

Barry De More

Barry De More's paintings, executed in oil and acrylic, are robust and dramatic, like the Northern landscape that has inspired him. He was born in Castel on the Island of Guernsey but came to live in West Yorkshire as a child and became influenced by the county's towns and buildings as well as its brooding skies and dark Satanic mills.

Using a tonal palette of often dark and muted colours he has Impressionist leanings but describes himself as an expressive painter. Barry was in his fifties before seeking formal training.

After a lifetime in a variety of semi-skilled jobs, he gained a BA Hons in Fine Art at Bradford College of Art in 2006 and a teaching certificate at the University of Huddersfield and embarked on a career as an art teacher.

He has remained a figurative painter but his work has moved away from the much more representational, traditional, linear paintings and pastel sketches of his early years. As a figurative painter his primary source of inspiration arises from observation and the on the spot drawing which always takes pre-eminence for any painting which may arise. His main focus of interest is to be found in the area of Yorkshire, in particular its everyday life and energies, its people within the built environment going about their business amongst the shops, markets, streets and alleyways in its architectural sites both civil and humble.

His choice of palette is tonal and not colour which enables him to explore the use of a more closely tonal range of colour such as creams, buttermilk, ochres and a range of other earth colours which seem to illuminate the composition from the inside, while the painted frames which are of a similar hue to the overall tonal value of the painting spread the soft glow further to the edges of the frame.

The life of the subjects being mainly townscapes its buildings in all their fundamental elements and the addition of the people and their relationship to the buildings are made to meld and gel providing harmony throughout the painting. The perspective is distorted and the line is sparse, so that shape and mass become more defined. When looking at his paintings one can detect a nervous probing for form, sketching rather than defining which contributes to the overall energies of the surface.





Houses in Halifax

D. H. 94



















