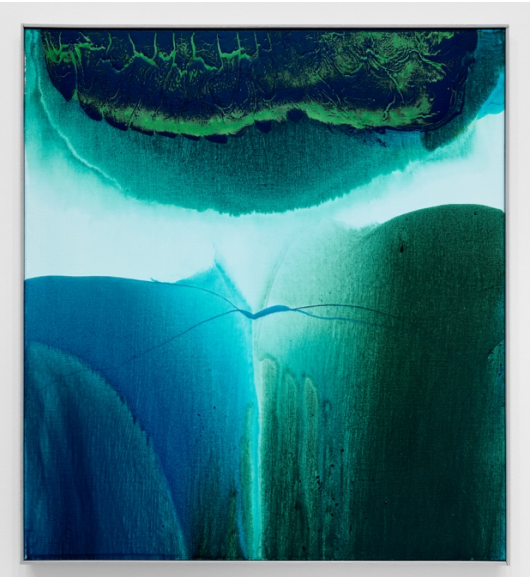
RONCHINI

PAUL JENKINS
AS ABOVE SO BELOW



(left) Paul Jenkins, *Phenomena Beckon to Trance*, 2004, acrylic on canvas, 194.3 x 146.1 cm, 76 1/2 x 57 1/2 in
(right) Paul Jenkins, *Phenomena Encroach Trance*, 2005, acrylic on canvas, 101.1 x 91.9 cm, 39 3/4 x 36 1/8 in

PREVIEW: TUESDAY, 13/10 /2026, 6-8PM

OPEN: 14/10/2026 - 20/1/2027

Ronchini is proud to present the first ever recreation of *As Above so Below*, a solo exhibition of works by Paul Jenkins (1923–2012), originally held at the historic 12th-century Cistercian abbey, Abbaye de Silvacane, in the South of France in 2005. The exhibition was held in conjunction with Atelier Cézanne, Aix-en-Provence, which displayed the final painting in the series for the duration of the exhibition. This pairing created a dialogue across generations, linking Jenkins's fluid abstraction with Cézanne's exploration of form and light. Grounded in the Provençal landscape, it defines both the context of Cézanne's practice and the site of Jenkins's original installation. The works in *As Above so Below* were created to be uniquely site-specific and contemplative, in Jenkins's signature abstract style in response to the unique architecture and rich history of the abbey. Presenting them in a gallery context invites a renewed dialogue between painting and space, allowing the works to be experienced both independently and in relation to one another, while echoing the meditative rhythm of their original installation.

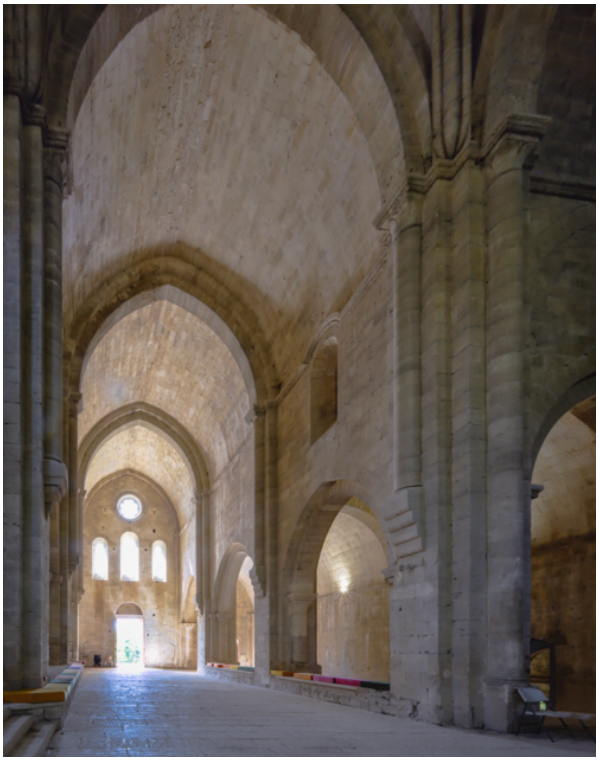
Throughout his remarkable oeuvre, Paul Jenkins developed a distinctive approach to painting that emphasised process and materiality. Best known for his *Phenomena* series, Jenkins poured and guided fluid paint across the canvas, using an ivory knife to direct its movement, creating luminous, layered compositions that explore light, colour, and transparency. Influenced by Eastern philosophy, Jungian psychology, and his associations with Abstract Expressionism, Jenkins's practice sought to balance control and fluidity, resulting in works that are at once dynamic and reflective.

Highlights of the exhibition include *Phenomena Beckon to Trance*, a composition dominated by soft gradients and translucent layers of blue, white, and deep shadow. With its rich surface texture and delicate veining, the composition is structured through subtle gradations of tone and density. Across the body of work, Jenkins returns to a restrained yet evocative palette of blues, whites, and deep

black, allowing tonal variation and translucency to take precedence over overt colour. This shifting, controlled range of colour reinforces the contemplative, elemental quality that unites the works.

The works reflect a late period in the artist's career, highlighting his remarkable clarity and control within his practice. Executed just seven years before his death, they embody a distilled and contemplative approach to painting, where gesture, colour, and space are reduced to their most essential and resonant forms.

This presentation offers a renewed opportunity to consider Jenkins's engagement with space, light, and process at a pivotal moment in his career. Recontextualised within the gallery, the works emphasise fluidity and transition, shaped by the movement of pigment and the interplay of colour and light. This will be the artist's third solo exhibition with Ronchini, and the first at its new Conduit Street space.



Abbaye de Silvacane, nave, La Roque-d'Anthéron, Provence, France.
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ABOUT THE ARTIST

Born in Kansas City, Missouri in 1923, Paul Jenkins settled in New York in 1948, where he studied on the GI Bill for four years with Yasuo Kuniyoshi at the Art Students League. During this period, he became closely associated with artists of the New York School, situating his practice within the broader context of post-war Abstract Expressionism. His first solo exhibitions were held at Studio Paul Facchetti in Paris in 1954; at the Zoe Dusanne Gallery, Seattle in 1955; at the Martha Jackson Gallery, New York in 1956; and at Arthur Tooth & Sons, London in 1960.

Invited by Jiro Yoshihara in 1958, Jenkins later worked with the Gutai group in Osaka in 1964, exchanging works with several artists. These 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. The title of the exhibition derives from a quote by Jenkins to curator and art historian Ming Tiampo, describing his time working with Gutai artists in Osaka.

Jenkins continued to paint up until his death in 2012 at the age of 88. Following the passing of his beloved wife, Suzanne Donnelly Jenkins, in 2023, The Paul and Suzanne Jenkins Foundation was established to support and preserve his legacy.

Selected recent solo institutional exhibitions include: *Paul Jenkins: La Pittura Assoluta*, CIAC, Foligno, Italy (2023); *Paul Jenkins: From America's Heartland to an International Journey*, Tampa Museum of Art (2022); and *Paul Jenkins: A Tribute*, The Butler Institute of American Art, Youngstown (2015).

Selected recent institutional group exhibitions include: *Americans in Paris*, Grey Art Gallery, New York University, New York (2024–2025); *Creative Exchanges: Artists in Jackson Pollock and Lee Krasner's Address Books*, Pollock-Krasner House & Study Center, East Hampton (2023); *Fields of Abstraction*, The Israel Museum, Jerusalem (2022); *United States of Abstraction*, Musée Fabre, Montpellier (2021); *Artistic License: Six Takes on the Guggenheim Collection*, Solomon R. Guggenheim Museum, New York (2019); and *Lost, Loose and Loved: Foreign Artists in Paris 1944-1968*, Museo Nacional Centro de Arte Reina Sofía, Madrid (2018).

Permanent museum collections include: In New York: the Solomon R. Guggenheim Museum, the Museum of Modern Art, the Whitney Museum of American Art, and the Brooklyn Museum; the Smithsonian American Art Museum and the National Gallery of Art in Washington, D.C.; the San Francisco Museum of Art; and the Harvard Art Museums. International collections include: Tate Modern, the British Museum, and the Victoria and Albert Museum in London; Centre Georges Pompidou and Musée Picasso in France; the Maeght Foundation, Saint-Paul-de-Vence; the Stedelijk Museum, Amsterdam; and the National Museum of Art, Osaka, Japan.

Retrospectives include: Musée Picasso, Antibes (1987); Houston Museum of Fine Arts and San Francisco Museum of Art (1971-1972); and Kestner-Gesellschaft, Hanover (1964), amongst others.

EXHIBITION: *Paul Jenkins: As Above So Below*
DATES: 14 October 2026 – 20 January 2027
PREVIEW: 13 October 2026, 6-8pm
OPENING HOURS: Tuesday – Friday 10am – 6pm, Saturday 11am-6pm, Monday by appointment
LOCATION: 21 Conduit Street, First Floor, London, W1S 2XP
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