



## Wilf Roberts - New Paintings

20 October – 10 November 2012

Wilf Roberts was born in 1941 on the Isle of Anglesey. In his early years he was raised in Mynydd Bodafon, an idyllic setting to which he returned after thirteen years working as a teacher of art in Croydon. During his time in the south of England he studied part-time at Croydon Art College and exhibited work in solo and mixed exhibitions in London and the surrounding area. Since his early retirement from work in 1996 he has had a series of successful solo shows in Wales and mixed and solo exhibitions in London.

Influenced by the changing landscape and contrasting elements of the island of Anglesey, Wilf Roberts has once again produced a collection of inspirational paintings. His bold vigorous strokes with knife and brush and intricate details picked out with fine indented lines enable him to capture the mood and atmosphere of the countryside. He has the ability to reflect upon and interpret the richness of the colours of the natural world. A fascination with the abstract qualities of the rocky coastline and energy of the sea has influenced many of his most recent works.

“My interest in drawing and painting is something I have been brought up with - it has always been there as an integral part of my life. The privilege of growing up in one of the most beautiful and picturesque parts of Ynys Mon (Anglesey) probably had a considerable influence in my early development as a person and as a budding artist.

My painting is about the love and affinity I have with the Island and in particular my own square mile at Mynydd Bodafon - for this is where I live and work, its paths are familiar to me and it's where I'm most comfortable.”

Roberts tends to sketch outdoors before returning to his studio to paint. His eye is drawn to contrasts of colour and shape, so sunset – when the contrasts are stronger – is a favourite time of day. He begins most paintings with the sky, which sets the tone for the rest of the picture. Paint is applied with anything that comes to hand: brushes, fingers, toothbrushes and credit cards all play a part in the instinctual process.

“The reward for me is not finishing a piece of work but the making of the picture. There's something really quite sublime about the whole thing. I've often gone to a painting the morning after and scraped it all off simply because I'm not sure about it or don't like it. It happens to about a third of what I do.

You never achieve perfection, but you want to think you can get close to it. If a painting's going well, somewhere towards the end, the whole thing comes together and makes some kind of sense. That's when I feel, 'Yes, I've achieved something.’”

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