

# ALAN COTTON – DRAWN TO PAINT

Jenny Pery

*"It is only by drawing often,  
drawing everything, and drawing  
incessantly, that one fine day you  
discover, to your surprise, that  
you have rendered something in  
its true character."*

Camille Pissarro

For the artist Alan Cotton, drawing is the most natural thing in the world. A compulsion since childhood, drawing is his means of understanding his environment, of being a part of it, possessing it. Drawing out of doors in front of the motif has become an integral part of Alan Cotton's artistic practice. A landscape painter in the Romantic tradition, he travels adventurously in search of special places that particularly manifest the power and luminosity of nature. His response to these places can be seen in the sheer joy of his mark-making.

This book includes a substantial selection from the many hundreds of drawings that Alan Cotton has made in a wide variety of locations. Some are working drawings for future paintings, a number of which are illustrated here alongside the drawing and thereby provide a fascinating insight into the artist's working process. Many that are purely visual investigations, drawn for their own sake, have remained unseen in his sketchbooks throughout his life. *Drawn to Paint* offers a rare opportunity to see these drawings for the first time.

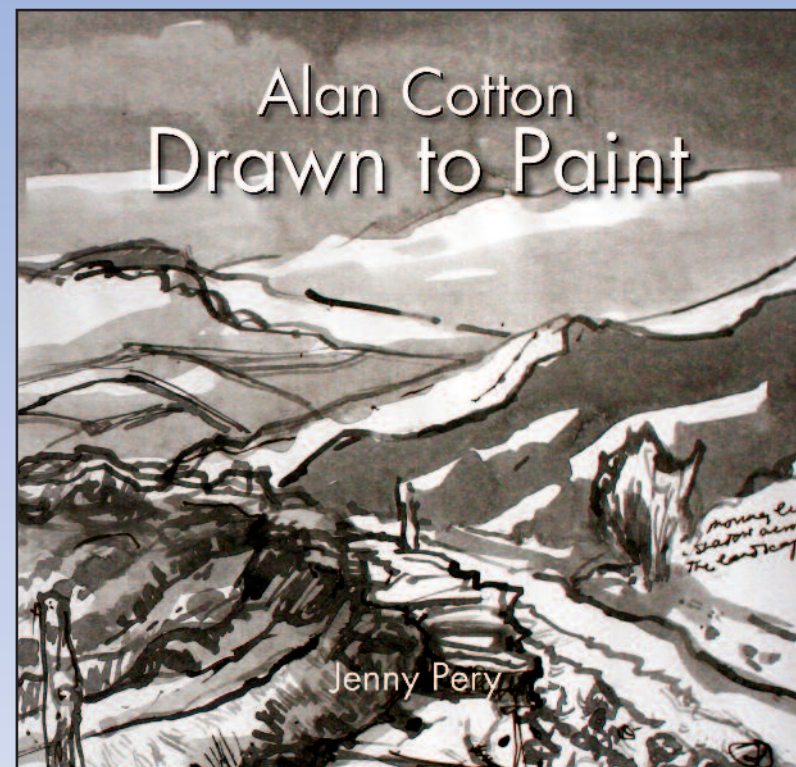
## ABOUT THE AUTHOR

Devon-based author, artist and art historian, Jenny Pery has written numerous titles on British art, including books on Anthony Eyton, Benedict Rubbra, Daphne Todd, Tristram Hillier, Claude Rogers, Solomon J. Solomon, John Dodgson, Cazel, Edward Piper, Robert Organ and Raphael Makluf. Jenny is the author of two earlier books on Alan Cotton, *On a Knife Edge* (2003) and *Giving Life a Shape* (2010).

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View from the window of Alan Cotton's Venice studio.



Bonnieux through trees.



Alan and Jenny Pery at Brockhill Studio.



Cottages at Veniny Houborn, Co. Kerry. Alan Cotton Jan 2000  
prepared size 36" x 40".  
Enslaving painting - brilliant light from R.H. side  
deep cast shadows continuing into lower golden fields  
large foreground plants, by scale contrasts creating a  
feeling of great depth in the painting.

Below: Pen drawing with watercolour at the village of Strove in Tuscany.



Study of a peat gatherer.

