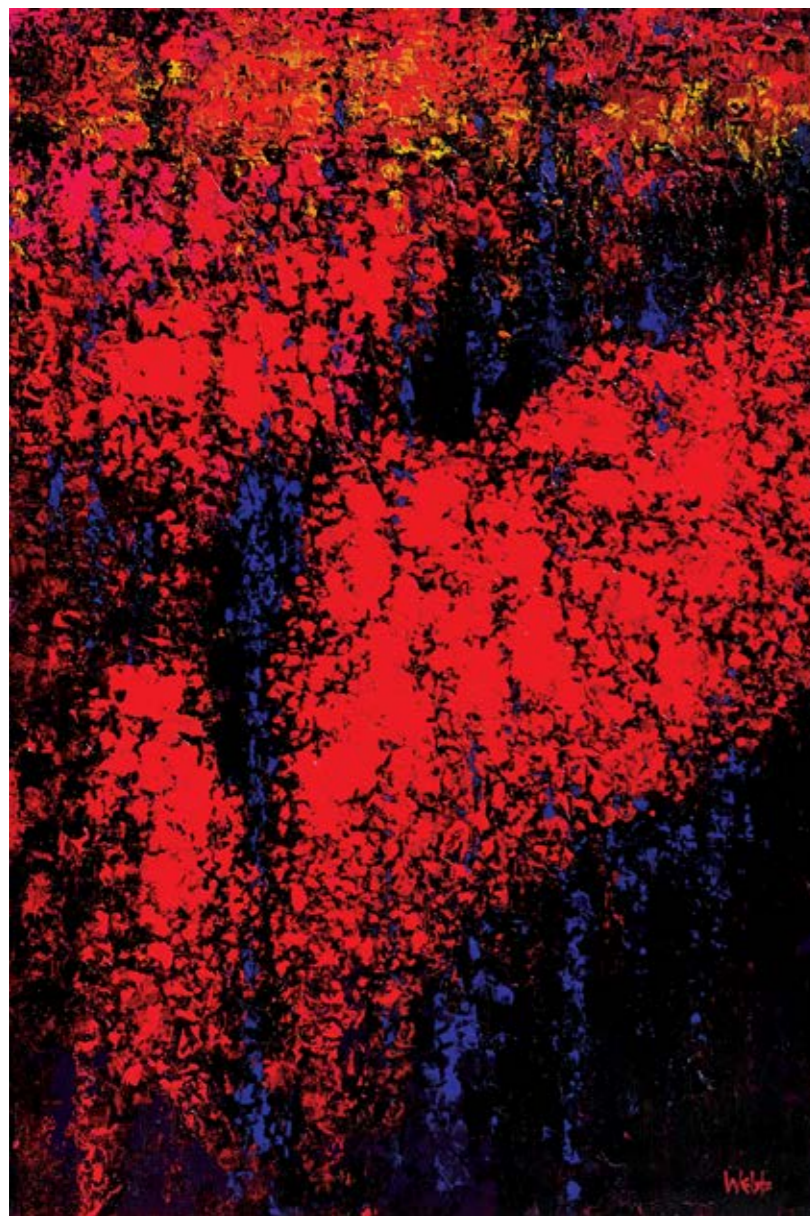
Gerald Goldberg, Governor of the National Gallery in Ireland, wrote in 1973; "Last year in America, I saw a study by Henri Matisse of poppies. I do not think Mr. Webb could have seen it. Yet, today I see the same treatment, the same use of texture, the proper use of colour in the wonderful, fascinating, living poppies from Mr. Webb's brush. They are fresh and strong, overbearing in pride, upright with knowledge that they are among the rare, the rich and the beautiful, shimmering with light, an exciting never-to-be-forgotten experience."

The tint and colour of the poppy varies so greatly, with season and light and movement. Sometimes the light shines entirely through the petal as though transparent, at other times the colour is opaque, creating what Kenneth describes as "an exhilarating impact". Whilst an individual poppy may enchant, when grouped in a great display, the impact can be tremendous.

Fiesta

Oil on Canvas
91 x 122 cms / 36 x 48 inches
£59,500





Red from Black

Oil on Canvas
91.5 x 61 cms / 36 x 24 inches
£29,500



Drifting Poppies

Oil on Canvas
91.5 x 61 cms / 36 x 24 inches
£29,500



Poppy Cascade

Oil on Canvas
146 x 51 cms / 57½ x 20 inches
£59,500

Left page: Detail





Suzy's Sunflowers (Detail)

Oil on Canvas
76 x 122 cms / 30 x 48 inches
£49,500



Suzy's Sunflowers

Oil on Canvas
76 x 122 cms / 30 x 48 inches
£49,500

A symphony of sunlight and motion, *Suzy's Sunflowers* is a bold and joyful celebration of the late summer bloom. With sweeping strokes and glowing hues, Kenneth captures the spirited energy of these exuberant flowers as they dance across the canvas. Each sunflower is uniquely formed, some in full-faced radiance, others beginning to bow under the weight of their seedheads, yet together they embody a collective vitality that is unmistakably life-affirming.

The entire surface is alive with Kenneth's trademark palette - vivid oranges and golds, verdant greens, and a brilliant turquoise-blue that illuminates the sky and glimmers through the foliage. The composition spills forward in a rush of stems and petals, with each sunflower painted in glorious individuality. The angled view and the thrusting diagonals of the stems lend the painting a dynamic, almost musical rhythm, while the scattered shadows hint at a breeze or an unseen energy animating the scene.

There is joy here, yes, but also affection. The title, *Suzy's Sunflowers*, adds a personal note, suggesting a private memory or dedication. Kenneth rarely paints literal portraits, yet his love for family and nature often merge in subtle, expressive ways. These sunflowers, so full of character, feel less like static plants than sun-seeking souls, reaching, leaning, nodding to one another in a golden communion.

Although stylistically reminiscent of his massed poppies and iris compositions, this painting stands apart in its mood. It is playful yet composed, exuberant yet controlled, echoing Kenneth's long fascination with the harmony between nature's wildness and the order of painting. In *Suzy's Sunflowers*, he offers us a vision of warmth and wonder, an invitation to lose ourselves among the blooms, to bask - if only briefly - in the sheer delight of seeing the world alight with colour and joy.



Glorious

Oil and Acrylic on Canvas
51 x 127 cms / 20 x 50 inches
£49,500



Summer's Lease

Oil on Canvas
41 x 102 cms / 16 x 40 inches
£22,500



Midsummer Spree

Oil on Canvas
51 x 79 cms / 20 x 31 inches
£26,500



The Fox's Domain

Oil on Canvas
41 x 51 cms / 16 x 20 inches
£9,750

In this joyful painting Kenneth unleashes a jubilant chorus of wildflowers and irises, celebrating both the delicate intricacies of the individual bloom and the theatre of the natural world en masse. Each petal is rendered with extraordinary attention to detail, yet the overall effect is one of riotous harmony. Drawing on decades of close observation and academic study, Kenneth fuses rigorous draughtsmanship with bold, expressive colour, giving rise to a work that feels both intimate and operatic.

The irises, Kenneth's floral muses, stand tall and sculptural, clothed in their signature "costumes" of gold, amethyst, vermilion and violet. Their arching, curved forms create a dynamic rhythm across the canvas, swaying and spiralling in elegant disorder. Between them rise scarlet poppies and orange-yellow blooms, adding an electrifying contrast to the green-blue pointillist ground beneath. These are not docile garden specimens, but performers in full voice, each flaunting their individuality while contributing to a complex, harmonious ensemble.

This painting channels the essence of a masquerade: vivid, theatrical, full of character and movement. The backdrop is a constellation of stippled colour, lending a dreamlike shimmer to the work, as though the flowers have emerged from a world half-imagined, half-remembered. Kenneth's composition reveals a finely tuned sense of balance, between order and chaos, stillness and energy, botanical accuracy and painterly freedom.

As with many of Kenneth's floral works, *Masquerade* stems from his own garden in Ireland, where he cultivated an extraordinary range of iris varieties, yet it transcends the garden plot. This is a vision of colour and vitality that speaks not only to the eye but to the heart. *Masquerade* is both homage and celebration, a dazzling performance that captures the grace, resilience and enduring joy of the wildflowers that so inspire Kenneth's creative life.

Masquerade

Oil on Canvas
77 x 102 cms / 30 x 40 inches
£45,000





Spring Vase

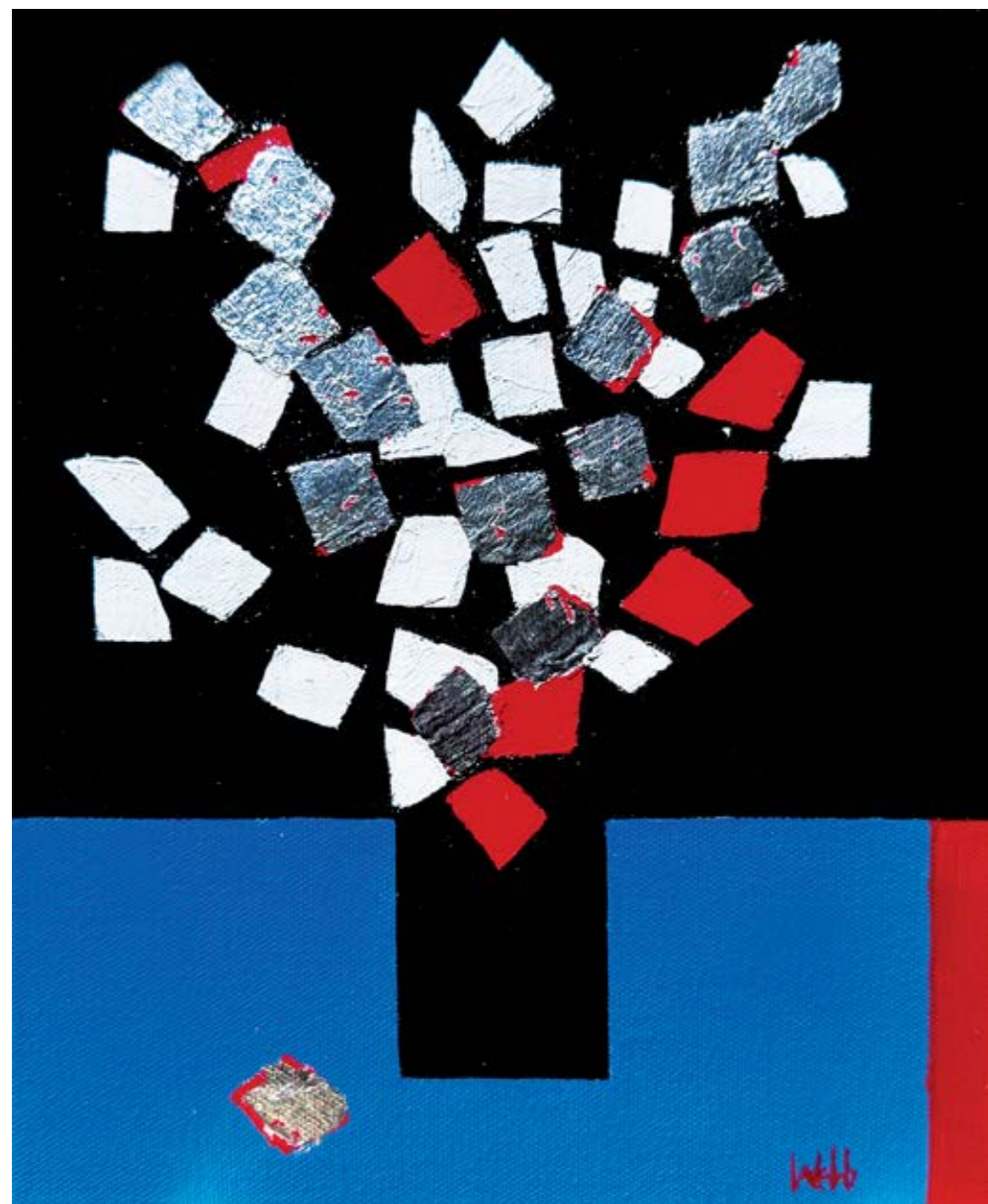
Oil on Canvas
25.5 x 30.5 cms / 10 x 12 inches
£4,950



En Fête

Oil on Canvas
25.5 x 30.5 cms / 10 x 12 inches
£4,950





Honesty

Oil on Canvas
30 x 25.5 cms / 12 x 10 inches
£4,750



Zest

Oil on Canvas
25.5 x 30 cms / 10 x 12 inches
£4,750

Carousel
Oil on Canvas
25.5 x 30 cms / 10 x 12 inches
£4,750



Created during a period of separation from his cherished Connemara landscape, *Revelation* is a vision shaped by longing, memory and an overwhelming sense of spiritual presence. The painting's palette, luminous with lilac, rose, amber and cobalt, casts the familiar bogland in otherworldly tones. The dark, saturated land seems almost to dissolve beneath a sky swirling with passion and prophecy.

It was during the process of painting that Kenneth glimpsed what he imagined to be the face of Danu, the Celtic goddess of earth and water, momentarily emerging in the heavens before melting into abstraction. This fleeting apparition infused the work with deeper meaning. Water reflects the roiling sky above, creating a mirror world in which colour and light tumble and blur. The solid ground of the peat bog begins to feel ephemeral, even mythical.

This painting sits firmly within Kenneth's *Dystopian Series* of more visionary works - those which tread the boundary between the natural and the spiritual, between place and personification. The bog becomes a living entity, a vessel of transformation. Nature here is not passive, but sentient, rising up in defiant beauty.

In recent years, having moved to Devon and away from Connemara, this series of paintings afforded Kenneth a way to reconnect with the place that shaped so much of his artistic life. The result is an image that reverberates with emotion. With *Revelation*, Kenneth moves beyond observation into communion. What he creates is not simply a painting of a place remembered, but a vision of a world alive with elemental energy. It is Connemara seen through the lens of spirit, myth and creative intensity. Through its shimmering surface and transcendent hues, *Revelation* reminds us that the natural world holds mysteries still waiting to be revealed, if only we look deeply enough.

Revelation

Oil on Canvas
92 x 122 cms / 36 x 48 inches
£62,500





Covenant

Oil on Canvas
92 x 122 cms / 36 x 48 inches
£62,500

Genesis presents a dynamic evolution of Kenneth's longstanding engagement with the bogs of Connemara. In this vibrant landscape, Kenneth reinterprets familiar territory through the lens of his later, more experimental palette, infusing the scene with electric hues reminiscent of his dystopian works, while grounding it in the structure and motifs of his earlier bog paintings.

The composition recalls the vast, open plains and reflective pools that stretch across the peatlands near his Ballinaboy Studio. But here, Kenneth allows the colour to sing, shards of violet, amber, magenta and lime green slice across the canvas, dissolving the boundary between land and atmosphere. There is nothing static in this painting. Everything vibrates with motion, as if refracted through the damp air that defines this corner of western Ireland.

The soft, diffused light of Connemara, a result of water in every state, from mist to bog to sea, becomes the very medium of the work. Light scatters, refracts and amplifies the hues Kenneth perceives so keenly. In this landscape of perpetual moisture, colours behave differently: they don't sit still, they shimmer and shift. For Kenneth, who has always seen intensity where others might only glimpse suggestion, this natural phenomenon becomes irresistible.

And yet, beneath the vivid surface lies something older, quieter. The painting speaks to a primordial version of this place, a time before cultivation, before human trace. This spiritual presence is never explicit, but it pulses just beneath the colour. Kenneth's layered textures suggest not only depth of field, but depth of time. In *Genesis*, he conjures a vision of the land as it once was, breathing freely and alive with potential. It is both a beginning and a warning: that nature, long subdued, retains the power to reassert its spirit when we least expect it.

Genesis

Oil on Canvas
92 x 122 cms / 36 x 48 inches
£62,500





Fragments of a Lake

Oil on Canvas
76 x 102 cms / 30 x 40 inches
£42,500



The Flood

Oil on Canvas
76 x 102 cms / 30 x 40 inches
£49,500



Blue Remembered Hills captures the tranquil clarity of Kenneth's vision of the Connemara bogscape, imagined through light, memory and colour. Here, rich blues and greens dominate the water's surface, reflecting the pink-tinted sky above and creating an immersive sense of depth and stillness. Punctuating this calm are vibrant waterlilies in yellow, orange and coral, floating gently across the pools cut into the bogland.

The distant hills anchor the scene, their softened forms lending a grounded presence to an otherwise dreamlike composition. Kenneth evokes a landscape that feels at once observed and remembered, where light refracts through moisture-laden air and intensifies every hue. The interplay between reflection and colour turns the water into a mirror of emotion - still, contemplative and deeply serene.

This painting invites the viewer into a quiet space of reverie. It is not rooted in a specific time or event, but rather offers a timeless meditation on beauty, peace and the poetic resonance of place.

Blue Remembered Hills

Oil on Canvas
76 x 154 cms / 30 x 60½ inches
£69,500



Solo at Twilight

Oil on Canvas
51 x 61 cms / 20 x 24 inches
£19,500



Quiet Drift

Oil on Canvas
40 x 60 cms / 15 $\frac{3}{4}$ x 23 $\frac{1}{2}$ inches
£14,500



Lily Reverie

Oil on Canvas
51 x 61 cms / 20 x 24 inches
£19,500



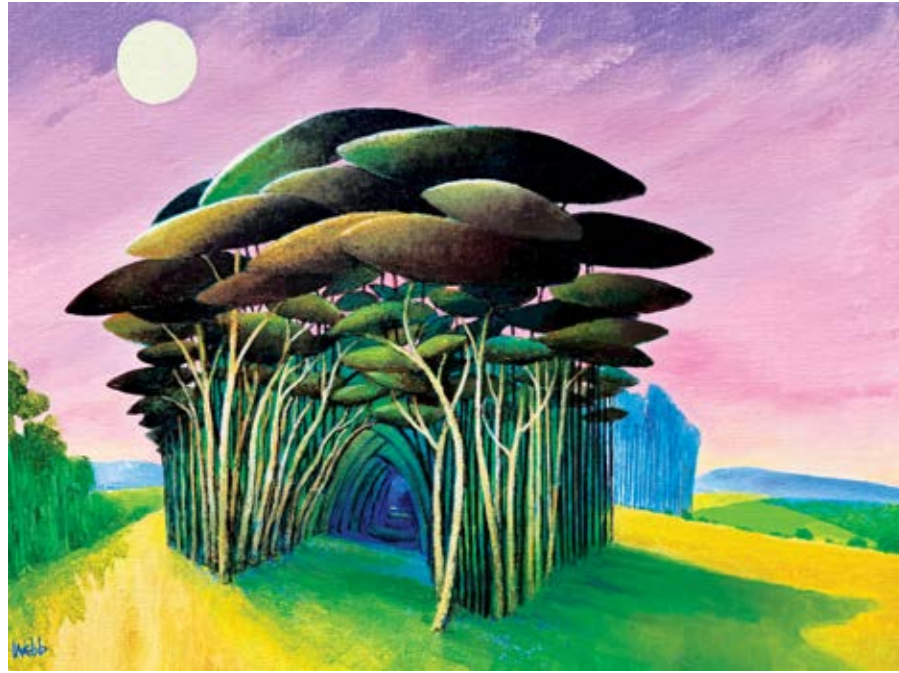
Wildflowers

Oil on Canvas
91.5 x 61 cms / 36 x 24 inches
£29,500

A Yellow Iris by A River's Brim

Oil on Canvas
66 x 51 cms / 30 x 20 inches
£26,500





Unicorn Wood in Spring

Oil on Canvas
51 x 66 cms / 20 x 26 inches

Sold as a set of four for £49,000



Midsummer in Unicorn Wood

Oil on Canvas
41 x 61 cms / 16 x 24 inches



Unicorn Wood, Autumn

Oil on Canvas
41 x 61 cms / 16 x 24 inches



Winter Comes to Unicorn Wood

Oil on Canvas
51 x 61 cms / 20 x 24 inches

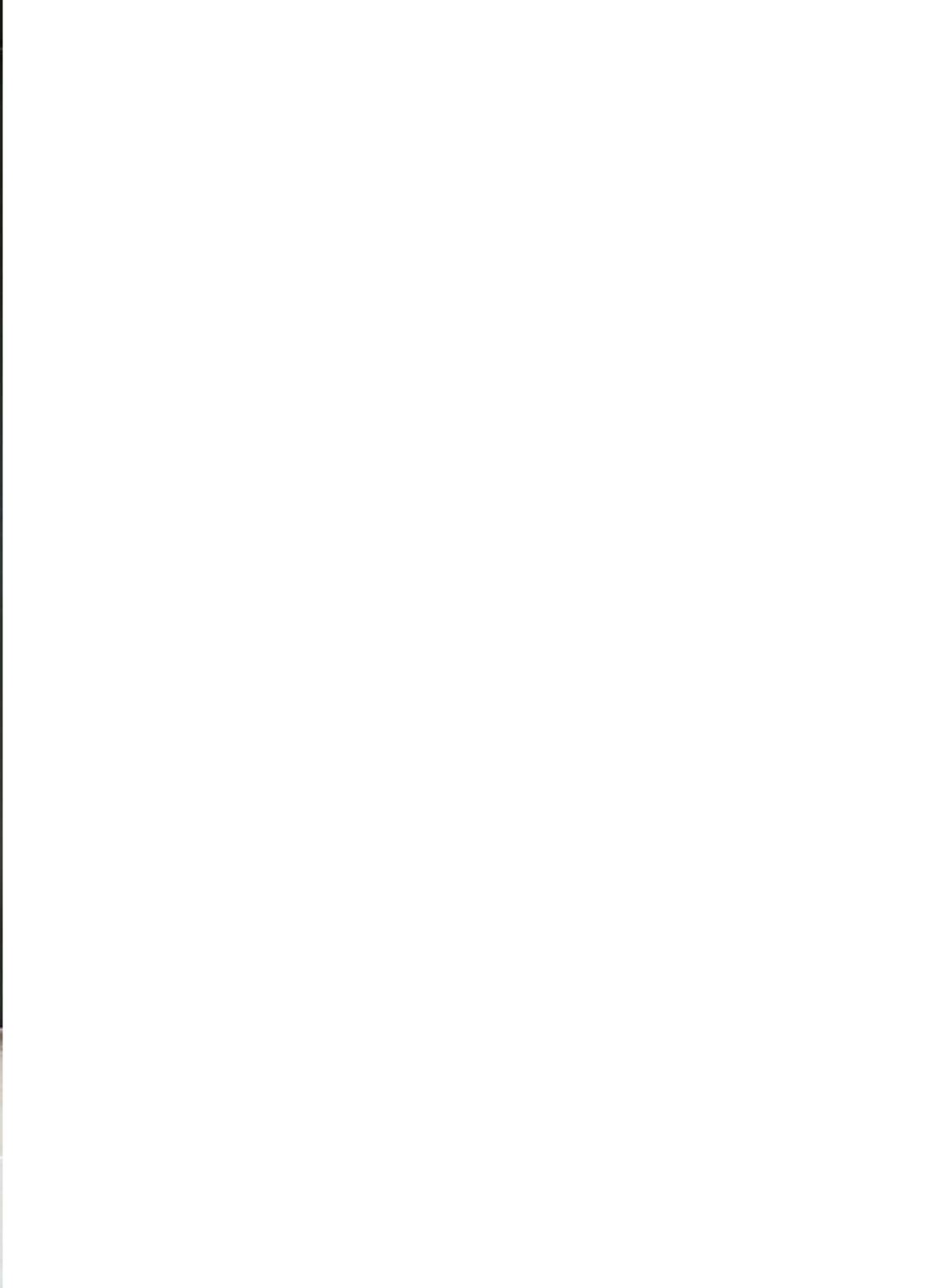
In this vibrant quartet of paintings Kenneth conjures a place not tethered to the physical world, but born instead of memory, imagination and emotional resonance. Inspired by his childhood in the Forest of Dean, this series of four paintings traverses the moods of the seasons, offering a vision of the woods not as they are, but as they might be, if seen through the eyes of wonder. This is a forest of transformation and enchantment, a place where time is suspended and nature reveals her inner poetry.

The trees are stylised and symbolic, pale-limbed and crowned with domes of foliage, standing like guardians at the threshold of another realm. Their rhythmic, almost architectural arrangement forms a colonnade through which the viewer is gently led inward, into shadow, into story. The curved canopies gather above like the vaults of a cathedral, inviting quiet contemplation. Light dances across the clearing, its tone shifting from the lemon-pinks of spring to midsummer's vibrant green and gold,

from autumn's rich amber blaze to the cool hush of winter violet and indigo.

This is not a wood to be traversed in haste. Rather, it is a space to pause, to listen to the breeze that rustles unseen creatures, to the distant echo of hooves, to the quiet breath of the unicorn whose presence is never depicted, but always felt. Kenneth does not illustrate the mythical creature; instead, he invokes its spirit through palette, pattern and mood.

As a quartet, *Unicorn Wood* represents a kind of emotional landscape, both cyclical and eternal. It is an allegory for the inner world of the artist and of all those who carry a sense of magic, longing, and belief in beauty that exists just beyond the scene.





In this evocative landscape, Kenneth paints a place where history, innovation and natural beauty converge: the peat bogs adjacent to his Ballinaboy studio in Connemara. This stretch of land, now peaceful and quiet, was once the site of remarkable global achievement: the landing place of Alcock and Brown in 1919, following the first nonstop transatlantic flight, and before that, home to the Marconi Station, where the world's first regular transatlantic wireless messages were sent.

In the Steps of Alcock & Brown captures this confluence of past and present, memory and meaning. The composition is structured and lyrical. Rows of hand-cut peat fields stretch rhythmically across the land, their dark troughs filled with still water that glows with sky-reflected violet and sapphire. Amid these human-made forms are natural ones, waterlily pools blooming with colour, echoing the vitality of the bog's ongoing transformation. The distant hills, familiar in silhouette, rise gently beyond, bathed in soft lilac and rose tones.

The palette here is one of balance - earthy browns and greens coexist with radiant hues of amber, teal and blush. As always, Kenneth's fascination lies not only in surface beauty but in emotional depth. This is not a nostalgic view, but a meditation on connection. The title itself becomes a metaphor. Just as Alcock and Brown bridged continents, Kenneth bridges past and present, nature and memory, with each brushstroke. His paintings are, like the Marconi transmissions, acts of communication - visual signals sent across time and space to share emotion, insight and wonder. In this way, *In the Steps of Alcock & Brown* is a celebration of the power of place, the imagination it inspires and the human spirit that dares to traverse it.

In the Steps of Alcock & Brown

Oil on Canvas
61 x 91cms / 24 x 36 inches
£32,000



Along the Frosty Path

Oil on Canvas
40.5 x 101.5 cms / 16 x 40 inches
£19,500



Winter's Awakening

Oil on Canvas
51 x 102 cms / 20 x 40 inches
£23,000



Early Rising

Oil on Canvas
46 x 80 cms / 18 x 31 1/2 inches
£25,000





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