

A black and white photograph of a woman with blonde hair tied back, wearing a dark headband and a light-colored jacket. She is leaning against a rough, textured wall on the left side of the frame, looking down and to the right. The background is a blurred, textured surface.

# Judy Buxton

2<sup>nd</sup> – 18<sup>th</sup> december 2014

THACKERAY GALLERY

EST. 1968

## PALPABLE SPACE: The Art of Judy Buxton

On entering her studio, I am immediately aware that I am walking on layer upon layers of encrusted paint and that all the other surfaces and edges around me are softened by the repeated scrapings of pigments discarded from the incessant accumulations building up on the current canvases.

By the easel is a table of half discarded brushes and paint cans in the process of becoming subsumed into some coagulated terrain, all hills and hollows. Studio coats, shirts aprons and boots are all similarly contaminated and everything is bathed in a flood of white light coming in from a large window of this former Sunday School.

I am in the studio of my long time friend, the painter, Judy Buxton, whose work I have been fortunate to observe in its increasingly authoritative burgeoning over the last quarter of a century.

She can be said to work in that tradition stemming from the formidable achievements of Constable (pleine air 'tactile') and Turner (a-focal 'atmospheric'). Both were concerned with expressing light and space and were profoundly important to Delacroix and the French Impressionists, Monet in particular comes to mind in his radical reversal of sky and water, surface, depth, nearness and farness (The Nymphéas). These issues have become increasingly irresistible to Judy and in her repeated visits to her favoured creekside sites on the Lizard she has shared something of Monet's serial approach wherein light itself becomes the focus rather than topographical variation.

Rather unlike Monet's her palette is to a large degree, earth- based, yet from which occasional flickers of lemon and crimson can emerge to challenge the discreetly tinted passages of wintry blue reflecting the sky; warm/cold oppositions vie with one another to complete the colour/tonal dynamic.

Inextricably linked to the role of colour is the "stuff" itself. That is to say, the touch and substance of the accumulated evolutions of the paint surface. This is not a case of texture for texture's sake, but a product of an all-out compulsion through successive applications to find in paint-medium an equivalence

to those many nuances of thought and feeling which are expressed in the forming of the ultimate image. Obvious though these tactile factors can be their presence denotes that wonderful paradox at the heart of painting wherein the sensations of depth and space can be evoked on the picture plane through the marriage of illusion and surface reality.

The surfaces that Judy has created are truly palpable and replete with a virtually abstract integrity. Related to the above is her on-going engagement with still life and flower paintings and her growing interest in the challenges associated with the paintings of horses.

In the Still life and flower paintings the 'near and tangible' is in complete contrast to the infinities of 'depth and distance' of the reflections and land/seascapes. And yet these close-up subjects readily act as metaphors for the former and the dematerialisation of the invasive light and colour transmits a similar tough but highly sensitised energy throughout all her pictures.

A handwritten signature in black ink that reads "Graham Boyd". The signature is written in a cursive, flowing style with a large, sweeping initial 'G'.

**Graham Boyd, Artist, 2014**

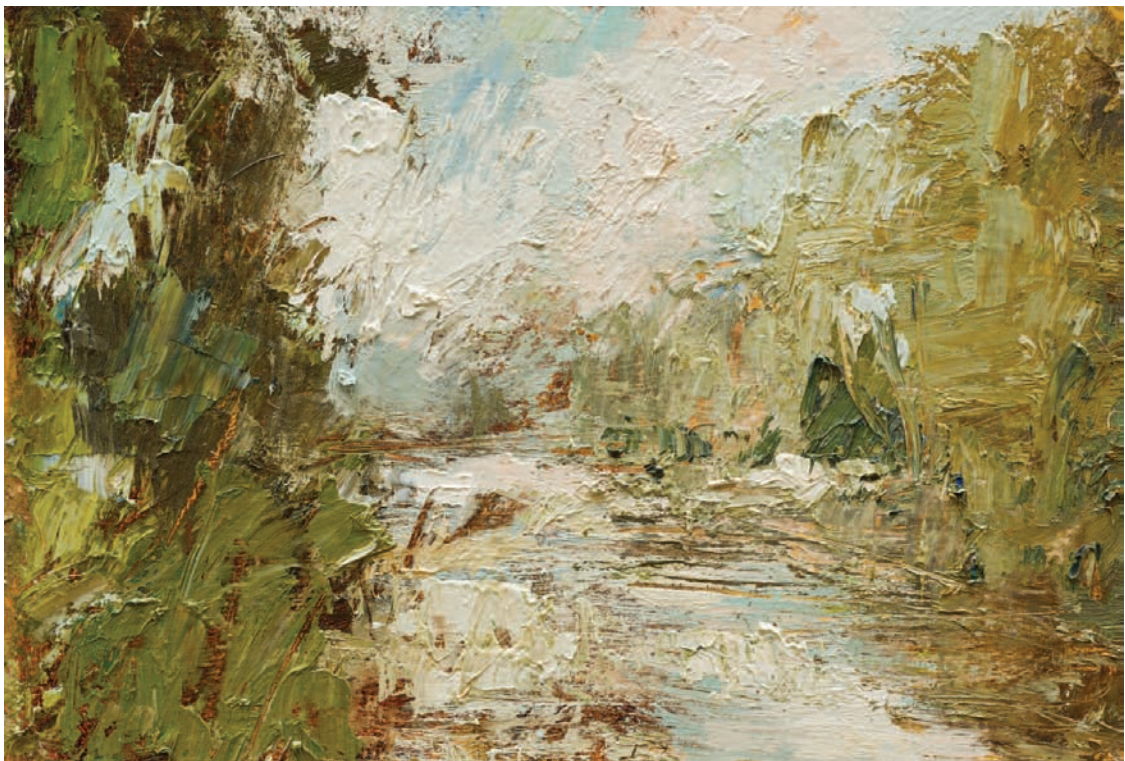
Luminescence IV  
oil on canvas  
122x119cm (48x47ins)



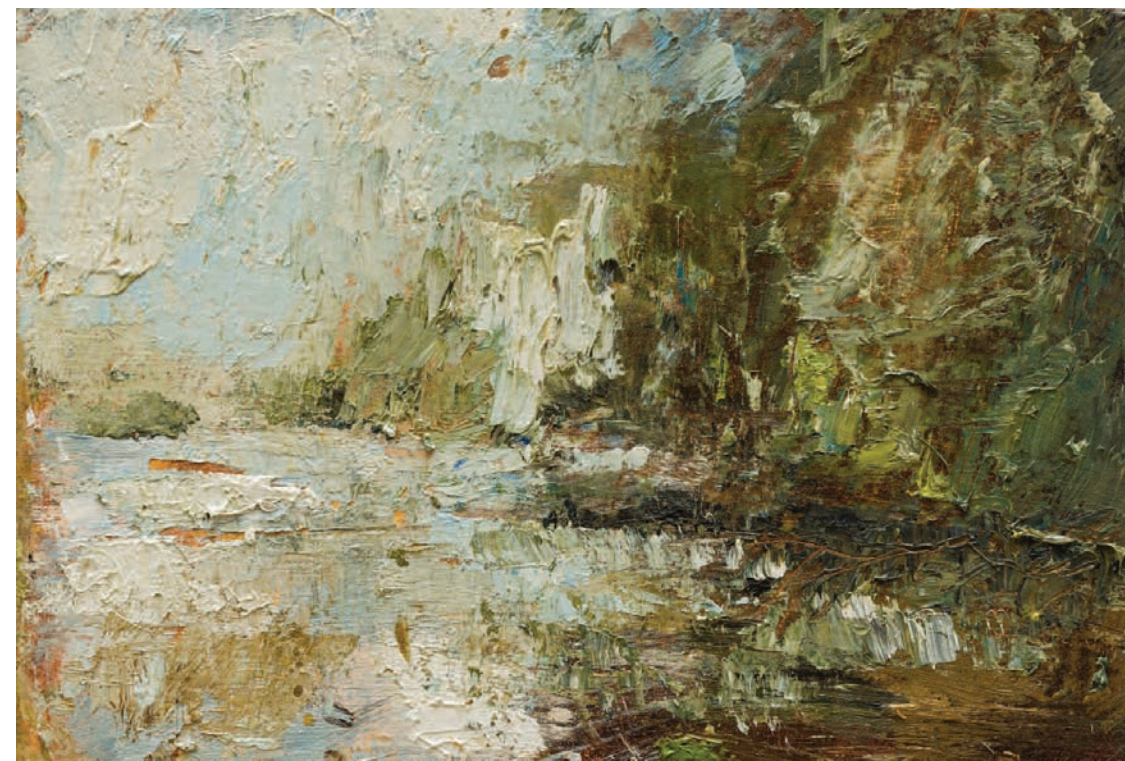
Colvennor Spring Camellias III

oil on canvas  
91x97cm (36x38ins)





Creek Series VI  
oil on board  
30x44cm (12x7.5ins)



Creek Series VII  
oil on board  
30x44cm (12x7.5ins)

Spring Daffodils & Narcissi I

oil on canvas  
91x97cm (36x38ins)



Still Life with Spanish Rose

oil on canvas  
71x76cm (28x30ins)





Luminescence II  
oil on canvas  
152x152cm (60x60ins)



Luminescence I  
oil on canvas  
152x152cm (60x60ins)



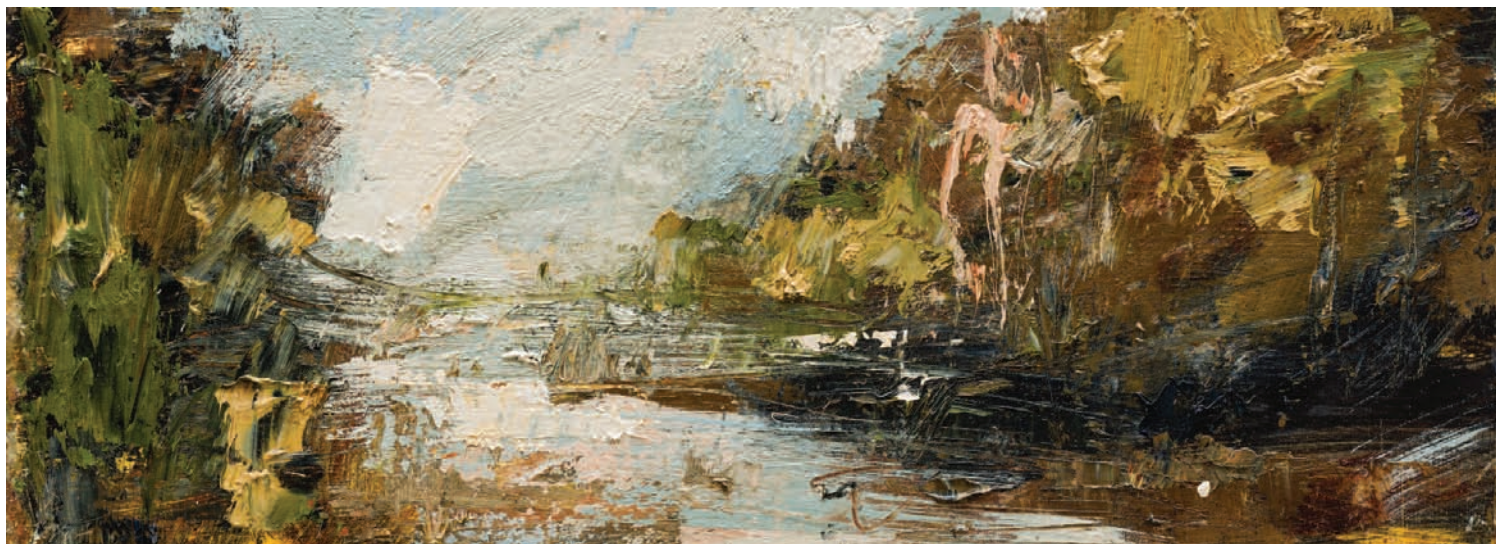


Dallas Standing  
oil on canvas  
122x152cm (48x60ins)



Head of Lily  
charcoal on paper  
91x97cm (36x38ins)





Creek Vista III

oil on board  
23x62cm (9x24ins)



Creek Vista II

oil on board  
23x62cm (9x24ins)

Caervallack Late Summer Roses I

oil on canvas  
102x107cm (40x42ins)



Colvennor Spring Camellias II

oil on canvas  
102x107cm (40x42ins)





Creek Series III  
oil on board  
46x48cm (18x19ins)



Creek Series IV  
oil on board  
46x48cm (18x19ins)

Still Water I  
oil on canvas  
119x160cm (47x63ins)



Winter Still Life with Narcissi I

oil on canvas  
99x130cm (39x51ins)





Caervallack Late Summer Roses II

oil on canvas  
99x130cm (39x51ins)



## BIOGRAPHY

1961	Born Sydney Australia
1987-90	Falmouth College of Art Fine Art (BA Hons)
1990-93	Royal Academy Schools (PG RA Dip)

## SOLO EXHIBITIONS

2014	'Luminescence', Thackeray Gallery, London
2013	'What is Revealed', Campden Gallery, Gloucestershire New Craftsman, St Ives, Cornwall
2012	'Under the Surface', Thackeray Gallery, London
2011	'Drawn from the Ancestral', Campden Gallery, Gloucestershire
2010	'Light Pools', Thackeray Gallery, London
2009	'Reflected Landscape', Campden Gallery, Gloucestershire
2008	New Millennium Gallery, St Ives, Cornwall
2007	'Celtic Land & Sea', Campden Gallery, Gloucestershire
2006	New Millennium Gallery, St Ives, Cornwall
2005	Campden Gallery, Gloucestershire
2004	New Millennium Gallery, St Ives, Cornwall
2002	Lynne Stroker Gallery, Cambridge New Millennium Gallery, St Ives, Cornwall
2001	Beaux Arts, Bath
2000	Lynne Stroker Gallery, Cambridge Messums Fine Art, London
1999	New Millennium Gallery, St Ives, Cornwall
1998	The Oxford Gallery, Oxford
1997	Thornton-Beven Arts, London
1996	The Oxford Gallery, Oxford

## GROUP EXHIBITIONS

Judy Buxton exhibits widely in many mixed shows throughout the UK

## AWARDS & PRIZES

2005	25th Anniversary Hunting Art Prize (2nd Prize)
1997	NatWest Art Prize finalist & Prize Winner, Lothbury Gallery, London
1996	First Prize, Gold Medal, The Worshipful Company of Painter-Stainers Annual Cyril Sweett Award, PG Painting Prize (selected from PG students at the RCA, Slade and the Royal Academy) awarded by the Worshipful Company of Painter-Stainers Freedom of the City of London
1993	Royal Watercolour Society Award David Murray Travel Scholarship Creswick Landscape Prize
1992	Henfield Drawing Award

## PUBLICATIONS & REVIEWS

2014	'Luminescence' (catalogue foreword by Graham Boyd) Thackeray Gallery
2013	'What is Revealed' (catalogue essay by Mercedes Smith) Campden Gallery 'Judy Buxton' (catalogue foreword by Mercedes Smith) St Ives, Cornwall
2012	'Under the Surface' (catalogue text by Sarah Macdonald-Brown) Thackeray Gallery 'Contemporary Cornish Paintings' in aid of IMS Prussia Cove (catalogue essays by Martin Clark, Artistic Director Tate St Ives, Hilary Tungstall-Behrens (IMS) and Marina Vaizey) Kit Kemp's 'A living Space' Hardie Grant Books, Melbourne 'Art in Cornwall' by Michael Bird, Alison Hodge Publishers
2011	'Drawn from the Ancestral' (catalogue essay by Michael Bird) Campden Gallery 'Life' (foreword by Will Gompertz, BBC Arts Editor) Delfina, London
2010	Featured in Article on Josie Eastwood <i>The Sunday Times Magazine</i> (9.10.10) 'Light Pools' Thackeray Gallery, exhibition catalogue
2009	'Thumbnails' Nicholas Usherwood, <i>Galleries Magazine</i> (July) 'Reflected Landscape' (catalogue forward by Laura Gascoigne) Campden Gallery
2008	<i>Cornwall Today</i> (February) <i>The Cornishman</i> , Frank Ruhrmund (May) Exhibition catalogue, New Millennium Gallery, St Ives 'A Dynamic Orchestration of Space' (Foreword, by Carolyn Shapiro Wyatt, lecturer in 20th Century Art & Design at University College Falmouth)

- 2007 *The Times*, ‘The Knowledge’ (Sept 8-14), ‘New Face of Cornish Art’ by Laura Gascoigne  
‘Celtic Land and Sea’ (catalogue foreword by Nicholas Usherwood)  
*Galleries*, ‘Thumbnails’, Nicholas Usherwood  
*St Ives 1975 – 2005 Art Colony in Transition*, by Peter Davies, St Ives Printing & Publishing Company
- 2006 Campden Gallery (catalogue foreword by Nicholas Usherwood)  
New Millennium exhibition (catalogue foreword by David Falconer)  
‘A Wild and Free Lizard’, Peta-Jane Field, *Inside Cornwall* (June)  
‘Preview: Cornish Art in 2006’ Peta-Jane-Field, *Inside Cornwall* (January)
- 2005 ‘Art Today’, *Cornwall Today* (May)
- 2004 Hunting catalogue & publications & poster  
New Millennium Gallery catalogue (foreword by William Packer, *Financial Times* art critic)
- 2003 William Packer, review, Hunting Art Prizes (FT 0-02-03)  
Pip Palmer, *Galleries* (June)  
*Cornwall Today*, Editor’s Choice (June)  
‘Modern Turners’ Living on the Edge, Simon Edge & Jessica Lack, *The Guardian* (June)
- 2000 *Catching the Wave, Art and Artists in Cornwall*, Tom Cross, Halsgrove Press  
‘Painters and Sculptors from the South West’ (catalogue essay by Jenny Pery) Messums, London,
- 1999 Exhibition catalogue essay by William Packer, *FT* critic, Messums Publication  
‘Cornish Setting for Interior Landscapes’, *Inside Cornwall* (June)
- 1997 William Packer Review (*FT* 20-05-97)  
NatWest Art Prize catalogue essay ‘The Indestructable Art’ by Brian Robertson
- 1994 Royal Overseas League catalogue
- 1993 *Guardian Newspaper* Exhibition, selected by Ed Nite, *RA Magazine*  
London Underground poster campaign for Royal Academy summer season (with David Hockney and Pissaro)

## MAJOR COLLECTIONS & COMMISSIONS

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|-------------------------|--|
| Falmouth College of Art | Connaught Hotel  |
| Tresco Estate           | Firmdale Hotels  |
| Guinness Collection     | Richard Hannon Racing                                    |
| The Swiss Bank          | Commissions include the cruise ship The Crystal Serenity |