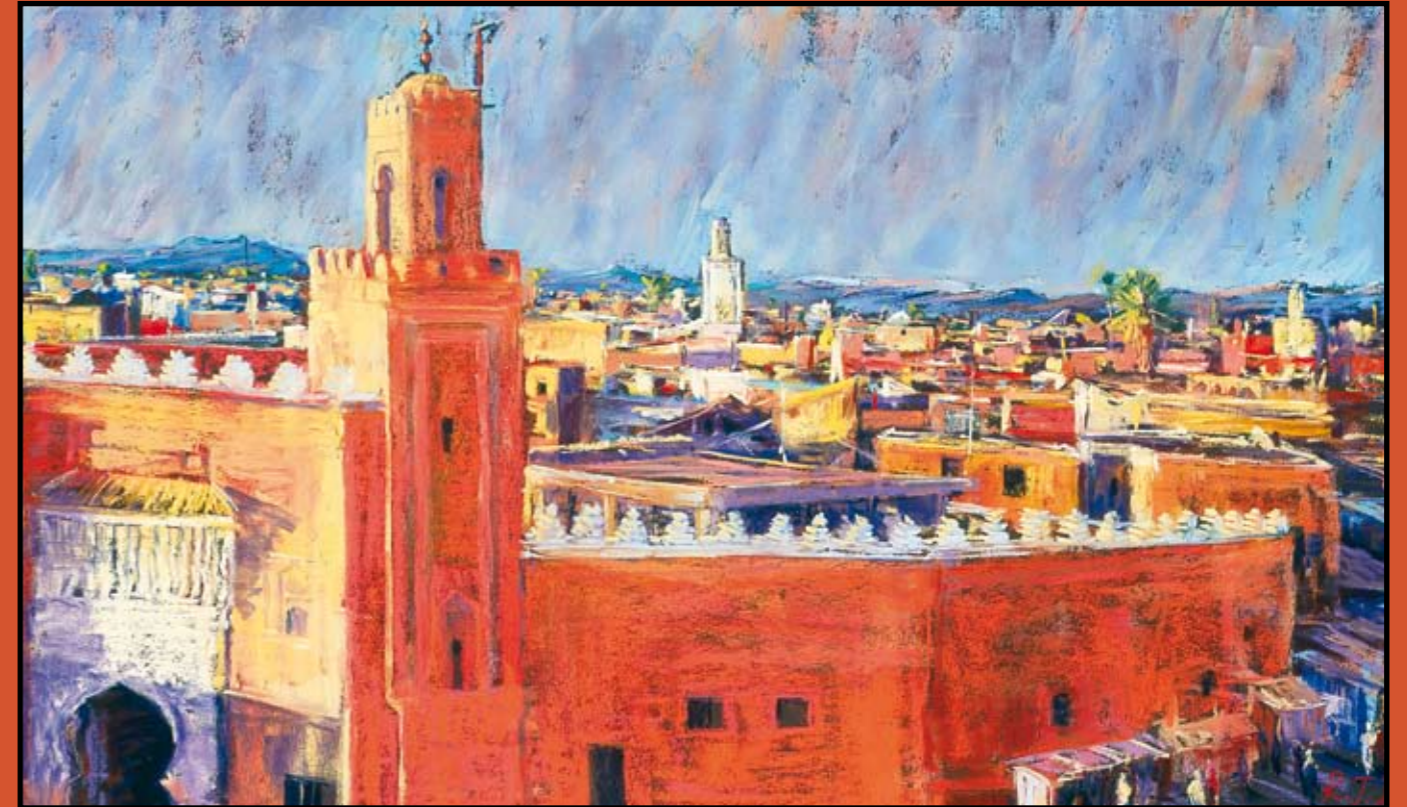


FROM MOROCCO TO THE MOORS



Contemporary paintings by
Robert Dutton

Robert Dutton

a: 9 Asket Hill Roundhay Leeds West Yorkshire LS8 2LY
t: 0113 225 2481
m: 07960 080986
e: rdcreative@ntlworld.com
w: rdcreative.co.uk

A PERSONAL INTRODUCTION

The main thread of my work as a painter has been a personal response to landscape and colour. As my painting has developed over the last twenty years, I have become acutely aware 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.

Living within easy reach of the Pennines and the ancient landscape of the Yorkshire Dales, much of my time is spent recording these environs - often wild uninhabited spaces contrast with unoccupied hamlets and lower valley settlements to form a rich tapestry of subjects within this finely balanced landscape. This man made decay and rebirth, coupled with the forces of nature sculpting the land, allows me to focus on this interaction, explored and expressed within my paintings.

Parallels can be drawn to the ancient landscape that is Morocco. Here too the landscape shifts with change - the ancient cities, walls and village settlements gather the patina of age forming colourful subjects and contrast to the vast open spaces and desert regions.

Heavily laden with the lazy days of summer is the ambience felt within the French paintings I present. Here saturated colours and reflected light abound in sunlight avenues, leafy public gardens, coastal and marine subjects. Here the immediacy of pastel is explored to a fuller extent, these subjects being completed paintings in their own right, almost finished on location - such is the French laid back life!

Venice is captivating, not least because of the colour - one cannot fail to be impressed by the contrasts between solid architectural buildings and gently shifting tidal waters reflecting so much Italian splendour. These paintings form the basis of a collection created from frequent trips to this historic city.

Throughout, the resulting paintings are expressive works which are developed over time from initial exploratory drawings on location with other forms of 'information gathering' to form the basis for more developed studio paintings. Memory plays an ever increasing role in the creation of my studio paintings, loose energetic marks and multi-layering techniques for both pastel works and paintings create parallels to the subjects themselves. More recently my work has become much more abstracted, and pure colour now plays an increasingly vital role.



'My paintings evolve from an instinctive response to the diversity of the environment, focusing on elements such as weather, light, landscape and the sea. Such environs become a place of deliberation, where a particular landscape composition triggers a reaction within to create a personal expression - the layering, changing and multi-layering paint effects within my paintings, reflecting the physical changes of the natural landscape itself'.

Moroccan Paintings

THE MAGIC OF MOROCCO

Colour, tone, light, texture and pattern are important elements within my work. As such, I travel far and wide in search of such elements which, in 2002, led me to the ancient country of Morocco.

These richly layered expressive paintings were created by gathering first hand information in the streets, bazaars, souks, coffee houses and riads in Marrakesh, making quick and expressive on site studies and notations which, later became expressive finished paintings in the studio.

These paintings are deeply felt statements full of vigour and excitement. Being figurative, impressionistic and expressive, they are honest responses to the special, colourful magic that is Morocco.



Riad palms in evening light - Marrakesh
Pastel on board (18 x 38cm)

Front cover: Roof lines of the Medina - Marrakesh
Pastel on board (38 x 54cm)



Evening souk traders - Marrakesh
Pastel on board
(w49 x h34 cm)

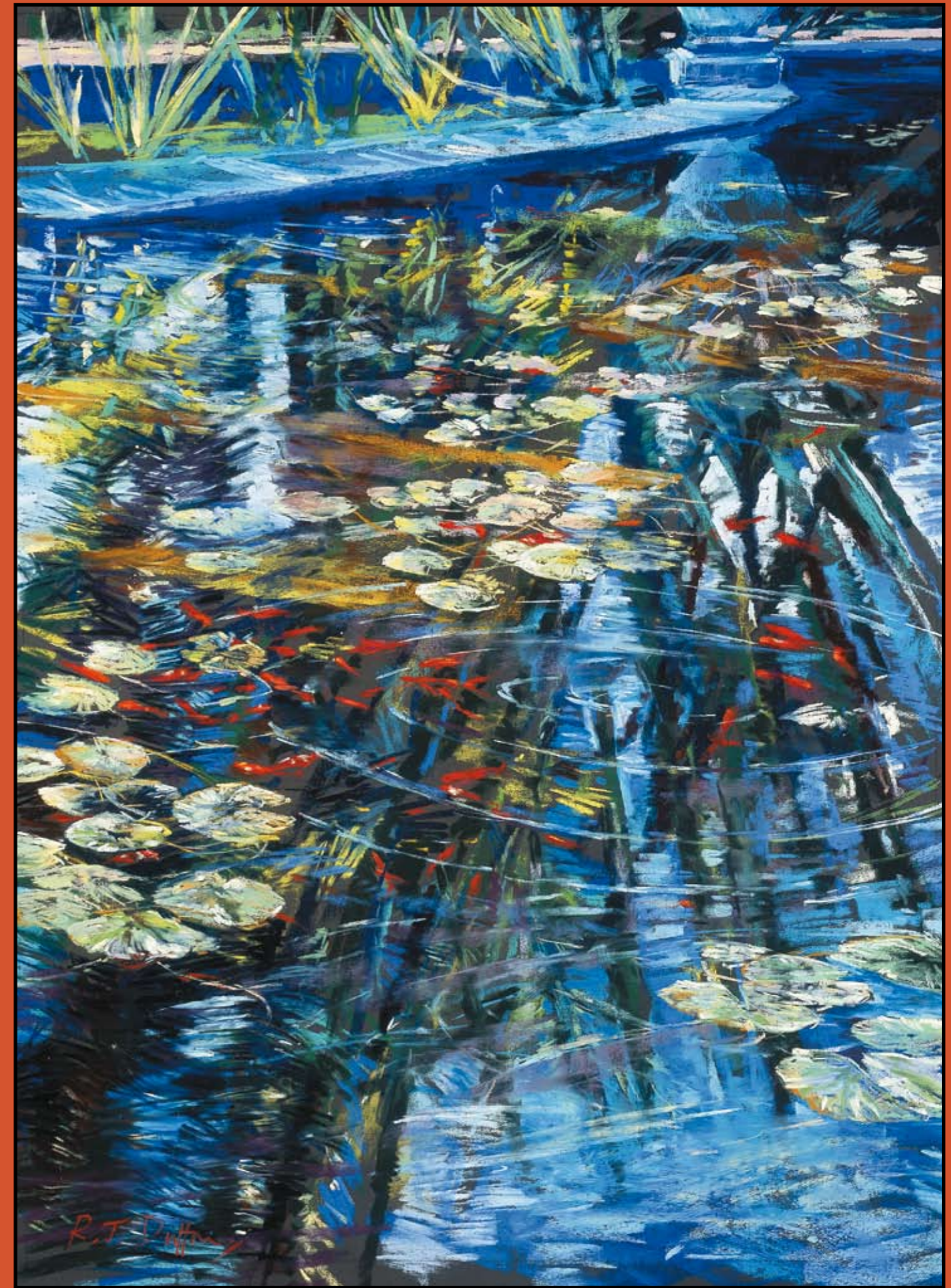


Berber mountain fields, Morocco
Pastel on abrasive paper
(49 x 36cm)



Dawn light Morocco
Pastel on board
(54 x 30 cm)

Patchings Pro-Arté Award '03



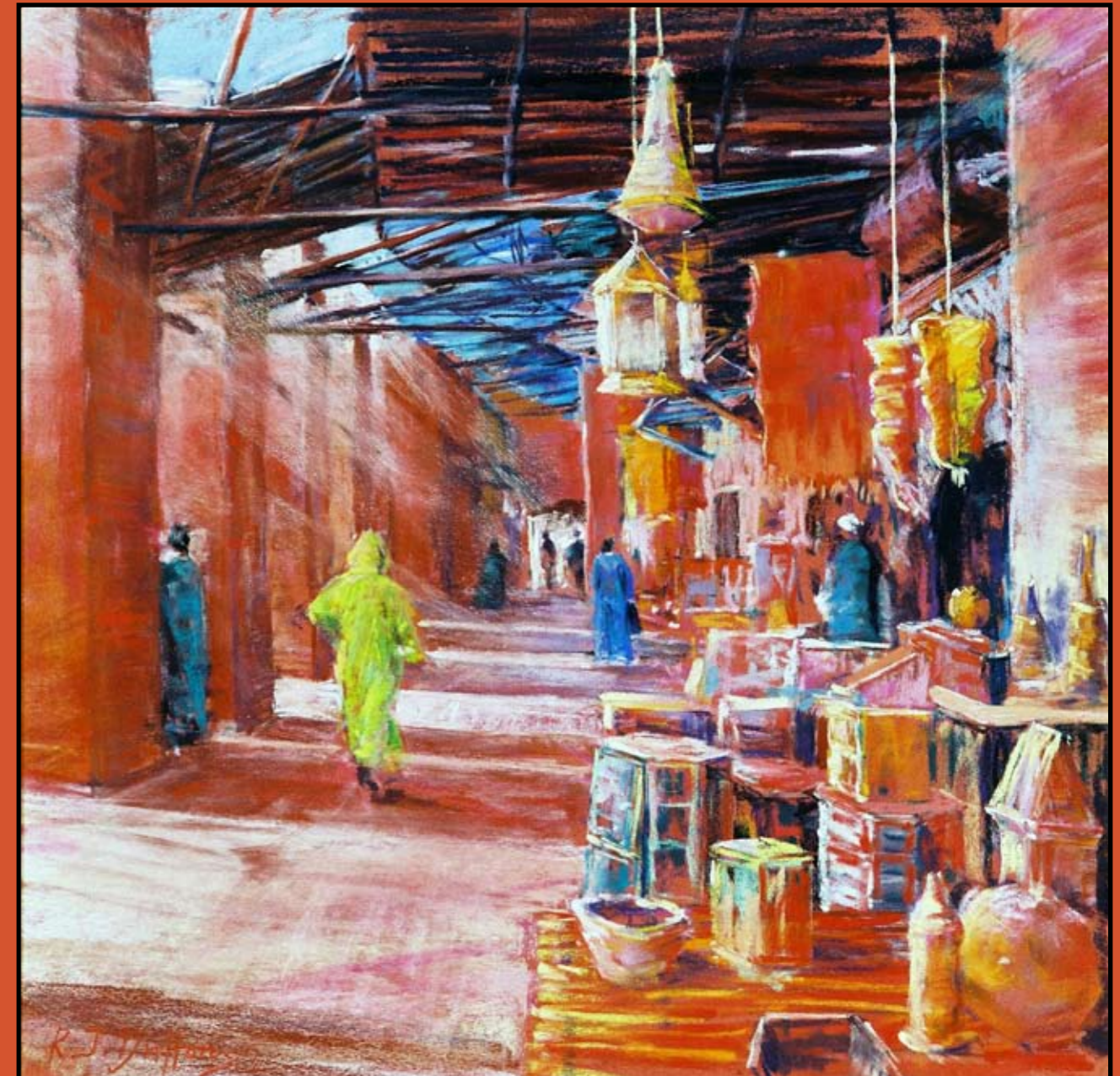
Majorelle garden reflections - Marrakesh
Pastel on abrasive paper
(64 x 48cm)

(Patchings Major Award '03)

'Pure saturated colours
abound in Morocco.
Firmly differentiated
tones within the city
of Marrakesh deep within
the Souks and Basars
compare to the more
subtle yet rich
earth colours and
pastel tones held
within the landscape'.



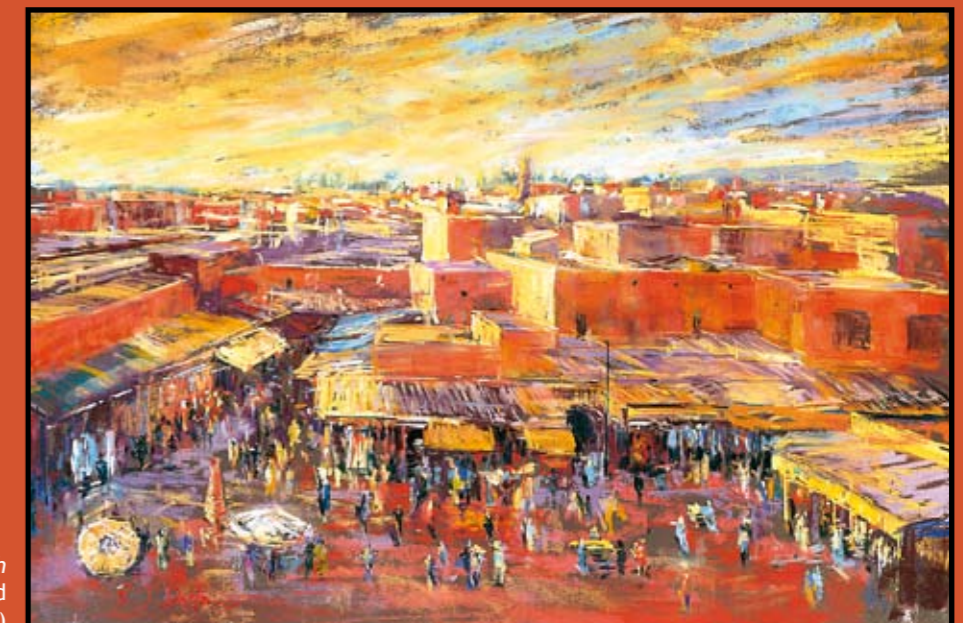
Morning light - Marrakesh
(As featured in Jan 2003 edition of 'The Artist' magazine)
Pastel on board
(w61 x h46 cm)



Afternoon light through the Souk- Marrakesh 'Pro Arté Brush Award - 'Patchings' Open Arts 2004
(Featured in Jan 2003 edition of "the Artist' magazine)
Pastel on board
(w40 x h40 cm)



Evening light - Riad Kaiss, Marrakesh
Pastel on abrasive paper
(w42 x h42 cm)



Evening light through Marrakech
Pastel on board
(w35 x h50 cm)

French Paintings

THE LURE OF FRANCE

The South of France and Provence, complete with its hedonistic ambience, relaxed way of life, sunlit avenues, informal café society and beach culture, has innumerable visual resources and sensory pleasures for the artist.

With frequent trips to these regions, enticed by the joie de vivre, these paintings express the colour and light felt in such locations with lush bright pigments and an expressive style from sustained observation and recording.

Impressionistic and energetic, each completed painting is more than a mere recording, the images have a great physical presence, enlivened by a strong spirit of transcendence. Digging deeper to find compositions of sustained inspiration, these paintings transport the viewer to the very locations they portray to almost feel the heat, hear the bustle of the market place and smell the ozone.



St. Tropez summer, South of France
Pastel on board (46 x 30cm)

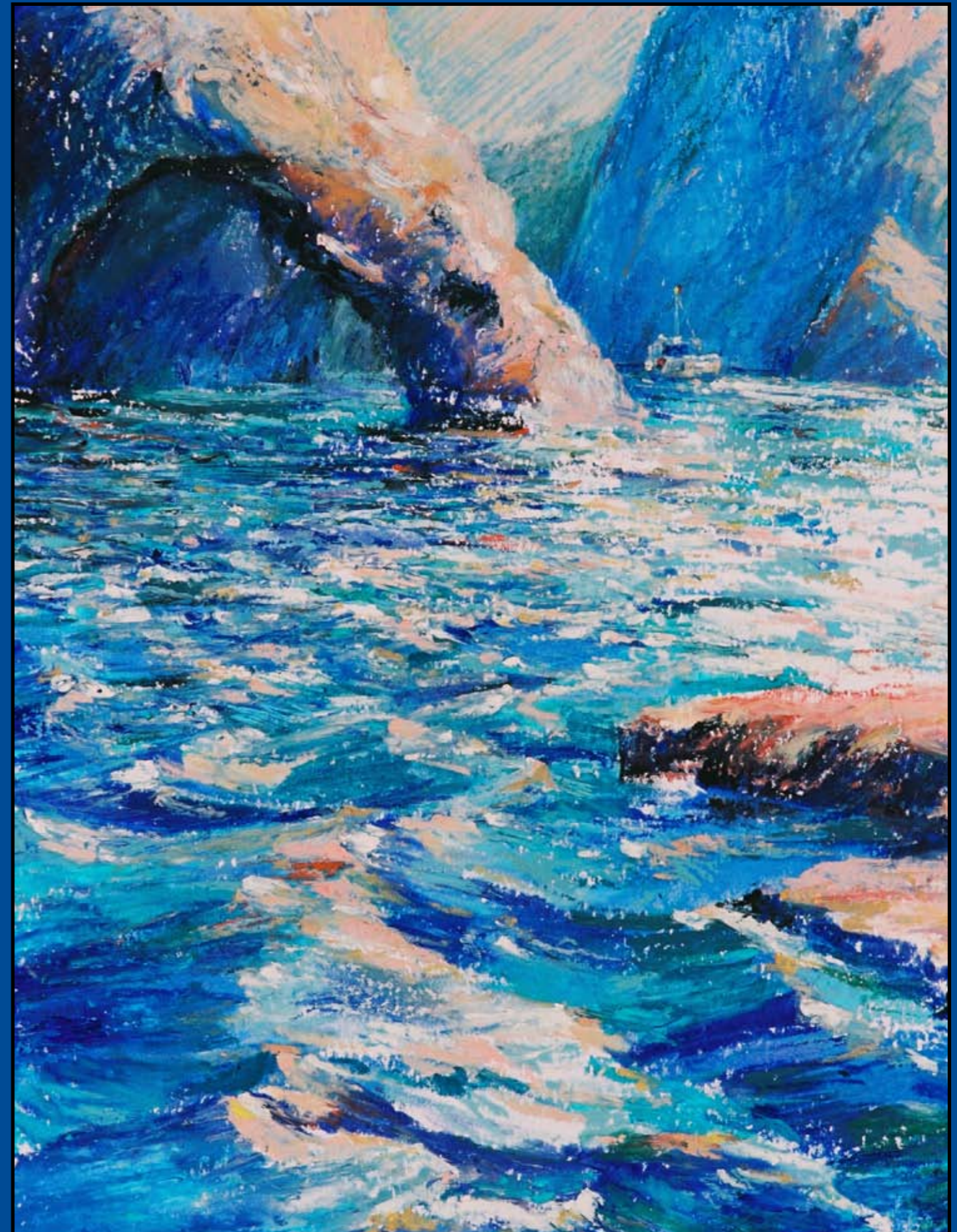


Above St. Tropez, South of France
Pastel on board (60 x 60cm)



Setting sun St. Tropez
Pastel on Royal Sovereign board
(56 x 42cm)

'I think and translate through the medium of pastel - for me the medium has the essence for exploration, expression and interpretation, it is the first medium I use before any other in the creative process'



Inlet sailing near Cap Ferrat, South of France
Oil pastel on Senellier paper
(42 x 30cm)

Venetian Paintings

THE VIBRANCY OF VENICE

Small sketchbook drawings and paintings begun on site, encapsulate the gem of an idea. Over a period of time in the studio where memory and reflection concentrate thought and feelings, a fuller vision emerges transmuted with pastel and paint expressing the tranquillity of a quiet backwater to that of the energy felt for the constant movement and pace of the Grand Canal. Weaving vibrant colours together in a multi layering technique throughout each painting, the rhythm of such layered marks creates a depth within the painted surface to mimic the patina of age and change in the constant moving city itself.

Over time, a rich and vibrant equilibrium is achieved between the figurative and abstract painted surface retaining the core motif of the subject. Whilst embracing more interpretive and expressive impressions in each piece, complementary figurative elements add a level of clarity to further communicate the degree of sensation that is evident in these paintings.



Into the sun, Venice
Pastel on abrasive paper (54 x 46cm)



Evening vaparetto on the grand canal- Venice ('The Artist' purchasing prize 2005)
Pastel on abrasive paper (54 x 46cm)



Morning glow - Venice
Pastel on abrasive paper
(42 x 30cm)



Towards the Rialto- Venice
Pastel on abrasive paper (60 x 46cm)



Quiet backwater reflections - Venice
Pastel on abrasive paper (60 x 46cm)



Passint the Della Salute - Venice
Pastel on abrasive paper (60 x 46cm)

Landscape Paintings

MOORLAND LANDSCAPES

The close affinity I have towards the moorland landscapes and mountains of Northern England is due, in part, to having lived and worked amidst the foothills of the Pennines for over 40 years.

The dramatic, transient light effects, so typical to these upland landscapes, are inspirational. Always in flux, an ever changing dramatic subject matter presents itself for interpretation.

Fusing recorded images together with emotive responses to such landscape subjects, studio paintings are created over time. Using multi layering techniques with mixed media, the landscape paintings evolve in both an instinctive and natural way which can form an assimilation to the landscape changes itself.



Illuminate clouds over Ribblesdale - Yorkshire Dales
Mixed media on paper
(48 x 48cm)



Towards Hawes - Yorkshire Dales
Acrylic on panel (65 x 465cm)



By the edge of the field - Yorkshire Coast
Acrylic on panel (38 x 38cm)



Distant moorland heights - Yorkshire Dales
Acrylic on panel
(76 x 76cm)



Moorland cloudburst
Acrylic on panel (38 x 27cm)

Coastal landscapes

ASPECTS OF THE SEA

As an island surrounded by ocean, we almost take the sea for granted. With my own personal enduring attachment to all things marine and taking a fresh look at the ocean, this latest presentation of paintings celebrate the majesty of the sea complete with its power and force of nature. Differing seascapes throughout the UK present a feast for the scenes in so many ways - unique geographic locations, seasonal tides and weather changes with unexpected transient light effects, are the special ingredients used to create an abundance of evocative responses.

Travelling the length and breadth of our nation returning again and again to favourite haunts, for example to the Outer Hebrides and Scottish Isles to include Jura, Iona and Islay, where lonely bays washed in the clear azure waters of the gulf stream contrast with a landscape scattered with occasional whitewashed crofts reflecting the brilliant light of the highlands and islands.

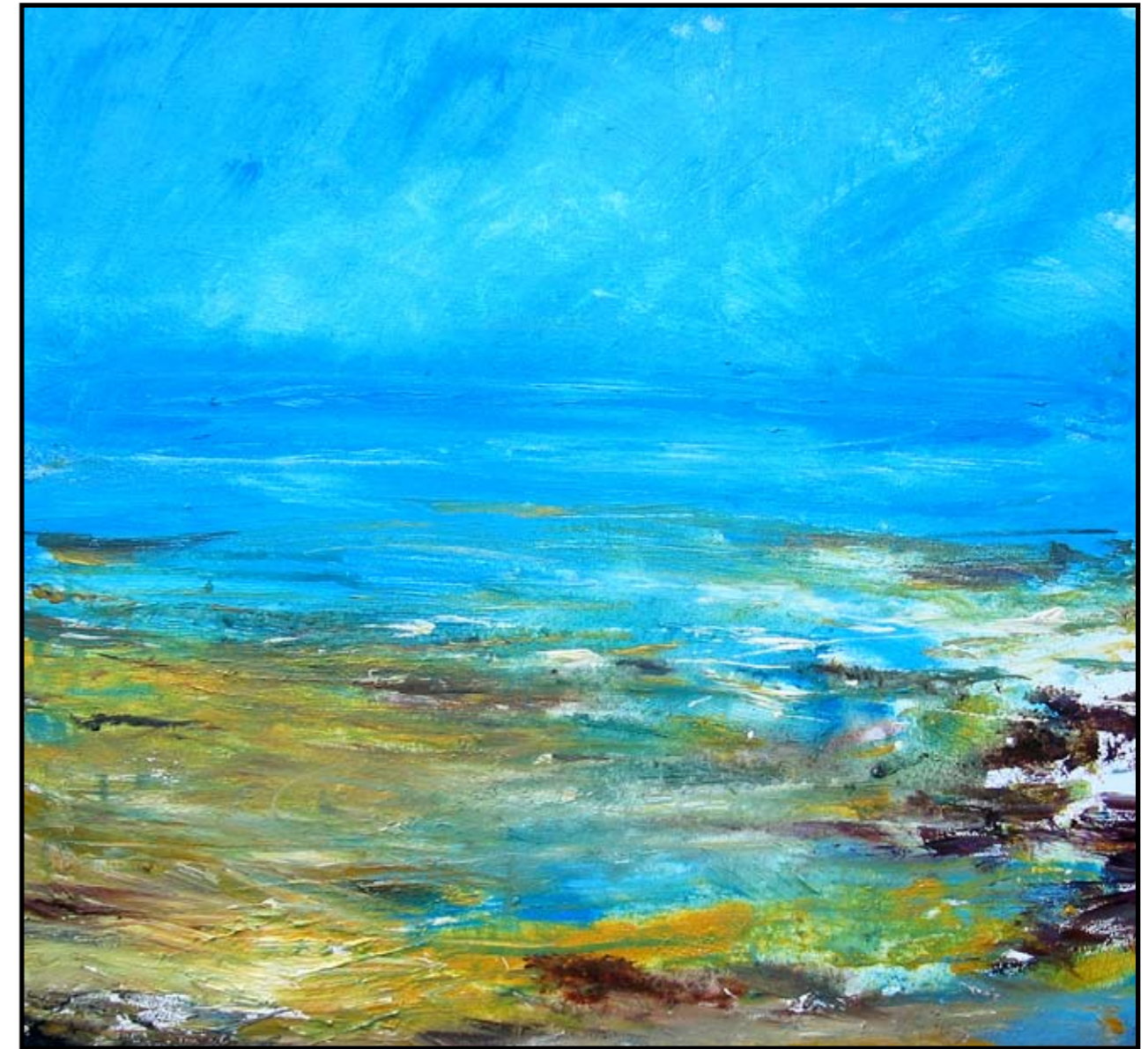
In complete contrast, the wild rocky coastal cliffs and sandy beaches of Cornwall present a coastline testament to the enduring strength of the land rebuffing the constant erosive power and wild nature of the sea. This rugged coastline in all its elemental beauty with its unique light adds to this highly charged and deeply personal body of work presenting a profound affection for our native coastal landscape.



Quiet coastal waters
Acrylic on panel (51 x 51cm) 20 x 20 inches



Changing weather - Iona, Scotland
Acrylic on panel (51 x 51cm) 20 x 20 inches



Distant coastal breakers
Acrylic on canvas (51 x 51cm)



Oceans edge
Acrylic on canvas (51 x 51cm)



Cliff top lights
Acrylic on canvas (61 x 61cm)

BRIEF BIOGRAPHY

1962 Born Southport, Lancashire
1981 St.Helens School of Art and Design
1984 Kingston Upon Hull School of Art and Design
BA (Hons) Graphic Design and Illustration
1985 Return to Lancashire
Immersed in industrial painting themes
1986 Europe and United States of America
Travel extensively for personal modern art studies
1987 Jacob Kramer College
Post Diploma Advertising

Selected solo exhibitions

1997 Mediterranean Magic - Headrow Gallery, Alwoodley, Leeds
2001 Aspects of Light - Workhouse Gallery, Kings Road, London
2001 Colours of Light - Headrow Gallery, Alwoodley, Leeds
2002 Landscape and form - Heild Gallery, Bishop Monkton, North Yorkshire
2003 Moroccan colour - Workhouse Gallery, Kings Road, London

Selected collections

Since deciding to exhibit his work more extensively since 1997, he has quickly established a growing reputation amongst corporate and private collectors alike for a diverse range of work and subject matter. Corporate Collectors include directors of Nat West Bank, KPMG, Bass Breweries, Wigan Council, Lite Task and Nile Productions, amongst others. His work can be found in numerous public and private collections throughout the United Kingdom, Canada, Australia, New Zealand and the United States of America.

Represented Galleries

Headrow Gallery, Leeds
 Reubens Gallery, Leeds
 Gascoigne Gallery, Harrogate
 Zillah Bell Gallery Thirsk, North Yorkshire
 Dales Gallery, Bedale, North Yorkshire
 Phoenix Fine Arts, Richmond, North Yorkshire

Editorial and illustrated publications

'The Artist' Magazine - January '03, June '03, September '03, October '03, December '04
 'International Artist' magazine - June '04, August '04

Awards

Patchings Pro -Arté award - September '03.
 Patchings Overall Major Award - November '03.
 'International Artist' magazine, Finalist - June '04

Gallery endorsements

'His dramatic vibrant palette, combined with a great talent for draughtsmanship, together with a passion in response to each and every subject, allows Robert to create wonderfully atmospheric sensual paintings from large landscape expanses to an intimate corner of a north African riad'.
Maxwell Roberts - Headrow Gallery, Leeds

'Robert's creative paintings are more than just a mere recording of the subject - the semi abstract, sensuous painted surface, reveals an artist in true command of a confident ability to create 'feeling' and expression for his landscapes which go beyond the representative. Fresh in their appeal, his illuminous paintings have a genuine understanding of colour and clarity of light'.

Christine Spence - Phoenix Fine Arts, Richmond

'Robert's work falls into two distinct categories, small finely executed on site location studies and large scale canvasses and studio works which hint at abstraction. Although the smaller works have proved to be highly successful paintings in their own right, it is with his larger studio paintings that Robert really excels, depicting mediterranean, marine and landscape subjects with a fresh and original style'.

Georgina Baker - Chanrty House Gallery, Ripley, North Yorkshire



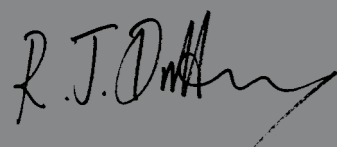
CLOSING STATEMENT

My working methods and approach to creativity is not afraid to experiment and change for it is within the unknown, moving into and occupy new territories where true development happens and new methods of creative expression are found.

Embracing the unfamiliar and using an extensive range of materials from large self prepared canvases, sanded panel and self created paper surfaces on which to work whilst adding a wide range of textures, the painting surfaces are worked upon using a multitude of 'tools' to manipulate paint. A wide range of interwoven preparatory instinctive marks, most often formed without the aid of a brush, produce creative outcomes which are mixed and varied, exciting and unique.

With landscape painting my subjects are mostly places I know well, that I visit over and over again - certain areas of coast, moorland and valleys which have particular strength of place, hold special presence or which have a particular ambiance. Absorbed by each area in turn I work on themes which can be as specific as a select area rich in multiple compositions, or exploratory involving wider aspects of the locality so the paintings themselves can become 'subject'. Whatever the painting ideal, the aim is to convey feelings and the sense of awareness which I find in particular environments. This is especially significant for my native British landscape with constant fleeting light and atmospheric effects.

As such, each individual finished painting offers a highly charged and original account of what each particular landscape genre means to me.



Robert Dutton

*Distant moorland rising mists - Rannoch, Scotland
(detail)*

