



ROBERT DUTTON

CONTEMPORARY FINE ART



Background

Since exhibiting his expressive award winning paintings more extensively since 1997 (following a successful commercial career as a professional graphic designer), Robert has established a continuing growing reputation amongst corporate and private collectors alike for his distinct and unique expressive contemporary northern landscapes. He exhibits throughout the UK with a wide range of prestigious galleries (to include the Mall Galleries and Royal Academy) to keen and receptive audiences. Corporate sector clients who have purchased his work include directors of NatWest Bank, KPMG, Bass Breweries, Wigan Council, PricewaterhouseCoopers LLP amongst many others. His work can also be found in numerous public and private collections throughout the United Kingdom, Canada, Australia, New Zealand and the United States of America. He contributes regularly to 'the Artist' magazine and 'International Artist' and has won several prestigious awards for his unique painting style.

Inspiration

Living within easy reach of the Pennines, much of my time is spent recording these environs – often wild uninhabited spaces contrast with small hamlets and lower valley settlements to form a rich tapestry of subjects within this compelling northern landscape which forms the main pivot for my work.

The search for truth to express this delicate fragile landscape in his rich materials has led Leeds based artist Robert Dutton to pursue an original and instinctive technique – combining media together to both draw and paint within the same painting at any one given time. Subsequently, each expressive finished painting becomes a tangible sensual response to his subject with eye catching surface opaque textures and passages of paint contrasting to more transparent delicate layers, which hover in balance between spontaneity, calculation and control.

To canvas

Working directly in front of the motif to begin with, the main foundation for each expressive studio image is subsequently drawn with the paint itself, in a free and expressive way. I feel I can only get really close to my subject by painting in this way. I fuse the different qualities of the materials I use together in an intuitive way (using acrylic or another water-based medium as a base for fluidity and lyrical response). The approach is always the same – to look for equivalents in the landscape through painting expression to evoke the softness of moorland light, the transparency of a wind swept sky or the solidity of a rocky outcrop or limestone cliff to create balance and harmony as elements in any given composition.”

If the image is over worked, it is started again. The process is raw and organic. I work in series but always with one generic theme. I have learned that to ponder too long over any one given painting or too think about the process too much, hinders the creative flow and the whole thing becomes too tight and all is lost. I have become acutely aware also that it is not enough just to record a topographical scene or architectural subject in immense detail, but more a need to convey an emotional response to such subjects and the energy found within them.