



**JONATHAN KENWORTHY**  
**SIX DECADES OF SCULPTURE**



Jonathan Kenworthy  
working on *Somali  
Woman and Child*,  
2010

## FOREWORD

It is hard to imagine in our age of structured education that at eleven years old, a child would be considered suitable for art school but in 1954 Jonathan Kenworthy's precocity for drawing and modelling was such that he was enrolled at the Royal College of Art amongst peers ten years his senior. This exhibition, in Kenworthy's 70th year, is a celebration of sixty years of sculpture and drawing and tracks his progress from talented child to mature sculptor.

Vigour, motion, skill and exoticism are all words that are justifiably associated with Kenworthy's work. Very early in the development of his visual language, movement was a central concern; to energise form with the emotion of the chase, the leap, the physical body stretched to its limit.

The speed of pen on paper creating, in calligraphic marks, a sense of motion and energy is one thing, imparting that same speed to the solidity of clay is completely another but this is the very area in which Kenworthy chose to hone his personal voice. Motion is of course not only about speed and Kenworthy soon explored the rhythmic harmonies of less frenetic movements and adapted them to his repertoire of expression.

Prizes and scholarships won at the Royal Academy of Art were put to good use in a study trip to East Africa. There in the vastness of the landscape and the harshness of existence, Kenworthy found a context and subject emotive enough to marry to his increasingly confident language of movement. Here the chase was about survival itself. The leap could make the difference between life and death.

In the lethal beauty of the cheetah, its anatomy shaped by nature into extraordinary proportions demanded by running at speeds exceeding 70mph, Kenworthy found a totem. Here was his perfect subject uniting all his concerns; speed and beauty, drama and pathos, the perfect embodiment of energy pushed to the very edge. This intensity of feeling invigorates the gestures and forms that we now recognise as Kenworthy's oeuvre.

This quest had early beginnings; with the notion that nature's forms and their function could be harnessed to serve his expression, Kenworthy embarked on the dissection of a greyhound which he meticulously drew and modelled in miniature and which served as a basis of knowledge, subsequently reinforced by further analytical study.

Intense observation, acute visual memory, and deftness in his chosen media allow Kenworthy to express his emotional response to the ideas generated by what he sees. Irresistibly drawn to wild and remote locations





he was moved to create work inspired by the quiet dignity of peoples living in harmony with nature. Far from having an easy existence, the nomads of the African Sahel or the plains of Central Asia live following the natural cycles of life and their fatalistic attitude to their stark realities give them an independence and self containment that is irrepressibly human. Kenworthy delights in trying to distil this essence in sensitive characterisations; a latent quiet energy conserved in calm modelled features and gestures. In doing so he makes us realise the universals of humanity despite the differences in the way we live our lives. From the semi-naked warrior whose eyes engage the horizon of an enormous landscape, watchful and pensive, to the chattering Afghani girls rushing along, totally enveloped by their fluttering robes, Kenworthy reveals to us our own character.

Wilderness is shrinking and cultures are changing at an incredible rate, wildlife is being driven into smaller and smaller spaces. Kenworthy's work speaks of how we are part of nature and the urgent quest for sustenance and water, the tenderness of rearing our young, the excitement of independence the thrill of the chase and the satisfaction of exploring beauty, the beauty in nature.

In a journey well travelled for sixty years Kenworthy has absorbed all kinds of visual information from Lascaux cave paintings to modernism and remains true to his own mode of expression. His specialisation has led to a refinement of modelling that is instantly recognisable and completely personal. It has enabled him to compress into his stretched and knuckled modelling a versatile and eloquent language, smoother passages working with broken areas, everywhere the surface alive with the fingerprint of the skilful digits that produced it. This physical manipulation of the clay is what makes the work so personal to Kenworthy. The universal element and the building blocks of all sculpture are in his control of form;

(ABOVE)  
*Baboon*  
2000, Gouache  
wash on paper

(LEFT ABOVE)  
Kenworthy carving  
*Roaring Lion*,  
Blu Turquin Marble  
in 1967

(LEFT)  
*Anatomical  
Lion studies*  
1968, Pencil  
on paper





(LEFT)  
*Girls Out Walking -  
Kabul*  
2002, Bronze  
Edition of 9  
38 cm high

(BELOW)  
*Cheetah Tripping  
Wilbebest*  
1975, Bronze  
Edition of 5  
73.6 cm long

the structure below the surface, mass, tensions, rhythms and axes all worked out at the start of the process.

From annual study trips to far flung destinations, Kenworthy has in his mind, an image bank of vignettes, moments that suggest feelings, feelings greater than those moments. And from these he works in the studio; clay sketches worked on maybe six or seven at a time, assembled incredibly quickly. This is however, only the first stage, sketches and drawings refine the visual idea. Different arrangements of modelled clay are worked on in a relentless pursuit for the moment when the whole work gels, when the mark making and forms sum up the image and reveal the emotion of the moment, in a recreation of the original inspiration.

Kenworthy's drawings like his sculptures are mostly works of the studio and his subjects are treated time and again. Most are torn up and discarded but through the repetition of mark and gesture, character and form are revealed. The economy of a single line suggesting the lean profile of a feline in the grass or the few sweeps of an ink-laden brush conjuring up the inquisitive nature of a baboon are a dexterity achieved solely by daily practice and constantly striving for a means to articulate a vision and feelings inspired by experience. On a trip with Kenworthy to Bwindi impenetrable forest watching mountain gorillas I have observed first hand how he translates moments lasting no more than a few seconds into timeless objects that sum up the majestic power of our closest relatives.

Kenworthy since his very first trip to East Africa, has made the wildest animals and peoples his subject. Moreover, the energy and intimacy of his sculptures reveal not so much an exotic otherness but a fundamental emotion we can readily recognise in ourselves.

RUNGWE KINGDON





CATALOGUE







(OPPOSITE LEFT)  
*Wild Boar*  
1954, Bronze  
Unique  
15 cm high

(OPPOSITE RIGHT)  
*Animal Carving*  
1957, Limewood  
Unique  
20 cm high

(ABOVE)  
*Aggressive Sable*  
1969, Bronze  
Edition of 5  
14.6 cm high

(LEFT)  
Receiving the  
President's Prize  
for Craftsmanship  
from Sir Charles  
Wheeler at the  
Royal Academy  
in 1963 with *Fawn*  
carved in Italian  
Marble

(PREVIOUS PAGE)  
*The Kill* (detail)  
1975  
Bronze  
Edition of 5  
43 cm long



(ABOVE)  
*Sketch of Impala  
at Waterhole*  
Hemingway Memorial  
1969, Bronze  
Edition of 2  
18 cm high

(BELOW)  
*Anatomical Study -  
Male Impala*  
1968, Pencil on paper

(RIGHT)  
*Running Giraffe*  
1967, Bronze  
Edition of 5  
37 cm high







*Leopard and Three Lesser Kudu*  
1971, Bronze  
Edition of 5  
63.5cm long

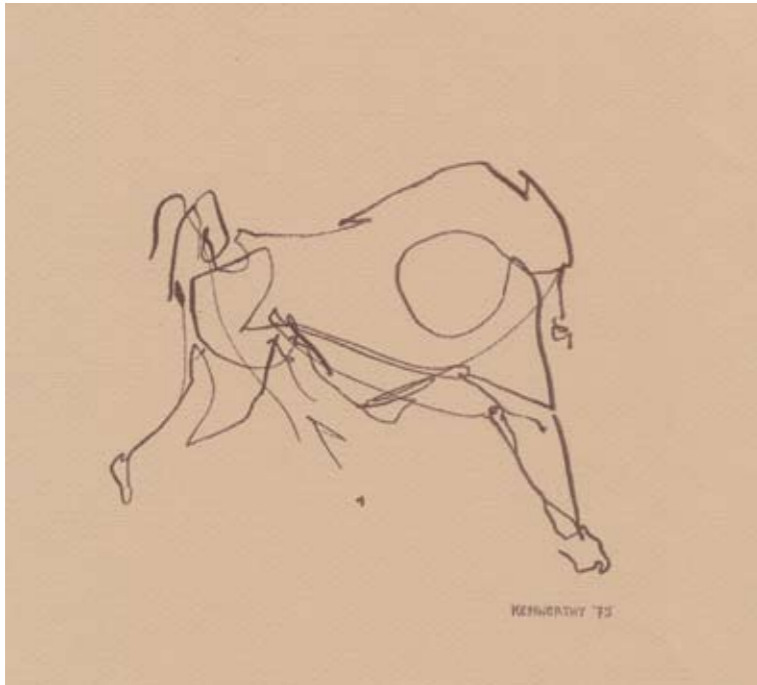




(ABOVE)  
Jonathan Kenworthy  
working on *Cheetah*  
*Tripping Wildebeest*, 1974  
Photo: Prudence Cuming

(LEFT)  
*Leopard and Three Lesser*  
*Kudu* (detail)  
1971, Bronze  
Edition of 5  
63.5cm long





(ABOVE)  
*Camel*  
1970, Ink and Chalk  
on paper

(LEFT)  
*Baboon*  
1975, Pen & ink  
on paper

(RIGHT TOP)  
*Cheetah*  
2000, Pen and ink  
and gouache wash

(RIGHT BELOW)  
*Nomads*  
2000, Pen & Ink and  
gouache wash







*Rhinoceros Charging*  
1971, Bronze  
Edition of 5  
86cm long





(OPPOSITE PAGE)

*Alerted Cheetah*  
1975, Bronze  
Edition of 7  
51 cm high

*Stalking Cheetah*  
1975, Bronze  
Edition of 5  
54 cm long

*Running Cheetah*  
1975, Bronze  
Edition of 7  
56 cm long

(THIS PAGE)

*Cheetah Tripping  
Wildebeest*  
1975, Bronze  
Edition of 5  
73.6 cm long

*The Kill*  
1975  
Bronze  
Edition of 5  
43 cm long





*Seizing The Initiative*  
1979, Bronze  
Edition of 7  
36 cm high







(LEFT)  
*Fighting for Possession*  
1979, Bronze  
Edition of 7  
41 cm high

(ABOVE)  
*Afghan Riders*  
1979, Gouache  
wash on paper





*Somali Girl at Wajir*  
1985, Bronze  
Edition of 8  
67 cm long





*Pokot Herdsman*  
Sketchbook Drawing  
1983, Pen and ink  
and wash

*Pokot Herdsman*  
1985, Bronze  
Edition of 8  
62 cm high







*Rendille Woman  
Leading a Camel*  
1985, Bronze  
Edition of 7  
83 cm high



*Somali and Marabou Stork*  
1985, Bronze  
Edition of 8  
48 cm high





*Somali Woman and Child*  
2012, Pen and ink  
and gouache wash



*Tribesman with  
Umbrella*  
1985, Bronze  
Edition of 8  
52 cm high





*Leaping Wildebeest*  
1991, Bronze  
Edition of 9  
64.7 cm high







(LEFT)  
*The Migration*  
2012, Gouache  
wash on paper



(RIGHT)  
*Wildebeest*  
1991, Gouache wash  
on paper

(BELOW)  
*The Migration*  
1991, Bronze  
Edition of 9  
122.6 cm long





*Caracal Lynx and  
Sandgrouse*  
1991, Bronze  
Edition of 9  
57.2 cm high







*Leopard in the Tree - Sketch Model*  
2000, Bronze  
Edition of 12  
36 cm high



*The Leopard*  
1984, Bronze  
Edition of 3  
275 cm high





(ABOVE)  
*Elephant and Mahoot*  
2013, Bronze  
Edition of 7  
23.5 cm high

(LEFT)  
*Yesterday's Gods*  
2002, Bronze  
Edition of 9  
70 cm high



*Stretching Tiger*  
2002, Bronze  
Edition of 9  
84 cm long







*Seated Tiger*  
2000  
Ink on paper

*Seated Tigress*  
2002, Bronze  
Edition of 9  
41cm high





*Turkana and Sons*  
2002, Bronze  
Edition of 9  
71 cm long







(ABOVE)  
*Walking Silverback*  
2007, Sterling silver  
Edition of 9  
17 cm high

(RIGHT)  
*Seated Silverback*  
2007, Bronze  
Edition of 9  
39 cm high







(ABOVE)  
*The Samburu Moran*  
2010, Gouache Wash  
on paper and crayon



(RIGHT)  
*The Samburu Moran*  
2010, Bronze  
Edition of 5  
122 cm high





(LEFT)  
*Somali Woman  
and Child*  
2010, Bronze  
Edition of 5  
91.5 cm high



(RIGHT)  
*Masai Boy With Goat*  
2010, Bronze  
Edition of 5  
91.5 cm high





*Gaucho*  
2011, Bronze  
Edition of 7  
33cm high





*Rejoneador*  
2012, Caran d'Ache  
crayon and wash



*Rejoneador*  
2011, Bronze  
Edition of 7  
41 cm high



*Giraffe Under Euphorbia Candelabrum*  
2011, Bronze  
Edition of 7  
40 cm high







*Tutsi Girls*  
2013, Bronze  
Edition of 3  
38.5 cm high

*Kuchi Boy on Pony*  
2012, Bronze  
Edition of 7  
38 cm high





*Sudanese Camel Boy*  
2013, Bronze  
Edition of 7  
66 cm long



*The Lioness and  
Lesser Kudu*  
1999, Bronze  
Edition of 2  
30ft long





## BIOGRAPHY

1943	Jonathan Kenworthy born 23rd June at Bowness Nursing Home, Lake Windermere.	1971-1973	Exhibits Tryon Gallery, Nairobi and in the International Exhibition, San Antonio, Texas.
1945-50	War ends and the family move back to Manchester. Attends William Hulme's Grammar School.	1975	<i>Kenworthy '75 - Cheetah Hunting Series, Baboons and Nomads</i> , Tyron Gallery, London. Exhibits <i>The Cheetah Hunting Series</i> Pieter Wenning Gallery, Johannesburg.
1951	The family move to London. His journalist father, Alexander Kenworthy OBE, takes up a post on <i>The Daily Mail</i> , Fleet Street, later moving to <i>The Daily Express</i> .	1976	George Inger's <i>Kenworthy's Kenya</i> one hour TV programme for <i>World About Us</i> first aired on BBC television Sunday 9th May.
1954	Appears with Hugh Weldon on the BBC television programme, <i>All Your Own</i> , with his model of the Battle of Agincourt.	1977	Study tour to Afghanistan and the Hindu Kush sees the game of Buz Kashi.
1954 - 1959	Aged eleven attends the Royal College of Art London, part-time under the tutelage of Professor John Skeaping, and Kingston Grammar School.	1978	Rembrandt Van Rijn Art Foundation Touring Exhibition <i>The Animal in Art</i> , South Africa.
1959 - 1961	Wimbledon Art School - passes his Intermediate Examination in Arts and Crafts.	1979	Exhibition in New York, <i>Horsemen of the Hindu Kush</i> at the Coe Kerr Gallery. Greenshield Foundation Exhibition, Canada House London.
1961 - 1965	Enters the Royal Academy Schools London, for the four year course in the School of Sculpture.	1985	<i>The Leopard</i> , a commission for Paul Wates, unveiled by the Lord Mayor of the City of London. Exhibition <i>People of the Desert: Nomads of East Africa</i> , Coe Kerr Gallery, New York.
1962 - 1965	Starts anatomy studies at Royal Veterinary College, London. Scholarships while at Royal Academy schools: Landseer Travelling Scholarship (awarded twice) President's Prize for Craftsmanship Four Silver Medals for Sculpture Royal Academy Gold Medal and Travelling Scholarship for Sculpture (youngest Gold Medal winner to date)	1987	Visits the Lascaux Caves in France to give his views on cave art for WNET television documentary programme <i>The Mind</i> .
1965	First exhibition in London at the Tryon Gallery, Mayfair includes life-size carving in polished black Kellymount limestone <i>Stalking Leopard</i> acquired by Mr. & Mrs. Russell Byers and presented to the Carnegie Museum, Pittsburgh. Using travelling scholarships from the Royal Academy, starts his annual study tours to Africa. Studies under Professor Reinhold Hofmann, Department of Comparative Anatomy, University College, Nairobi.	1991	Exhibition <i>Survival in the Serengeti</i> - Coe Kerr Gallery, New York.
1966	Travels to South Africa to exhibit at the Pieter Wenning Gallery, Johannesburg.	1993-1998	Grosvenor Estates commission the <i>Lioness and Lesser Kudu</i> cast by Meridian Bronze, London. First casting placed Eaton Hall, Cheshire.
1967	Exhibition at the Incurable Collector, New York includes sale of the <i>Roaring Lion</i> in Blu Turquin marble – acquired by a private collector. Study tour United States including guest appearance on NBC <i>Breakfast Show</i> with Hugh Downes and Barbara Walters.	2000	Second casting of <i>Lioness and Lesser Kudu</i> unveiled by Duke of Westminster in Upper Grosvenor Gardens, London. <i>Exhibition of Drawings and Bronzes</i> at Derek Johns Gallery, Duke Street, St James's, London.
1969	First solo exhibition in London <i>Jonathan Kenworthy Bronzes and Drawings: Movement and Wildlife in Africa</i> Tryon Gallery. Ernest Hemingway Memorial Commission, Idaho, <i>Impala at the Waterhole</i> . Visits Mary Hemingway in Ketchum, Idaho. Wins the Greenshield Foundation Award, Montreal.	2002	Exhibition <i>Rhythms of Life</i> at the Gerald Peters Gallery, New York.
1971 -1973	Exhibition <i>Jonathan Kenworthy: Impressions of Africa</i> Tryon Gallery, London. Represents Britain at the International Exhibition, Budapest.	2005	Study tour to Uganda and the Bwindi Impenetrable Forest National Park to see mountain gorillas with Rungwe Kingdon. Exhibits <i>Stretching Tigress</i> Museum of Wildlife Art, Jackson Hole, Wyoming.
		2006	Retrospective view and reception at Sotheby's, London hosted by Lord North Street. Casting of large <i>Seated Warthog</i> by Pangolin Editions.
		2007-2008	Casting of <i>Mountain Gorillas</i> by Pangolin Editions. Exhibition and launch of <i>Jonathan Kenworthy Sculpture and Works on Paper</i> at the Portland Gallery, London and at Gerald Peters Gallery, New York. Exhibition in Paris, curated by Axel Vervoordt <i>Academia</i> : exhibits the <i>Stretching Tiger</i> , <i>Afghan Girls out Walking</i> and the <i>Charging Rhino</i> .
		2009-2010	Casts <i>Somali Woman with Baby</i> , <i>Masai Boy with Goat</i> and <i>The Samburu Moran</i> with Pangolin Editions.
		2010	Shows <i>The Samburu Moran</i> at Crucible, Gloucester Cathedral curated by Gallery Pangolin
		2012	Shows drawings and <i>Masai Boy with Goat</i> in <i>Sculptors' Drawings and Works on Paper</i> , Pangolin London & Kings Place Gallery



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